

# Modern Languages & Literatures (MLL)

## Requirements

### *Humanities Division*

Study in the Department of Modern Languages and Literatures (MLL) aims to deepen the understanding of other languages and cultures in their uniqueness and diversity, to develop the communication and analytical skills which provide a window to those cultures, and to invite reflection on the literary traditions and societies represented by the eight disciplines taught in the department. MLL offers a range of language, literature and culture courses in French, German and Spanish for majors and non-majors, as well as language and culture courses, with occasional offerings in literature or cinema, in Chinese, Italian, Japanese, Russian and Arabic. Literature and cinema courses usually are taught in the original languages. The department also offers some courses taught in translation, to allow students with limited or no knowledge of the target language to explore the richness of its literacy and cultural heritage.

## THE CURRICULUM

Students who major in MLL focus their studies by choosing from among three types of majors: (1) literature (for students of French, German or Spanish); (2) modern languages (incorporating the study of two foreign languages — a primary and a secondary one); and (3) area studies. These three majors are described in greater detail below.

The specific course of study which constitutes each of these major programs is devised by the student in consultation with an MLL faculty advisor, chosen by the student at the time he or she declares the major. All students majoring in the department must, as part of their Senior Exercise, take a language-competency examination, given at the beginning of their senior year. Modern language majors must take an examination in each of their two languages. In addition, all students majoring in the department must submit a written project.

For information about departmental minors, please see below.

## PLACEMENT EXAMINATIONS

During the Orientation Program, placement tests in French, German and Spanish, as well as other languages, will be given to incoming students. The list of departmental recommendations regarding placement will be made available to faculty advisors as soon as the tests have been processed.

Students who have studied more than one modern language in secondary school and are considering courses in more than one language or literature should take the placement test in the language in which they feel most competent or which they are most likely to continue studying at Kenyon. It is usually possible for students to take a second placement test in the time period allotted for placement tests during orientation. Arrangements can also be made with individual instructors to determine placement for the other language or languages.

Students who have scored 3, 4 or 5 on the College Board Advanced Placement test in language or literature, or 540 or above on the SAT II test in language, need not take a placement examination in that language and will have fulfilled the College's language requirement. Kenyon faculty advisors will have a list noting any Advanced Placement credit and will recommend appropriate courses.

## **NEW STUDENTS**

Depending on your interests, your language background, and the results of your placement test, many departmental offerings listed in this catalog are open to you and are appropriate for diversification credit. It is not unusual for students with four to five years of language study in high school to be recommended for placement in an advanced language course (e.g., a course numbered 321) or in an introductory literature course.

### **Beginning and Middle Levels: Language Skills**

Courses numbered 111Y-112Y are beginning language classes. These courses stress the acquisition of the four basic language skills (oral comprehension, speaking, writing and reading) while incorporating some cultural and/or literary materials. All introductory language courses listed as 111Y-112Y are taught through the Kenyon Intensive Language Model (KILM), an approach that allows students to gain in one year the linguistic competence and cultural literacy normally acquired after one and a half to two years of non-intensive study. KILM classroom activities aim at dispelling inhibitions and encouraging communication. Classes with the professor typically meet four to five times per week; additionally, there are three to four required sessions with a Kenyon undergraduate apprentice teacher (AT), working with a group of approximately six to eight students. Apprentice-teacher classes usually meet in the late afternoon or early evening and are arranged during the first days of class each semester.

Courses numbered 213Y-214Y are middle-level or intermediate classes. These courses continue to develop the basic skills introduced in the beginning-level classes, usually with increasing emphasis on cultural materials, vocabulary and reading skills. The classes usually meet three days per week, with one or two additional hours per week with the apprentice teacher.

### **Middle Level: Language and Culture**

The following courses serve as an introduction to language, culture and literature and also continue the development of language skills. Students are recommended for these courses on the basis of their scores on the placement examination, AP credit or previous coursework in the language.

ARBC 321 Advanced Arabic

CHNS 321, 322 Advanced Chinese Language

FREN 321 Advanced Composition and Conversation

FREN 323, 324 Approaches to French Literature I and II

GERM 321 Advanced Conversation and Composition

GERM 325 Survey of German Literature and Culture

ITAL 321 Advanced Italian

JAPN 321 Advanced Japanese

RUSS 321, 322 Advanced Russian

SPAN 321 Advanced Grammar, Conversation and Composition

### **Advanced Level: Literature and Culture**

Courses numbered 325-399 are advanced-level literature, language and/or civilization courses. See the course listings for full descriptions.

#### **REQUIREMENTS FOR THE MAJORS**

Three types of majors are available to students. Students who have received an Advanced Placement score of 4 or 5 in language may apply .5 unit of credit toward a major in modern languages or area studies. Students who have received an Advanced Placement score of 4 or 5 in literature may apply .5 unit of credit to all majors.

#### **Literature Major**

The primary concerns of this major program are the cultivation of the skills of literary analysis and the appreciation of works of literature in their cultural and historical contexts.

**Course requirements: 4 units (minimum).** The department offers three distinct literature majors: French literature, German literature and Spanish literature. Literature majors take a minimum of 4 units of work in literature courses in the chosen discipline. They also must take courses covering a certain range of time periods, according to their chosen discipline: in French, a minimum of one pre-1800 and one post-1800 literature course; in German and Spanish, a minimum of one pre-1900 and one post-1900 literature course. MLL 331, a foundational course

in linguistics, is recommended but not required. Though it is recommended for all majors, MLL 331 cannot be used as part of the required number of units in literature. Literature majors must take at least one semester of Introduction to Literature (323, 324, 325, 338) or the equivalent course taken off campus (with prior approval by the department), preferably when they begin their work toward the major. Because they tend to cover larger periods of time, Introduction to Literature courses normally do not fulfill the time-period requirement described above; however, if all of the works studied in a particular Introduction to Literature course were written within the time frame of the requirement (either pre- or post-1800 for French, pre- or post-1900 for German and Spanish), then the course would fulfill the requirement. In addition, an advanced-level language and/or civilization class (300-399) and a course on the theory of literary criticism are strongly recommended.

### **Modern Languages Major**

The aim of this major program is twofold: to enable students to develop proficiency in the four language skills (reading, listening, speaking and writing) in at least two modern languages other than English, and to develop the cultural literacy that is an integral part of language study.

**Course requirements:** A minimum of 5 units of language courses or culture/literature courses in the languages drawn from two disciplines within MLL are required. A variety of combinations is possible: French, German, Russian or Spanish may be elected as the first language in the major program, and Arabic, Chinese, French, German, Italian, Japanese, Russian or Spanish chosen as the student's secondary language. Under exceptional circumstances, students may choose Chinese, Italian or Japanese as their primary language if they study abroad for two semesters or the equivalent, take as many courses as possible in the language while abroad, and achieve the appropriate level of proficiency. However, students must first obtain approval from the appropriate faculty member, and then inform the department chair and the departmental senior-majors liaison of such a decision, in writing, at the latest by the end of the second week of classes of their senior year.

**Primary language:** Students must take at least two units above the 213Y-214Y level (i.e., four advanced-level language courses or culture/literature courses in the language, minimum). A course at the introductory level (111Y-112Y) in the student's primary language does not count toward the modern languages major.

**Secondary language:** The number of units depends on the student's level at the time he or she begins study of that language at Kenyon:

- Students who begin their second language at Kenyon by taking 111Y-112Y must have at least .5 unit above the 213Y-214Y level (i.e., the 111Y-112Y, 213Y-214Y, plus .5 unit advanced-level course in the language, minimum).



- Students who initially place into the 213Y-214Y course also must take .5 unit above the 213Y-214Y level (i.e., 213Y-214Y plus .5 advanced-level course in the language, minimum).
- Students who initially place into an advanced course (321 or above), however, must take at least 1.5 units above the 213Y-214Y level (i.e., three semesters of advanced work in the language, totaling at least 1.5 Kenyon units).

**In ALL of these cases, at least .5 unit in the second language must be taken at Kenyon.** MLL 331, a foundational course in linguistics, is highly recommended. This course counts as .5 of the 5 units required for completion of the modern languages major.

It is recommended that the student take 1 additional unit in areas related to the study of foreign languages and cultures. In the study of the phenomenon of language, students may elect courses focusing on language offered by the departments of anthropology, classics, English, philosophy and psychology. In the area of classical languages, students may elect language courses in ancient Greek or Latin. In the area of culture, students may choose among appropriate offerings within fine arts, humanities and social sciences.

### **Area Studies Major**

This major program is designed primarily for students who seek to apply advanced language skills to interdisciplinary study, combining work in language, culture and literature taught in the department of MLL (or courses taken off campus with MLL approval) with studies in one or more other (secondary) fields including, but not limited to, anthropology, art, classical studies, drama, economics, film studies, history, music, philosophy, religion, and women's and gender studies. As part of the declaration of the major, the student will submit to the MLL department chair a 250-word written statement — prepared, in consultation with the major advisor, at least two weeks in advance of the declaration — articulating a coherent plan of study. This plan, accompanied by an annotated list of courses, will specify the student's areas of interest both within and outside of MLL and may focus on: texts representing a geographical area; a time period; a genre represented in the MLL curriculum (novels, essays, poems, plays, short stories, testimonials, films and works of visual art); and disciplines or themes to be concentrated on outside of MLL. This statement of the plan of study will be used as a guide throughout the student's career and may be revised in consultation with the major advisor when the student reaches the senior year, depending on the evolution of his or her studies. Students of Chinese, Italian, Japanese or Russian may petition the department to pursue an area studies major by presenting the plan of study with the annotated course list. Usually students of those languages undertake off-campus study in order to complete this option. In recent years, Senior Exercise theses in area studies have included:

- cultural preservation in ethnic minority Chinese writing (Chinese)
- gender, ethnicity and nationhood in West African women's writing (Francophone)
- stylistic and thematic intersections between Cubist art and poetry in early 20th century France (French)
- the history of the Berlin Wall and its significance for both East and West Berliners (German)
- perspectives on music under National Socialism in the representation of the "Comedian Harmonists" in Joseph Vilsmaier's film *The Harmonists* (1997) (German)
- influences of Italian immigrant artists on American artistic expression in the early 20th century (Italian)
- sociocultural contexts of the all-female musical Takarazuka Revue in Japanese society (Japanese)
- censorship in the former Soviet Union as seen through the evolution of Nikolai Zabolotskii's poetry (Russian)
- male homosexuality and changing ideas of the family through Mexican film (Spanish)
- avant-garde art of 1947-56 in the context of cultural politics of the Franco regime (Spanish)

The area studies major will take 10 courses (5 units): six courses (3 units) in the language within the MLL Department and four (2 units) in the secondary field(s), to be broken down as follows:

1. In the target language, a minimum of six courses (3 units) above the 213Y-214Y level, including at least three courses (1.5 units) in literature. These courses should be taken as early in the student's four years as possible to prepare the way for advanced study in the language and in the secondary fields. Thus, a first-year student considering this major should consult with a faculty member in MLL as soon as possible to plan a course of study, even before declaration of the major. MLL 331, a foundational course in linguistics, is recommended but not required. Though it is recommended for all majors, MLL 331 cannot be used as part of the required number of units in area studies.
2. In the secondary field(s), a minimum of four courses (2 units) related to the focus articulated in the plan of study. Courses offered both at Kenyon (not MLL) and outside Kenyon will be approved by the department advisor on a case-by-case basis.

#### **SENIOR EXERCISE**

All departmental majors are required, as part of the Senior Exercise, to pass a language-competency exam in the language(s) of their major. These exams are normally administered early in the fall of the senior year. The second-language exam for modern-languages majors is administered on the same day as the exam for minors. In addition, each of the three majors offered by the department requires a written project, the first draft of which is usually due in the second week of the spring semester. An oral exchange in the language of the major, based on the content of the written project, takes place within three weeks of the submission of the final draft. (See the senior majors liaison for a detailed description of the expectations and requirements for the Senior Exercises.)

### **Modern Languages Major**

The written portion of the exercise is a research paper of a suggested length of 20 (double-spaced) pages. It must be written in the first foreign language (except in the case of Chinese, Japanese or Russian, where students may choose to write in English). The advisor(s) and student will agree on a topic for an oral exam to be held in the second foreign language.

### **Area Studies Major**

The written portion of the exercise consists of a research paper of a suggested length of 20 (double-spaced) pages. The paper may be written in English. While students are encouraged to write in the major language, no special credit is given to those who do. It is expected that papers written in the foreign language will demonstrate a reasonable degree of accuracy and fluency.

### **Literature Major**

The written portion of the exercise consists of a research paper of a suggested length of 20 (double-spaced) pages. As with the area studies major, the paper may be written in English. While students are encouraged to write in the major language, no special credit is given to those who do. It is expected that papers written in the foreign language will demonstrate a reasonable degree of accuracy and fluency.

### **HONORS**

Especially well-qualified majors may be approved to read for honors and will be required to enroll in MLL 498 (Senior Honors), generally during the spring semester, for .5 unit of credit. The senior honors enrollment form is available in the registrar's office. A substantial portion of the honors project, to be defined by the student and his or her advisor, should be submitted to the advisor by the end of the first week of the spring semester

Additional information about the honors program is available from the Department of Modern Languages & Literatures.

### **REQUIREMENTS FOR THE MINOR**

The department provides students with the opportunity to declare a minor in Arabic, Chinese, Italian, Japanese or Russian. Because entering students who might want to declare a minor may or may not have had previous experience in the language, we offer two different minor tracks within the department.

**Plan A:** For students who have had limited or no previous instruction in a language, the minor will consist of a minimum of 1 unit of coursework above the 213Y-214Y level and a minimum of 2.5 units in the minor. Please note that this means a student who chooses to pursue a minor will have to begin his or her study of the language at Kenyon before the junior year.

**Plan B:** For students who have had significant experience in the language, and who have placed (normally by virtue of an Advanced Placement test score or a Kenyon placement test) into a 300-level class, the minor consists of a minimum of 2 units of 300-level courses.

Because of limited course offerings, students who qualify under Plan B will be expected to fulfill all but one course requirement above the 213Y-214Y level through off-campus study, transfer credit, individual study or a combination thereof. It should be noted, however, that individual study depends on the availability of the faculty member, which cannot be guaranteed.

### **Additional Requirements**

In order to declare a minor in a language, students must obtain approval for the minor from the chair of MLL and from the faculty advisor by the end of the second full week of the first semester of their senior year, at the latest.

Students must pass a language-competency test appropriate to minors, administered in the fall of their senior year.

Students can apply up to .5 unit of Advanced Placement credit toward the MLL minor provided that, in the case of students on Plan B, it be at least equivalent to the 213Y-214Y level. With respect to 300-level courses in the discipline of the minor which may be offered in English translation (such as courses on literature, film or culture), students may apply up to .5 unit of those classes to the minor.

A minimum of 1 unit toward the minor must be completed in residence.

Students should not expect to fulfill the requirements for the minor by registering for Individual Study.

Because of limited course availability, off-campus study may be necessary in order to complete a minor. Students are strongly encouraged to undertake study abroad.

**TRANSFER CREDIT POLICY**

The MLL Department will accept a limit of 1.5 Kenyon units of summer school credit, taken at an approved academic institution. Any courses taken off campus, to be used toward the language requirement at Kenyon, must be pre-approved by the MLL department chair prior to taking the course.

## Modern Languages & Literatures

### Courses

#### **MLL 260 WORLD CINEMA**

*Credit: 0.5*

This course presents significant films from different cultures in the history of world cinema that address a given theme, such as the tension between obedience and autonomy, appetite and intention, or love and loss. The films are studied to understand how their artistic qualities convey thematic content and to stimulate students' shared reflection on their own values, behavior and ability to make conscious choices. The current theme concerns obedience and autonomy, in terms of the challenge to become fully oneself in community with others, from the micro-level of the child within a family to the macro-level of the citizen in a sociopolitical context. Secondary source material on the theme complements reading in film criticism to guide class discussion of the films. In addition, films are considered in their geographical and historical context. Students are responsible for the factual information about the setting and creation of the films. Coursework is designed for students to develop visual acumen and interpretive skill expressed precisely in speech and writing through guided practice. Coursework includes collaborative preparation for class, journal entries, discussions, two papers, a midterm and a final exam. Attendance at weekly film showings outside of class is required. Films are subtitled. Directors include internationally renowned figures such as Satyajit Ray, Truffaut, Tarkovsky, Haneke and others. This course counts toward the major in the Film Department curriculum. The course is open to first-year students. No prerequisite.

#### **MLL 331 INTRODUCTION TO LINGUISTICS**

*Credit: 0.5*

This course develops a broad understanding of human language - what it is, what it is used for, and how it works. It serves as an introduction to contemporary linguistic theory and methods of linguistic analysis, such as phonetic transcription; phonological, morphological and syntactic analysis; the meaning of expressions; language change; the acquisition of language by young children and adults; and the role of language in society. Students develop basic skills and techniques for learning how particular languages work and behave. Additionally, the organizing principles of language and the diversities and similarities of language systems are discussed. This class provides the basic concepts necessary for further linguistic study. No prerequisite. The course will be taught in English.

#### **MLL 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

Individual study offers an opportunity to explore an area of special interest - literary, cultural or linguistic - under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. To enroll, a student must identify a member of the department willing to direct the project and, in consultation with that professor, prepare a one-page proposal. The proposal must receive approval from the department chair. It should specify the schedule of assignments and meeting periods. The amount of work should approximate that required in regular courses of corresponding levels. The department expects the student to meet with the instructor one hour per week, at a minimum. Typically, an individual study will award .5

or .25 unit of credit. Students should begin planning individual studies well in advance so that they can complete a proposal and obtain departmental approval before the registrar's deadline.

### **MLL 498 SENIOR HONORS**

*Credit: 0.5*

This course offers independent study for senior candidates for honors, under the direction of the honors supervisor. Prerequisite: permission of instructor. Normally offered in the spring semester, this course may be offered in the fall with the approval of the student's honors supervisor and the chair of Modern Languages and Literatures.

Arabic

### **ARBC 101Y BEGINNING ARABIC**

*Credit: 0.5*

This is a yearlong course for students who are beginning the study of Modern Standard Arabic (MSA). The main objective of the course is to develop speaking, listening, reading and writing skills in MSA. Part of the first semester concentrates on the Arabic alphabetic writing system, pronunciation, basic conversation and an introduction to Arabic grammar. Classwork includes dictation, group conversations, listening exercises and activities focused on developing written skills. Online audio and visual materials are used to reinforce communication and vocabulary building, to expose students to authentic language resources, and to help students practice inside and outside of the class. Instruction will include an introduction to the customs and cultures of the Arabic-speaking world. No prerequisite. Offered every year.

### **ARBC 102Y BEGINNING ARABIC**

*Credit: 0.5*

This is a continuation of the introduction to Modern Standard Arabic (MSA). Objectives of the course continue to be the development of skills in writing, reading, listening and speaking. There is increased emphasis on vocabulary and grammar. Classwork includes oral participation (speaking in class, both alone and in groups), active writing activities and exercises in listening and reading comprehension. Students are expected to use online and extracurricular resources (provided by the instructor) to improve their skills and complete assignments. Some elements of Arabic dialect will be introduced, but the focus will be on MSA. By the end of the second semester, students will understand basic grammatical concepts and communicate at a novice-high level. Prerequisite: ARBC 101Y or equivalent or permission of instructor. Offered every year.

### **ARBC 201 INTERMEDIATE ARABIC I**

*Credit: 0.5*

The main objective of the course is to develop speaking, listening, reading and writing skills in Modern Standard Arabic (MSA) at the intermediate-novice level. Classwork includes reading comprehension activities, vocabulary building activities, giving presentations in Arabic, listening to authentic texts and

guided class discussion in the target language. Students will conduct a research project using MSA as the medium for research and presentation. Students are expected to use online and extracurricular resources (some provided by the instructor) to help improve their skills and complete assignments outside of class. Prerequisite: ARBC 102Y or equivalent or permission of instructor. Offered every year.

### **ARBC 202 INTERMEDIATE ARABIC II**

*Credit: 0.5*

The main objective of the course is to develop speaking, listening, reading and writing skills in Modern Standard Arabic (MSA) at the intermediate level. Classwork includes reading authentic texts vocabulary building, presenting research in Arabic, listening to authentic media (such as news, films and television programs) and class discussion in the target language. Students are expected to use online and extracurricular resources to improve their skills and complete assignments outside of class. By the end of Intermediate Arabic II, students will be able to communicate at the intermediate level and will have the ability to recognize different genres of literature, read newspapers with the use of a dictionary, and comprehend basic information from media resources without the use of a dictionary. Prerequisite: ARBC 201 or equivalent or permission of instructor. Offered every year.

### **ARBC 321 ADVANCED ARABIC**

*Credit: 0.5*

This course continues language study from advanced-intermediate level Arabic through advanced levels. The main objective of the course is to develop speaking, listening, reading and writing skills in Modern Standard Arabic (MSA) at the advanced-intermediate to advanced level. Classwork includes reading authentic texts, building vocabulary, presenting research in Arabic, listening to authentic media (such as news, films and television programs) and class discussion in the target language. Students will conduct research using authentic Arabic texts and online materials. There also will be opportunities to study dialect in an informal setting. Students are expected to use online and extracurricular resources to help improve their skills and complete assignments outside of class. By the end of Advanced Arabic, students will be able to communicate at the advanced level as well as to recognize different genres of literature, read newspapers with the use of a dictionary, and comprehend basic information from media resources without the use of a dictionary. Prerequisite: ARBC 202 or equivalent or permission of instructor.

### **ARBC 341 ARAB WORLD THROUGH LITERATURE AND FILM**

*Credit: 0.5*

This course explores the broad and diverse cultures of the Arabic-speaking world through the lens of Arabic literature and modern Arab cinema. Students will examine selections of literature and films from all over the Arabic-speaking world across North Africa into the Arabian Gulf. Additionally, they will critique films primarily made in the Arabic-speaking world or about the Arabic-speaking world. By exploring multiple perspectives from inside and outside the cultures, students can begin to research the diversity and richness of this "othered" culture as well as examine its similarities with their own. Students also will explore the reality of "us vs. them" through class discussions, media depictions, and their own research. Students will be exposed to a myriad of dialects and topics. Open to students with an interest in



literature, translation, film, religion, art, politics, history, political science, economics, sociology and the Arabic language. No prerequisite.

### **ARBC 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

See description for MLL 493.

Chinese

### **CHNS 111Y INTENSIVE INTRODUCTORY CHINESE**

*Credit: 0.75*

This is the first half of the basic introductory language course in Modern Standard Chinese (Putonghua). This course will develop students' basic communicative competence in the Chinese language and their understanding of the Chinese culture. Throughout the course, students develop their listening, speaking, reading and writing skills across the three communicative modes: interpretive, interpersonal and presentational. The bulk of in-class work will be devoted to developing oral and aural skills. There also will be an introduction to the Chinese writing system. Class meetings range from eight to nine hours per week in the first semester and from seven to eight hours per week in the second. There will be required individual language practice as well. Offered every year.

### **CHNS 112Y INTENSIVE INTRODUCTORY CHINESE**

*Credit: 0.75*

See course description for CHNS 111Y. Offered every year.

### **CHNS 213Y INTERMEDIATE CHINESE**

*Credit: 0.5*

This course is a continuation of CHNS 111Y-112Y. By the end of the first semester, all the basic grammar of Modern Standard Chinese (Putonghua) and another 300 Chinese characters will have been introduced. There will be extensive oral and written assignments. In the second semester, there will be a review of the basic grammar through in-class oral work and an introduction to the elements of Modern Written Chinese grammar. In both semesters, there will be two required drill and discussion sessions each week with an apprentice teacher. Prerequisite: CHNS 111Y-112Y or equivalent. Offered every year.

### **CHNS 214Y INTERMEDIATE CHINESE**

*Credit: 0.5*

See course description for CHNS 213Y. Offered every year.

### **CHNS 321 ADVANCED CHINESE LANGUAGE AND CULTURE**

*Credit: 0.5*

This is an upper-level course for students who wish to develop and refine their ability to understand, speak, read and write Modern Standard Chinese. There will be extensive reading that deals with aspects of Chinese culture and society. Reading assignments serve as points of departure for discussion and composition. Video materials also will be used for this purpose. This course is recommended for students wishing to specialize in any field related to China. The course may be repeated with credit. Prerequisite: CHNS 213Y-214Y or equivalent, or permission of instructor. Offered every year.

### **CHNS 322 ADVANCED CHINESE**

*Credit: 0.5*

See description for CHNS 321.

### **CHNS 323 LITERATURE AND CULTURE: CHINESE HEROES**

*Credit: 0.5*

The course is an upper-level course for students at the Advanced Low Level (on an OPI scale) who wish to further develop their communicative competence in the Chinese language and their understanding of the Chinese culture. Throughout the course, students develop their listening, speaking, reading and writing skills across the three communicative modes: interpretive, interpersonal and presentational. The course adopts a theme-based approach to learning advanced Chinese. Reading materials include newspaper articles and other authentic material such as short essays on aspects of Chinese culture and contemporary issues. Materials are arranged by thematic units and serve as points of departure for critical analysis of the content and for oral discussion and composition. Films also will be used in this course. The course is conducted entirely in Chinese and recommended for students wishing to specialize in any field of research related to China. Prerequisite: CHNS 322 or permission of instructor.

### **CHNS 324 MODERN CHINA THROUGH FILM AND FICTION**

*Credit: 0.5*

This seminar explores how the image of modern China has been constructed through a variety of cinematic and literary representations. Background readings and documentaries will provide basic historical narrative. Class discussions will focus on how cultural, social and political changes find expression in film and fiction, and, more importantly, how China has come to be imagined and represented as primitive, exotic, oppressive, revolutionary, modern and, most recently, postmodern and economically appealing. Some of the key issues include gender, youth, family, ethnicity, modernity, visibility, violence, identity and cultural stereotyping. The course aims to acquaint students with major works of 20th-century Chinese filmmaking and to promote students' critical understanding of Chinese literature, culture and society. All readings, films and discussion are in English. Advanced Chinese language students also have the opportunity to watch movies in Chinese and write short essays in Chinese. This course will count toward the Asian Studies Concentration and the Asian area distribution for the international studies major. Normally offered every other year.

### **CHNS 325 THE PATTERN ON JADE: CHINESE LITERARY TRADITION**

*Credit: 0.5*

This course serves as an introduction to Chinese literary traditions from the first millennium B.C. to 1911. Readings, all in English translation, include the most beloved literary texts that unify Chinese civilization through its long history, selected from early poetry and history, Confucian and Daoist classics, tales of the strange, Tang Dynasty poetry, short stories and drama written in vernacular language, and novels from the late imperial period. The discussion-based seminar will explore how Chinese literature, seen as a means of achieving immortality along with virtue, confirms social values or challenges them, and how it articulates the place of the individual in a thoroughly Confucian and patriarchal society. No background in Chinese language or culture required. No prerequisite. Normally offered every other year.

### **CHNS 326 WOMEN OF THE INNER CHAMBERS**

*Credit: 0.5*

This course examines roles, images and writings of women in ancient and modern China. The integration of gender relations into cosmological and sociopolitical patterns set the tone for the representation of women in Chinese literature, theater, film and religious texts, but the notion that women were oppressed and silenced throughout imperial China is overly simplistic and needs to be reexamined. Our discussion will focus on three main themes: the gap between Confucian ideals of womanhood and the complex realities of female social roles, the construction of a feminine voice by both female writers and men writing as women, and the issue of female agency and its various manifestations within and outside the domestic realm. All readings are in English. No prerequisite. Normally offered every other year.

### **CHNS 393 INDIVIDUAL STUDY**

*Credit: 0.5*

Students who have completed three years or more of Chinese language may be eligible for independent study in Chinese language and literature. Topics will be arranged in consultation with the instructor and may include advanced readings in Chinese literature (stories, essays, newspapers and so forth) and advanced conversation (Kouyu). Credit earned will vary depending upon the topic. Prerequisite: permission of instructor and department chair.

### **CHNS 493 INDIVIDUAL STUDY**

*Credit: 0.5*

See description for MLL 493.

French

### **FREN 111Y INTENSIVE INTRODUCTORY FRENCH**

*Credit: 0.75*

This is a yearlong course offering the equivalent of three semesters of conventional language study. Work for the course includes required practice sessions with an apprentice teacher (AT), which will be scheduled at the beginning of the semester. Class meetings and AT practice sessions are supplemented with online activities and written homework. Work in class focuses primarily on developing listening comprehension and speaking skills while reinforcing vocabulary acquisition and the use of grammatical

structures. Written exercises, short compositions and elementary reading materials serve to develop writing and reading skills and promote in-class discussion. There are normally eight to nine hours of class instruction in the first semester (including AT sessions). This course is intended for students who have had no prior experience with French or who are placed in FREN 111Y-112Y on the basis of a placement exam administered during Orientation. Offered every year.

### **FREN 112Y INTENSIVE INTRODUCTORY FRENCH**

*Credit: 0.75*

This course is a continuation of the first semester of intensive introductory French. During the second semester, the class continues the study of the fundamentals of French with the addition of more literary and cultural materials, introduced with a view toward further developing reading comprehension and writing ability, expanding vocabulary, and enhancing cultural awareness. Prerequisite: FREN 111Y or permission of instructor. Offered every year.

### **FREN 213Y INTERMEDIATE FRENCH**

*Credit: 0.5*

This course is designed for students interested in further developing their ability to speak, write and read French. The course includes a comprehensive grammar review and short cultural and literary readings, which will serve as points of departure for class discussion. Course requirements include attendance at one extra discussion section per week with a language assistant. Attendance at a weekly French table is strongly encouraged. Prerequisite: FREN 111Y-112Y or equivalent or placement test. Offered every year.

### **FREN 214Y INTERMEDIATE FRENCH**

*Credit: 0.5*

This course is the continuation of the first semester of intermediate French. Please see the description for FREN 213Y. Prerequisite: FREN 111Y-112Y, placement or permission of instructor. Offered every year.

### **FREN 321 ADVANCED COMPOSITION AND CONVERSATION**

*Credit: 0.5*

This course is designed to provide advanced students with the opportunity to strengthen their abilities to write, read and speak French. The conversation component of the course will focus on the discussion of articles from the current French and Francophone press, films and other media, and Web sites, and on developing the fluency in French to perform linguistically and culturally appropriate tasks. Through the composition component, students will seek to improve their ability to write clearly and coherently in French. In order to foster these goals, the course also will provide a review of selected advanced grammatical structures and work on literary excerpts. Prerequisite: FREN 213Y-214Y or equivalent. Offered every year.

### **FREN 323 APPROACHES TO FRENCH LITERATURE I**

*Credit: 0.5*

In this course, we will examine representative texts--lyric poems, plays, short stories and novels--from the Middle Ages to the French Revolution. In addition to gaining a greater understanding of French literary history and of related social and philosophical trends, students will develop skills necessary for close reading, *explication de texte* and oral discussion. We will read complete texts rather than excerpts whenever possible. It is especially recommended for students with little or no previous exposure to French literature. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Offered every year or alternating with FREN 324.

### **FREN 324 APPROACHES TO FRENCH LITERATURE II**

*Credit: 0.5*

The purpose of this course is to introduce students to the study of three major literary genres--poetry, theater, and the novel--from the French Revolution to the 21st century. Readings will include the works of authors such as Hugo, Baudelaire, Lamartine, Balzac, Mallarmé, Colette, Cocteau, Camus and Sartre. Students will gain a deeper understanding of French literary history and of its relationship to major social and philosophical movements. In addition to exploring certain themes, we will see how the literature reflects important societal and intellectual debates of the time. The course will continue the development of the skills of literary analysis, guided discussion and essay writing in French. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Offered every year or alternating with FREN 323.

### **FREN 325 CONTES ET NOUVELLES: EXPLORING FRENCH SHORT FICTION**

*Credit: 0.5*

Many of the best-loved and most original writers in French--Voltaire, Flaubert, Maupassant, Camus, Yourcenar, to name a few--experimented with short forms of fiction while simultaneously cultivating other literary genres. This course will focus on short works of fiction as a means of exploring both the French literary tradition and the parameters of the short-story genre. It will include examples of the folktale, the fairy tale, the philosophical tale, the realist short story, the fantastic tale, the existentialist short story, the fragmentary narrative in the style of the "nouveau roman," and more recent Francophone fiction. Selections from theoretical works, such as Propp's *Morphology of the Folktale* and Todorov's *Introduction à la littérature fantastique*, also will help guide our understanding of the genres of short fiction. The course will be conducted in French, with occasional theoretical readings in English. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 328 MODERN FRENCH CIVILIZATION**

*Credit: 0.5*

We will examine some of the social, cultural and political issues in contemporary France, as well as their historical context, by analyzing representative films and texts from the 20th and 21st centuries. Films and themes may include *La Grande Illusion*, *Lacombe, Lucien*, and World Wars I and II; *Coup de Torchon*, *Indochine* and the colonial experience; *Milou en Mai* and the fifties and sixties; and *La Haine* or *Welcome* and the impact of immigration. Students will be regularly required to view films outside of class. We also will read a textbook on contemporary France to supplement the films, and students will be required to complete an independent research project on a topic related to class discussions. The

course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every other year.

### **FREN 337 FRENCH DRAMA WORKSHOP**

*Credit: 0.5*

This course is designed to build on the oral and written skills of students at the advanced level. Students will undertake critical writing, creative writing, and performance activities. Coursework also will include attention to pronunciation, with the goal of increasing sensitivity to phonetics, intonation, and expressiveness in French. Students will regularly perform improvisations, short scenes they write themselves, and scenes from authors such as Molière, Ionesco, and Camus. The largest single component of the course will be the analysis, interpretation and staging of a French play or series of scenes in the original. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 340 IDENTITY IN THE FRANCOPHONE NOVEL**

*Credit: 0.5*

This course will examine the theme of individual and cultural identity in the Francophone novel, focusing primarily on texts from the 1970s and 1980s (with the possibility of incorporating works from the end of the 20th century). We will explore literary expressions of issues of belonging, otherness, ethnicity and assimilation in a wide range of social and political contexts, including working-class Montreal, rural and urban postcolonial West Africa, Judeo-Maghrebian communities of North Africa, Arab-Muslim immigration in Western Europe, the French Caribbean, and Asian and Middle Eastern communities. Authors may include Albert Memmi (Tunisia), Jean-Marie Adiaffi (Ivory Coast), Mariama Bâ (Senegal), Maryse Condé (Guadeloupe), Dai Sijie (China), Michel Tremblay (Québec), and Leila Houari (Belgium). Secondary readings will engage a number of critical approaches, ranging from postcolonial to anthropological-mythological. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 341 FRANCOPHONE POETRY**

*Credit: 0.5*

This course will focus on lyric poetry from a number of French-speaking regions including Canada, the Antilles and French Guyana, North Africa, and sub-Saharan Africa. In analyzing the poetry, we will examine the relationship between concepts of human purpose and dignity, on the one hand, and modern urbanized life, on the other; the sense of connection between the individual and the land; and modes of self-definition in the context of social groups. We will read a selection of poems, ranging from those that evoke universalizing images of the human experience to those that reflect and sometimes also advocate intense political engagement with contemporary struggles in the postcolonial world. The work to be studied will come primarily, though not exclusively, from 20th century poets including Paul Chamberland (Québec), Gilles Vigneault (Québec), Anne Hébert (Québec), Aimé Césaire (Martinique), Léon-Gontran Damas (Guiana), Tahar Ben Jelloun (Morocco), Andrée Chédid (Lebanon), Léopold Sédar Senghor (Senegal), Jean-Marie Adiaffi (Ivory Coast), Véronique Tadjo (Ivory Coast), Jean Arceneaux (Louisiana) and Abd al-Malik (French and Congolese origin). The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 343 17TH CENTURY FRENCH LITERATURE**

*Credit: 0.5*

The works of French literature and thought in the seventeenth century embody what the French call *le classicisme*: the golden age of the national literary tradition. The belief still persists that French literature of the period, such as Racine's tragedies or Boileau's *Art poétique*, rivaled the great works of antiquity. This course will introduce students to the literature and intellectual history of 17th century France and will examine the concept of the Baroque, the ideals of the classical aesthetic which succeeded it, and the tensions that may lie beneath the classical facade. Readings will include such works as Pascal's *Pensées*, plays by Corneille, Molière, and Racine, selected poems by La Fontaine, and what is often considered the first psychological novel, *La Princesse de Clèves* by Madame de Lafayette. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every other year.

Instructor: Staff

### **FREN 345 HEART AND REASON: 18TH CENTURY FRENCH PROSE**

*Credit: 0.5*

We will explore the competing forces of *la raison* and *la sensibilité* as they affect developing notions of the self and of individual freedom in 18th century France. Our readings will include some of the major works of Enlightenment thought, representative of several genres: philosophical narratives, plays, novels and autobiographical texts by such authors as Montesquieu, Voltaire, Diderot, Rousseau, Graffigny and Laclos. Our considerations of the tensions between the heart and reason also will provide some glimpses of the underside of the French Enlightenment and will reveal an ongoing dialogue between the center (Paris) and a variously constituted periphery. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 346 ROMANTICS AND REALISTS**

*Credit: 0.5*

We will read major novels and plays produced during one of the most turbulent eras of French history, from the wake of the French Revolution to the establishment of France's first viable democratic regime, the Third Republic. Works by authors such as Stendhal, Hugo, Balzac, Flaubert and Zola will provide us with a perspective on the social and political upheavals of the time. In addition to interpreting these works in relation to their historical background, we will try to understand and compare the authors' aesthetics of literary creation, their understanding of the individual's role in society, and the opposition of idealism and material forces that they portray. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent. FREN 321 is recommended. Normally offered every other year.

### **FREN 348 20TH-CENTURY FRENCH PROSE**

*Credit: 0.5*

Though centered on the novel, this course may examine various genres including drama, short narrative and even film. Close readings of classic modern texts will illuminate questions such as the role and nature of the subject, narrative coherence and incoherence, the incorporation of marginal voices into the literary mainstream, and the relationship between literature and modernism. These texts will be situated in historical and intellectual context. Authors studied may include Marcel Proust, Samuel Beckett and

Marguerite Duras. This course is designed to accommodate advanced students as well as those with little or no previous experience in French literature. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 352 BAUDELAIRE TO VALÉRY**

*Credit: 0.5*

We will explore the relationship between poetry and modernity, as well as learn techniques for the close reading of French poetic texts. Authors will include Rimbaud, Verlaine and Mallarmé in addition to Baudelaire and Valéry. The literary and philosophic consequences of the development of a poetic language that rejects all reference to the outside world, striving toward the pure or absolute text, constitutes the primary focus of the course. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 353 MYTH AND MEANING OF THE FRENCH REVOLUTION**

*Credit: 0.5*

Few events in world history were as cataclysmic as the French Revolution. The purpose of this course is to acquaint students with the basic events of the revolution and to expose them to the conflicting interpretations of those events, particularly as they are portrayed in literature and film. In so doing, the course will explore different authors' visions of history and the creation of a mythology surrounding the Revolution. Discussion of fictional narratives will be enriched by allusions to revolutionary art and music in order to elucidate the role of symbol in political ideology. Readings will include selected essays and excerpts from historical narratives, as well as major works by Beaumarchais, Balzac, Hugo and Anatole France. We also will discuss major feature films by directors Renoir, Wadja, Gance, and others. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 361 SYMBOLISM TO SURREALISM AND BEYOND**

*Credit: 0.5*

The period extending from the *belle époque* to World War II saw the birth, ascendancy, and worldwide influence of French avant-garde poetry. We will study this phenomenon chronologically, beginning with the Symbolist "cult of literature" epitomized by poet Stéphane Mallarmé, moving on to "anti-literature" such as the Paris Dada movement, and ending with the Surrealist and post World War II periods, when the literary avant-garde established itself as a powerful institution in its own right. We will study poems and some shorter prose texts by a range of authors including Paul Valéry, Guillaume Apollinaire, Tristan Tzara and André Breton. We also will discuss the relationship between literature and other arts such as painting and film. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Normally offered every third year.

### **FREN 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

See description for MLL 493.



## German

### **GERM 111Y INTENSIVE INTRODUCTORY GERMAN**

*Credit: 0.75*

This is the first half of a yearlong course for students who are beginning the study of German or who have had only minimal exposure to the language. The first semester introduces students to the German language in all four modalities: reading, writing, speaking and listening. The work includes practice (in class, in scheduled review sessions with an apprentice teacher, and using an online workbook) in understanding and using the spoken language. Written exercises and elementary reading materials completed outside class serve as a basis for vocabulary-building and in-class discussion and role-plays. Students also will write four short essays on familiar topics over the course of the semester. During the second semester there is more advanced practice in the use of the spoken and written language, and we will use short fictional and authentic cultural texts in order to develop techniques of reading. The class meets four and one-half hours per week with the professor, and an additional three hours per week with an apprentice teacher. Offered every fall semester.

### **GERM 112Y INTENSIVE INTRODUCTORY GERMAN**

*Credit: 0.75*

This is the second half of a yearlong course for students who are beginning the study of German or who have had only minimal exposure to the language. As in the first semester, the work includes practice of the German language in all four modalities--reading, writing, speaking and listening--in class, in scheduled review sessions with an apprentice teacher, and using an online workbook. There will be more advanced practice in the use of the spoken and written language. We will develop reading skills through a variety of fictional and cultural texts, including a short book we will read in its entirety. The class meets four and one-half hours per week with the professor, and an additional three hours per week with an apprentice teacher. Prerequisite: GERM 111Y, placement or permission of instructor. Offered every spring semester.

### **GERM 213Y INTERMEDIATE GERMAN LANGUAGE**

*Credit: 0.5*

This first-semester middle-level course is designed to develop German reading, writing, and speaking skills beyond GERM 111Y-112Y. We will use a grammar text for reviewing and expanding upon aspects of German grammar from the first year. We will apply this review as we read short literary and journalistic texts, as we gain a basic understanding of films in the original German, and as we converse in German with a partner or in groups. These texts and films will serve as a point of departure for short compositions as well. Keeping a diary in German also is an integral component of the course. An apprentice teacher or language assistant will conduct a fourth weekly meeting, in addition to the three regular classes. Prerequisite: GERM 111Y-112Y or equivalent. Offered every fall semester.

### **GERM 214Y INTERMEDIATE GERMAN LANGUAGE**

*Credit: 0.5*

This second-semester middle-level course is designed to develop German reading, writing and speaking skills beyond GERM 111Y-112Y. See course description for GERM 213Y. Studying the novel *Der Richter*

und sein Henker by Swiss author Friedrich Dürrenmatt will be a special component of GERM 214Y. Offered every spring semester.

### **GERM 321 ADVANCED COMPOSITION AND CONVERSATION**

*Credit: 0.5*

In this course, we will explore a wide array of topics in contemporary German culture, in order to provide advanced students with the opportunity to strengthen their abilities to write, read and speak German. Topics may include the impact of reunification on contemporary Germany, religious life and popular music. Textbooks and/or articles from the current press in German-speaking countries, films, other media and websites may provide material for conversation and composition. Students will develop fluency in German in order to perform linguistically and culturally appropriate tasks. The composition component will seek to improve the ability to write clearly and coherently in German. To foster these goals, the course also will provide a review of advanced grammatical structures. Prerequisite: GERM 213Y-214Y or equivalent. Offered every fall semester.

### **GERM 323 GERMAN WOMEN WRITERS**

*Credit: 0.5*

This course will examine texts written over the past two centuries by German women from a variety of ethnic, national and social backgrounds. Incorporating both poetry and prose texts, the course will be organized around thematic blocks. Past themes have included the critique of society in Nobel laureate Elfriede Jelinek (Austria) or Christa Wolf (the socialist GDR); father figures, family histories, and childhood in Birgit Vanderbeke's *Das Muschelessen* from 1990 and Annette von Droste-Hülshoff's *Die Judenbuche* from 1842; 19th-century social activism in Hedwig Dohm's *Werde die du bist* and the political pamphlets of Louise Otto; German-Jewish writing by Fanny Lewald in the early 19th century and Barbara Honigmann in the late 20th century; women under the Nazis, including lesbians in the film *Aimee and Jaguar* and exiles such as Annah Seghers; and recent immigrant experiences as depicted in the works of Emine Özdamar and Yoko Tawada. Keeping in mind that women's creative energy has not always been fully recognized, the course will examine the social and literary context in which these women wrote, the constructions of gender in their societies, and the ways in which they reacted to this context. The course will be conducted in German and will be suited for students who have completed GERM 325. Permission of instructor possible for students who have completed GERM 321. Normally offered every other year.

### **GERM 325 APPROACHES TO GERMAN LITERATURE AND CULTURE I**

*Credit: 0.5*

This course is designed as an introduction to the study of German literature and culture beginning with the earliest writings by the Germanic tribes in the early Middle Ages and going through 1900. Students will gain a greater understanding of German literary history and of related social and philosophical trends. Other central goals include practice in the close reading of texts and acquiring a basic German vocabulary in order to do so. We will read samples from various genres--drama, prose, and lyric poetry. Authors and works to be studied may include the Hildebrandslied, Walther von der Vogelweide, Martin Luther, Immanuel Kant, Ludwig Tieck, Georg Buchner (including Werner Herzog's film rendition of *Buchners Woyzeck*), Karl Marx, Louise Otto-Peters, Gerhard Hauptmann, Karl May and others. Prerequisite: GERM 213Y-214Y or equivalent. GERM 321 is recommended.

Instructor: Staff

## **GERM 326 APPROACHES TO GERMAN LITERATURE AND CULTURE II**

*Credit: 0.5*

This course provides an overview of various movements in German, Swiss, and Austrian literature and film of the 20th and 21st centuries on the basis of representative textual and cinematic examples. Students will gain a greater understanding of German literary history and of related social and philosophical trends. Other central goals include practice in the close reading of texts and films and acquiring a basic German vocabulary in order to do so. We will read samples from various genres--drama, prose and lyric poetry. Authors to be studied may include Arthur Schnitzler, Franz Kafka, Thomas Mann, Anna Seghers, Bertolt Brecht, Heinrich Boll, Ingeborg Bachmann, Barbara Honigmann, Uwe Timm, and Judith Hermann. We also will watch films such as *The Blue Angel* (1930, von Sternberg), *The Murderers are Among Us* (Staudte, 1946), *Berlin: Schonhauser Corner* (Klein 1957), and *Aguirre: The Wrath of God* (Herzog, 1972).

Prerequisite: GERM 213Y-214Y or equivalent. GERM 321 recommended.

## **GERM 355 JEWISH WRITERS IN GERMAN CULTURE: ASSIMILATION AND ITS DISCONTENTS**

*Credit: 0.5*

Heinrich Heine, Arthur Schnitzler, Franz Kafka, Paul Celan. These authors are considered among the greatest ever to have written in the German language--one might argue, in any language. And they also were all Jews. In this course, we will read short fictional texts and poems created over the last 250 years by these and other German-language Jewish artists. In addition, we will examine a variety of treatises surrounding the origins of Germany's so-called *Judenfrage* and the answers to the Jewish question given over time by important Jewish and non-Jewish thinkers such as G.E. Lessing, C.W. von Dohm, Karl Marx, Richard Wagner, Theodor Adorno, Jean Amery and Gershom Scholem. Even as we consider the meaning of the Holocaust's unhealable rupture in the German-Jewish encounter, the primary focus of the course is on the continuity and vibrancy of German-Jewish life and on the variety of German-Jewish cultural expression during the period in question, including after the Shoah. Other possible authors include Moses Mendelssohn, Fanny Lewald and Karl Emil Franzos in the late 18th and the 19th centuries; Theodor Herzl, Joseph Roth, and Else Lasker-Schuler in the early 20th century; Ilse Aichinger in the immediate postwar period; and Jurek Becker, Andre Kaminski, Maxim Biller and Doron Rabinovici in more recent times. Films by Ernst Lubitsch, Ruth Beckermann, and Dani Levy also are examined. Prerequisite: GERM 325 or permission of instructor.

## **GERM 361 IMAGES OF THE GERMAN FAMILY**

*Credit: 0.5*

Some of the greatest masterpieces of German literature thematically explore family relationships, harmonious or dysfunctional. In this course, we will look at images of the family in German and Austrian literature and film. Three masterworks from the Age of Goethe will be juxtaposed with novels, short fiction and films from the early and late 20th century. Schiller's *Intrigue and Love*, Goethe's *Elective Affinities* and Heinrich von Kleist's *Earthquake in Chile* provide surprisingly different approaches to the family theme in the earlier period. Discussion of these works will provide a basis for exploring later texts, such as excerpts from Thomas Mann's *Buddenbrooks*, Kafka's shorter works *The Metamorphosis* and *The Judgment*, and Thomas Bernhard's 1986 novel *Extinction*, which shares with Kafka's texts the outsider

status of its protagonist within his family. Films may include Fritz Lang's silent movies based on the Nibelungen myth, Margarethe von Trotta's *Marianne and Juliane*, and Tom Tykwer's *The Princess and the Warrior*. We will analyze these works from different perspectives--for example, family history as a mirror for economic development (Mann), the family in the face of terror (Schiller, Kleist, von Trotta), and the juxtaposition of family intimacy with totalitarian power (Schiller). We will trace connections among different family images while also exploring theoretical considerations, such as the influence of the family theme on narrative structure. All readings and discussion will be in German. Prerequisite: GERM 325 or equivalent. Permission of instructor possible for students who have completed GERM 321. Normally offered every other year.

### **GERM 362 CONTEMPORARY GERMAN FICTION**

*Credit: 0.5*

In a special journal issue on emerging German writers, Frank Finley and Stuart Taberner write: "What is most immediately striking about the German literary market since unification, and in particular since the mid-1990s, is its sheer diversity." In this course, we will read and interpret exemplary works from the wealth of texts that form this new literature. Among the authors are emerging writers, as well as well-established writers such as Nobel Prize winner Günter Grass. Our focus for discussion will shift a number of times during the semester. We will explore issues of German history and German identity with respect to Grass's novel *Im Krebsgang* and Thomas Brussig's satirical alternative "history" of the fall of the Wall *Helden wie wir*. More aesthetic and philosophical problems, such as intertextuality and memory, will guide our discussion of W.G. Sebald's *Schwindel. Gefühle*. Sebald's book is related to Judith Hermann's *Nichts als Gespenster* through the theme of the travelogue. Likewise, we will discuss the poetics and narrative strategies of Hermann's stories. We will investigate questions of popular literature and generational issues ("Generation Golf") by looking at Christian Kracht's *Faserland* (which--like the Hermann and Sebald texts--can be read as a travelogue) and Benjamin von Stuckrad-Barre's *Solo-Album*. The novels *Helden wie wir* and *Solo-Album* also will be discussed in the context of their respective motion picture versions. The format of the course will be seminar-type discussion complemented by occasional presentations by students and the instructor. All readings and discussion are in German. Prerequisite: GERM 325 or equivalent. Permission of instructor possible for students who have completed GERM 321. Normally offered every two to three years.

### **GERM 363 FROM NIETZSCHE TO KAFKA**

*Credit: 0.5*

Nietzsche and Kafka stand out as two of the most important prose stylists of the German language. At the same time, the period between the beginning of Nietzsche's productive career around 1870 and Kafka's death in 1924 is one of fundamental historical change: it starts with the rise of the German nation state and ends after the downfall of both the German and the Austro-Hungarian monarchies. Not surprisingly, the literature of this era in the German language is marked by similar radical transformations. We will attempt to trace these changes by beginning with a discussion of Nietzsche's *Also sprach Zarathustra* (1883-85) and concluding with Kafka's fragmentary novel *Der Process*. From the perspective of the changing role of literature in response to societal and historical realities, or as a depiction of states of human consciousness, we will investigate a number of additional works: for example, Hugo von Hofmannsthal's *Ein Brief*, Gerhart Hauptmann's *Bahnwärter Thiel*, Lou Andreas-Salome's *Fenitschka* and Arthur Schnitzler's *Leutnant Gustl*, as well as poetry by Rilke, Trakl and Benn. All readings and discussion

are in German. Prerequisite: GERM 325 or equivalent. Permission of instructor possible for students who have completed GERM 321. This course will be offered every two or three years.

### **GERM 366 CINEMA & SEXUALITY IN GERMAN FILM AFTER 1990**

*Credit: 0.5*

As Tanya Krzywinska writes in *Sex and the Cinema*, "From the sanctioned to the forbidden, the suggestive to the blatant, evocations of the sexual have saturated cinema with a heady distillation of fleshly passions." For the German-language cinema after reunification, this is especially true, as one of the most commercially successful films of the early days of the Berlin Republic aptly demonstrates, the comedy *Maybe, Maybe* (Sönke Wortmann). Criticized for belonging to the contested "comedy wave of the 1990s," few critics are actually aware of the fact that the film is an adaptation of two queer graphic novels by the popular but nonetheless controversial gay cartoonist Ralph König. Starting with König's graphic novels and Wortmann's adaptation, the course will take us through different topics and perspectives on sexuality throughout the 1990s and the early 2000s. Among the films that will highlight these topics are *Love in Thoughts*, a scandal about youth sexuality in Weimar; *Jerichow* a drama set in new Eastern States by Berlin School director Christian Petzold; *Three*, an exploration of the fluidity of sexual orientation by *Run, Lola, Run* director Tom Tykwer; and *A Woman in Berlin* about the sexual violence against German women during the downfall of the Third Reich. Additional movies we will interpret include films by Fatih Akin, Michael Haneke, Ulrich Seidl, Eva Urthaler and Matthias Luthardt. We will discuss films alongside the books of which they are adaptations, as well as essays by German film studies scholars (Randall Halle, Marco Abel and Helga Druxes, among others). Films will be screened in the original German, and most readings, as well as class discussion, will be in German. No film studies background required. Prerequisite: GERM 325 or equivalent, or permission of instructor. Students having completed GERM 321 may enroll with permission of instructor.

Instructor: Gebhardt

### **GERM 374 UNCANNY LOVE STORIES: THEORIES OF LOVE IN GERMAN LITERATURE FROM THE ENLIGHTENMENT TO THE PRESENT**

*Credit: 0.5*

The purpose of this course is twofold: to provide an overview of the development of German literature from the 18th century to the present; and to focus on the ways different writers and thinkers (and later, filmmakers) represent the fundamental human experience of love in exceptional or "uncanny" ways. The course begins with a consideration of the role of the emotions versus reason in the German Enlightenment. We then turn to the literary works from major German authors, from Goethe to Kleist, Kafka, and Thomas Mann, in which love is marked by loss, violence, and tragedy and/or elevated to the realm of the aesthetic. Freud's theory of love as outlined in his psychoanalytic writings informs the course in general. The course will conclude with a selection of films from the postwar era. Readings and discussion are in German. The course will be conducted in German. Prerequisite: GERM 325 or equivalent. Permission of instructor possible for students who have completed GERM 321.

Instructor: Riegert

### **GERM 381 FAUST AND FAUST LEGENDS IN LITERATURE AND FILM**

*Credit: 0.5*

This course presents a close examination of Faust and the Faust legend in German and European literature from the Renaissance to the present, with all its implications for modern times. The Faustian pact with the Devil, your heart's desire in exchange for your soul, has clear reference for modernism. The birth of the blues as well as fascism share in the Faustian myth. Reading in this class will trace the roots of this myth in the *Volksbuch von Doktor Faust*, Marlowe's *Dr. Faustus*, Goethe's *Faust*, and *The Master and Margarita*. The course also will include a number of films that deal with the Faust themes, such as *Angelheart*, *Faust*, *Mephisto* and *The Last Temptation of Christ*. Readings are in English. The course may be taken for credit toward the German major; students should consult with the instructor regarding requirements for German credit.

### **GERM 385 WEIMAR FILM AND BEYOND**

*Credit: 0.5*

This course will examine German film from its beginnings to the present. The films we will view and analyze represent four epochs of German film: (1) the Weimar era, which produced film classics such as *Nosferatu*, *Metropolis* and *The Golem*; (2) examples of films produced during the Third Reich; (3) the films of the New German Cinema, which include such works as *The Marriage of Maria Braun*, by Rainer Maria Fassbinder, and *Heart of Glass*, by Werner Herzog, as well as films by directors such as Margarethe von Trotta and Wim Wenders; and (4) films produced in the last decade. The films shown in this class are in the original German. The course will be conducted as a seminar. The course may be taken for credit toward the German major; students should consult with the instructor regarding requirements for German credit.

### **GERM 387 RILKE, CELAN, AND THEORY**

*Credit: 0.5*

In this course, we will attempt to gain an understanding of some of the most complex poetry in German in the 20th century. At least two of the poets we will study, Rainer Maria Rilke and Paul Celan, have made it into the canon of what some call "world literature." Our approach will be theoretical in that we will start with a seminal work in German aesthetics, Nietzsche's *Birth of Tragedy*, and throughout the semester, we will discuss the poems side by side with philosophical and critical essays on the poems in question.

German 20th-century poetry has resonated in extraordinary ways with writers in theoretically and philosophically oriented criticism. Theoretical work we will discuss in this course will include Martin Heidegger's essays "What are Poets for?" and "Language," Hans Georg Gadamer's essays on Rilke and Celan, Werner Hamacher's "The Second of Inversion," Adorno's "The Lyric and Society," and Paul De Man's "Tropes (Rilke)." In addition to Rilke and Celan, we will study poems by Else Lasker-Schüler, Stefan George, Georg Trakl, Gertrud Kolmar and Gottfried Benn. The readings will open up perspectives on the central aspects of criticism on poetry, namely the relationship between philosophical thought and poetry, the relationship between poetry and language, the problem of self-reference, and questions of history and memory. All readings will be in English. Normally offered every two to three years.

### **GERM 395 MYTH OF NATION: GERMAN FILM FROM NOSFERATU TO HITLER AND BEYOND**

*Credit: 0.5*

This course will examine the construction of national identity through the medium of film. For Germany, which historically looked to its writers to define its national identity, film became a very important medium for expressing this goal. In addition to a basic understanding of the terms and methods used in

the formal description of film, this course provides students with the sociohistoric background to be able to understand and evaluate the role that films played in both shaping and reflecting German cultural ideals from the early 20th century through the present. The majority of films viewed in this course will represent three distinct historical epochs: (1) the Weimar period, which produced some of the greatest silent films ever made, such as *Nosferatu*, *The Golem*, *Dr. Caligari* and *Dr. Mabuse*; (2) the Nazi period, which resulted in the artistically unequaled propaganda film *The Triumph of the Will*, as well as examples of Hollywood-inspired Nazi propaganda films such as *Jew Süss*; and (3) the post-World War II period, for which we will view films made by members of the New German Cinema, like Fassbinder's *The Marriage of Maria Braun*, Werner Herzog's *Aguirre: The Wrath of God*, and *Wings of Desire* by Wim Wenders. Finally, we will view a number of films that represent a reaction of sorts to the New German Cinema, such as the (anti-) war film *Das Boot*, as well as recent works by female filmmakers such as Margarethe von Trotta (*Rosenstraße*), Dorris Dörrie (*Men*) and Vanessa Jopp (*Forget America*). No prerequisite. The course will be conducted in English. The course may be taken for credit toward the German major; students should consult with the instructor regarding requirements for German credit. Normally offered every two to three years.

#### **GERM 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

See description for MLL 493.

Italian

#### **ITAL 111Y INTENSIVE INTRODUCTORY ITALIAN**

*Credit: 0.75*

This is the first half of a yearlong course for students who are beginning the study of Italian or who have studied it only minimally. The first semester's work comprises an introduction to Italian as a spoken and written language. The work includes practice (in class and in sessions with an apprentice teacher) for understanding and using the spoken and written language. Written exercises, themes, oral reports and readings develop communicative skills. Coursework includes daily homework, chapter tests, a midterm and end-of-semester test. Offered every year.

#### **ITAL 112Y INTENSIVE INTRODUCTORY ITALIAN**

*Credit: 0.75*

This is the second half of a yearlong course for students who are continuing the study of Italian from first semester. The second semester entails more advanced work in the use of the spoken and written language. Literary and cultural materials develop reading ability and provide topics for discussion and oral presentations, as well as for writing assignments. Prerequisite: ITAL 111Y or permission of instructor. Offered every year.

#### **ITAL 213Y LANGUAGE AND CULTURE**

*Credit: 0.5*

This first half of the intermediate-level course develops speaking, reading and writing skills, while considering cultural themes. The activities and materials introduce modern history, literature, film and

music. Written themes develop writing skills. Aural activities develop verbal skills. There are biweekly chapter tests, a midterm and an end-of-semester exam, as well as a short essay in Italian. Two 50-minute practice sessions are required weekly. Attendance at evening film showings (alternate weeks) also is required. The class is conducted in Italian. Prerequisite: ITAL 111Y-112Y. Offered every year.

### **ITAL 214Y LANGUAGE AND CULTURE**

*Credit: 0.5*

This second half of the mid-level course continues its focus on cultural themes and develops speaking, reading and writing skills. The activities and materials focus on contemporary culture and literature. Written themes integrate reading and writing skills. Oral reports and lab work develop verbal skills. Coursework concludes with a short research paper on a topic chosen by the student in consultation with the instructor. Two 50-minute practice sessions are required weekly. Attendance at evening film showings (alternate weeks) also is required. The class is conducted in Italian. Prerequisite: ITAL 111Y-112Y. Offered every year.

### **ITAL 321 ADVANCED ITALIAN**

*Credit: 0.5*

This upper-level course, taught in Italian, provides an introduction to contemporary Italian literature in its historical context. The course deepens understanding of the Italian language through advanced analysis of grammar and syntax in literary texts. Beyond reading and discussion, coursework includes short response papers, a research paper, oral presentations and a final exam. Attendance at evening film showings is required. Prerequisite: ITAL 213Y-214Y or equivalent. Offered every year.

### **ITAL 333 INTRODUCTION TO DANTE**

*Credit: 0.5*

Dante's analysis of the soul from sin to redemption, the *Divina commedia*, studied in Italian, is the focus of this seminar. Ample selections from the three canticles are supplemented by passages from key scholars of the text. Coursework involves close reading, class discussion and oral presentations in Italian, as well as papers and a final exam (also in Italian). The course introduces students to the range of Dante's works, both poetic and analytical. Dante's contribution to the Western and world literary heritage is examined in its cultural context, with attention to themes in medieval art and thought. Students also will consider issues of translation by comparing various versions of specific canti. The course is conducted in Italian and is not available on a pass/D/fail basis. Prerequisite: advanced standing in Italian.

### **ITAL 340 SURVEY OF ITALIAN LITERATURE: ROMANTICISM, SYMBOLISM, DECADENCE, AND MODERNITY**

*Credit: 0.5*

This course focuses on Italian literature from the end of the 18th century to the 20th, including authors such as Foscolo, Leopardi, Manzoni, d' Annunzio and Montale. Through close reading and written analysis, it aims to develop a critical understanding of texts from Romanticism to the most significant ones during the 20th century. The course sets texts in their historical context and supplements them with selected critical essays. This course also considers related contemporary cultural movements in literature



and the visual arts, particularly in France and England. Beyond readings and discussions, coursework includes response papers, oral presentations, a final oral exam and a long paper. The course is taught in Italian. Prerequisite: ITAL 321 or equivalent.

### **ITAL 341 VISIONS OF ITALY AND ITALIANNESS**

*Credit: 0.5*

This course is designed as a survey and exploration of perceptions of Italian literary and artistic creation from the Middle Ages to the present. A choice of literary texts selected according to a variety of themes, works of art from Middle Ages to 20th century, and films will be analyzed in order to understand if a continuity and a stream of Italian creativity can be said to exist throughout the history of Italian culture (and how to define such continuity or discontinuity). Themes to be examined may include the imagery of love, religion, family and philosophical reflections such as those on the nature of the individual. Students will read selections from classical literary authors as well as from more contemporary ones and essays on art history concerning medieval and Renaissance painting and experiences of modernity. For cinema, they will watch films by Visconti, Fellini, Antonioni, Bertolucci and others, with a view toward arriving at an understanding of how the themes have changed or remained the same through the Italian literary and cultural tradition. The course will be taught in Italian. Prerequisite: ITAL 321 or equivalent. Offered every other year.

### **ITAL 350 TOPICS IN ITALIAN CINEMA**

*Credit: 0.5*

This course examines topics (which vary from year to year) in Italian cinema, with the aim of developing an understanding and appreciation of its lasting value as an art form and as an expression of Italian culture. Coursework includes oral presentations, papers, tests, a final exam and class preparation with partners. Attendance at weekly film showings is required in addition to class meetings. The course is conducted in English and the films are subtitled. Past topics include "Focus on Food," "Post-War Cinema," "Federico Fellini and Friends" and "Youth." The course may be repeated if the content is significantly different the second time. No prerequisite. Normally offered every other year.

### **ITAL 493 INDIVIDUAL STUDY**

*Credit: 0.5*

See description for MLL 493.

Japanese

### **JAPN 111Y INTENSIVE INTRODUCTORY MODERN JAPANESE**

*Credit: 0.75*

JAPN 111Y-112Y is a yearlong course that constitutes the first two sequences of the five-semester Japanese program. JAPN 111Y is offered in the fall. This course introduces basic Modern Standard Japanese and provides students with language skills through intensive practice and with knowledge of various aspects of the Japanese culture. Students also will learn three types of Japanese

orthography: *hiragana*, *katakana* and approximately 250 *kanji*. Class meetings range from nine hours per week in the first semester to eight hours per week in the second, with a 50-minute evening session each day of class. Offered every year.

### **JAPN 112Y INTENSIVE INTRODUCTORY MODERN JAPANESE**

*Credit: 0.75*

This course is the second half of JAPN 111Y-112Y. JAPN 112Y is offered in the spring. See description for JAPN 111Y. Offered every year.

### **JAPN 213Y INTERMEDIATE MODERN JAPANESE**

*Credit: 0.5*

JAPN 213Y-214Y is a yearlong course that constitutes the third and fourth sequences of the five-semester Japanese program. By the end of the course, students will have learned all the basic grammar of Modern Standard Japanese and the cumulative total of 500 *kanji*. Coursework involves extensive assignments for speaking, listening, writing, and reading, which will include materials about Japanese culture written in Japanese. Prerequisite: JAPN 111Y-112Y or equivalent. Offered every year.

### **JAPN 214Y INTERMEDIATE MODERN JAPANESE**

*Credit: 0.5*

This course is the second half of JAPN 213Y-214Y. See description for JAPN 213Y. Offered every year.

### **JAPN 321 ADVANCED JAPANESE**

*Credit: 0.5*

This is the final sequence of the five-semester Japanese program. By the end of the course, students will learn 250 new *kanji*, for a cumulative total of 750 *kanji*. Authentic Japanese materials online will be extensively employed to study traditional and modern cultures in Japan. This course is conducted in Japanese. Prerequisite: JAPN 213Y-214Y or equivalent or permission of instructor. Offered every year.

### **JAPN 322 ADVANCED JAPANESE: LANGUAGE AND CULTURE**

*Credit: 0.5*

This course introduces concepts essential for understanding contemporary Japanese culture and society. Students will study key words in the relevant context through extensive reading and in-class discussion. They also will have ample opportunities to utilize the learned concepts through speaking and writing practice to be assigned on a weekly basis. The course will be taught in Japanese. Prerequisite: JAPN 321 or permission of instructor.

### **JAPN 323 ADVANCED READING AND COMPOSITION**

*Credit: 0.5*

The two main goals of this course are to help students gain skills in (1)research and presentation in Japanese, and (2)utilizing Japanese resources online. Outside of the classroom students will independently research their own topics of interest mainly online. In class they will evaluate the information with regard to reliability and accuracy, summarize the relevant points, and then present them verbally and in writing. As a final project, students will write a research paper in Japanese on a contemporary topic. Prerequisite: JAPN 322 or permission of instructor. Offered every other year.

### **JAPN 325 JAPANESE LINGUISTICS**

*Credit: 0.5*

This course surveys the characteristics of the Japanese language. Students will first review formal aspects of the language, including sound patterns, word formation rules, and sentence patterns, in order to understand how they are combined to generate meaning in Japanese. Students will next examine actual uses of the language as influenced by cultural concepts and social contexts. The course is taught in English. Prerequisite: JAPN 111Y-112Y or permission of instructor. Normally offered every third year.

### **JAPN 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

See description for MLL 493.

Russian

### **RUSS 111Y INTENSIVE INTRODUCTORY RUSSIAN**

*Credit: 0.75*

This course is an introductory language course that emphasizes language proficiency in all four skills: speaking, reading, listening and writing. After the first year, students will be able to discuss most everyday topics; they will learn essentials of Russian grammar and vocabulary. The course also will introduce students to facts about Russian life, culture, history and geography. The class will meet eight hours per week; five hours with the master teacher and three hours with the apprentice teacher. Offered every year.

### **RUSS 112Y INTENSIVE INTRODUCTORY RUSSIAN**

*Credit: 0.75*

See course description for RUSS 111Y. RUSS 112Y will meet seven hours per week: four hours with the master teacher and three hours with the apprentice teacher. Prerequisite: RUSS 111Y or equivalent or permission of instructor. Offered every year.

### **RUSS 213Y INTERMEDIATE RUSSIAN**

*Credit: 0.5*

In this course, students continue the study of the language, concentrating on the development of oral communication and writing skills. Work for the course will involve regular study of new vocabulary, extensive reading, and writing. In class, we will review some important aspects of grammar, focusing on communication in a variety of contexts. The skills of listening and comprehension, speaking and participating in discussion will be further developed. Students will be introduced to more facts about Russian culture. They will read excerpts from Russian literature and learn some poetry. The class meets three times a week with the master teacher and twice a week with the apprentice teacher. Attendance at Russian Table is required. Prerequisite: RUSS 111Y-112Y or equivalent. Offered every year.

### **RUSS 214Y INTERMEDIATE RUSSIAN**

*Credit: 0.5*

This course is a continuation of the first semester of Intermediate Russian. Please see the description of RUSS 213Y. Prerequisite: RUSS 111Y-112Y or equivalent.

### **RUSS 321 ADVANCED RUSSIAN**

*Credit: 0.5*

This course provides beginning advanced students of Russian the opportunity to continue their study of the language, concentrating on the development of four skills: reading, writing, speaking and listening. To strengthen their writing, students will be required to write several essays during the course of the semester. Work for the course will involve regular study of new vocabulary, reading a variety of texts, and writing essays. A main focus of this course is communication within a variety of contexts while trying to enhance listening, reading comprehension and oral proficiency. One additional practice session, conducted by an apprentice teacher, may be required. This course can be repeated for credit with a change of teaching materials. In such a case, permission of the instructor is required. Prerequisite: RUSS 213Y-214Y or permission of instructor. Offered every year.

### **RUSS 322 ADVANCED RUSSIAN LANGUAGE AND LITERATURE**

*Credit: 0.5*

This course is designed to provide advanced students the opportunity to refine and increase their abilities to write, read and speak Russian. Students will review grammatical structures and work on developing their written and oral proficiency. Readings and class discussions will center on cultural and literary material, Russian print media and occasional films. A strong emphasis will be placed on a comprehensive grammar review, with special attention to typical topics of difficulty. One additional 50-minute practice session, conducted by an apprentice teacher, may be required. This course can be repeated for credit with a change of teaching materials. In such a case, permission of the instructor is required. Prerequisite: RUSS 213Y-214Y. Offered every year.

### **RUSS 340 RUSSIAN CULTURE THROUGH FILM**

*Credit: 0.5*

This course provides an overview of the most significant trends and periods in the development of Russian cinema and introduces students to main cinematic genres and styles. It will concentrate on three major aspects of cinema as an essential part of Russian culture: (1) cinema as art: major directors and productions; (2) myths of the nation: politics and history in Russian cinema; and (3) self and the other: gender, race, ethnicity. New trends in Russian culture also will be considered. The course will be taught in English. No prerequisite. Normally offered every other year.

### **RUSS 350 MASTERPIECES OF 19TH-CENTURY RUSSIAN LITERATURE IN TRANSLATION**

*Credit: 0.5*

The central aim of this course is to introduce students to classic and modern works in prose and poetry of 19th- and 20th-century Russian literature, and to develop their ability to discuss and analyze various genres and individual styles. Lectures and discussions will focus on works by Pushkin, Gogol, Dostoevsky, Tolstoy, Chekhov, Pasternak, Nabokov, Solzhenitsyn and others. While our emphasis will be on close

readings and analysis of individual texts, we will pay special attention to the development of realist aesthetics and to the special role played by literature in Russian, Soviet and post-Soviet society. Though centered on the novel, this course examines various genres and their boundaries: short story, drama and film. The course will be taught in English. No prerequisite. Normally offered every three years.

### **RUSS 352 20TH-CENTURY RUSSIAN LITERATURE**

*Credit: 0.5*

This course introduces students to 20th-century Russian literature. Lectures and discussions will focus on works by Chekhov, Zamyatin, Gorky, Nabokov, Bunin, Pasternak and Solzhenitsyn, among others. While our emphasis will be on close readings and analysis of individual texts, we will pay special attention to the artistic conflict resulting from the imposition by the Soviet government of socialist realism. This course examines various genres and their boundaries: novel, drama and short story. The course will be taught in English. No prerequisite. Normally offered every other year.

### **RUSS 354 MASTERPIECES OF 19TH-CENTURY RUSSIAN LITERATURE**

*Credit: 0.5*

The aim of this course is to introduce students to major literary movements and cultural institutions of 19th-century Russia through works that are recognized as the "canon" in Russian literature. The course will be devoted to readings, discussions and close analysis of selected texts by major Russian writers (Pushkin, Gogol, Dostoyevsky, Tolstoy, Turgenev, Chekhov). An important aspect of the course will be a comparative study of cross-cultural interpretations of the masterpieces of Russian literature on film. No prerequisite. Normally offered every other year.

### **RUSS 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

See description for MLL 493.

### **SPAN 111Y INTENSIVE INTRODUCTORY SPANISH**

*Credit: 0.75*

This first half of a yearlong course is for students who are beginning the study of Spanish or who have had only minimal exposure to the language. The course offers the equivalent of conventional beginning and intermediate language study. The first semester's work comprises an introduction to Spanish as a spoken and written language. The work includes practice, in both master teacher classes and scheduled drill sessions with an apprentice teacher, in understanding and using the spoken language. Written exercises and elementary reading materials serve to reinforce communicative skills, build vocabulary, and enhance discussion. Offered every year.

### **SPAN 112Y INTENSIVE INTRODUCTORY SPANISH**

*Credit: 0.75*

This second half of a yearlong course is a continuation of SPAN 111Y. The second semester consists of a rapid review and continued study of the fundamentals of Spanish, while incorporating literary and cultural materials to develop techniques of reading, cultural awareness, and mastery of the spoken and written language. The work includes practice, in both master teacher classes and scheduled drill sessions with an apprentice teacher, in understanding and using the spoken language. Written exercises and elementary reading materials serve to reinforce communicative skills, build vocabulary, and enhance discussion. Offered every year.

### **SPAN 213Y CONVERSATION AND COMPOSITION**

*Credit: 0.5*

This first half of the yearlong intermediate-level language course is designed for students who are interested in developing their ability to speak, read, write and understand Spanish. A comprehensive grammar review is included. The texts chosen for the course serve as a general introduction to Hispanic culture and literature. Short articles from the Hispanic press and Spanish-language magazines, language software, and a video series of images from Spanish-speaking cultures are among the materials on which class activities may be centered. One additional 50-minute practice session per week, conducted by a language teaching assistant, will be required. Prerequisite: SPAN 111Y-112Y or equivalent. Offered every year.

### **SPAN 214Y CONVERSATION AND COMPOSITION**

*Credit: 0.5*

This course is a continuation of the first semester of Conversation and Composition. Please see the description of SPAN 213Y. Prerequisite: SPAN 111Y-112Y or equivalent. Offered every year.

### **SPAN 321 ADVANCED GRAMMAR, CONVERSATION, AND COMPOSITION**

*Credit: 0.5*

This course is designed to give advanced students the opportunity to refine and increase their abilities to write, read and speak Spanish. The course will have a strong emphasis on oral proficiency. Cultural and literary readings, writing software, and selected Spanish-language films are among the materials on which class discussion and assignments may be centered. A grammar review, focused mainly on typical areas of difficulty, will be included. Prerequisite: SPAN 213Y-214Y or equivalent. Offered every year.

### **SPAN 324 INTRODUCTION TO SPANISH LITERATURE**

*Credit: 0.5*

This is a foundation survey of the literature of Spain from its early manifestations to the present. Students read both selections and several representative works of different time periods and literary genres, gain insight into significant sociohistorical transformations, and acquire knowledge of literary theory and techniques of analysis in Spanish. Readings and class are conducted in Spanish. This course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Normally offered every other year.

### **SPAN 325 INTRODUCTION TO SPANISH AMERICAN LITERATURE**

*Credit: 0.5*

This is a foundational survey of Spanish American literature from its pre-Hispanic manifestations to the present. The course covers major historical periods and literary movements, including the narrative of discovery and conquest, Renaissance and Baroque poetry, and the literatures of Romanticism, modernism, the avant-gardes, the Boom and postmodernity. Fundamental concepts of literary theory and techniques of literary analysis are discussed. Historical readings, critical essays and films provide the background for textual analysis. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321, placement exam or permission of instructor. Normally offered every other year.

### **SPAN 328 HISPANIC CULTURE AND LITERATURES: METHODOLOGIES AND ANALYSIS**

*Credit: 0.5*

This course is an introduction to close textual analysis and methodologies for the study of master works of literature, culture and film from the Hispanic world. It will prepare students for more advanced work in the major through the practice of research methodologies such as composing annotated bibliographies, conducting library searches and employing academic writing styles. Class will be conducted in Spanish. This course is recommended for majors in Spanish and international studies. Prerequisite: SPAN 321 or permission of instructor. Normally offered every three years.

### **SPAN 330 INTRODUCTION TO TRANSATLANTIC STUDIES**

*Credit: 0.5*

This course is an introductory literature course that focuses on the literature and culture of Spain and Spanish America from before the arrival of Columbus until the 19th century. By comparing literary and cultural discourses on both sides of the Atlantic Ocean, it seeks to elucidate the literary roots of discourses of discovery, empire, race, gender, colonialism and early nation formation. The course includes primary readings by Columbus, Las Casas, Nebrija, Cortes, Ercilla, El Inca Garcilaso de la Vega, Díaz del Castillo, Sor Juana Inés de la Cruz, Catalina de Erauso, Caviendes, Lizardi, Quevedo and Hernández. Students also will discuss numerous critical and historical readings. The course will devote several days to focus intentionally on student writing. Prerequisite: SPAN 321 or equivalent.

Instructor: Hartnett

### **SPAN 335 LITERATURE AND POPULAR CULTURE IN SPANISH AMERICA**

*Credit: 0.5*

One of the features of the most exciting and innovative Spanish American literature is that it seeks to speak directly through and with popular culture. This course has as its focus precisely this relationship. Topics that may be covered include the ties between witchcraft and sexuality, literary appropriations of different musical genres (son, tango, nueva Canción or salsa), and testimonial literature and legends. Special attention also may be paid to the cultures created by the three major revolutions from the region; Mexico (1910), Cuba (1959) and Nicaragua (1979). Writers and artists may include Rubén Blades, Ana

Castillo, Sandra Cisneros, Rosario Ferré, Juan Gelman, Nicolás Guillén, Pedro Lemebel, Carlos Monsiváis, Elena Poniatowska and Silvio Rodríguez. Selected films, compact discs and multimedia will be part of class materials. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 324 or above or permission of instructor. Normally offered every three years.

### **SPAN 337 LITERATURE AND POPULAR CULTURE IN SPAIN**

*Credit: 0.5*

This is an introductory-level literature and culture course that explores the relationship between artistic expression and popular culture in Spain from the period of the "Transition" (between the Franco dictatorship and democracy) up to the present. Bringing into focus an array of cultural artifacts from literature, film, music and the visual arts, the course looks at complexly rendered depictions of the cultural "other" often marginalized due to ethnicity, gender, class, profession, ideology or language. Among the "others" to be considered are gypsies, flamenco performers, immigrants, working-class women, homosexuals, lawmakers, lawbreakers and residents of the political and linguistic periphery. Among the cultural artifacts to be considered are films by Jaime Chávarri, Montxo Armendáriz, Carlos Saura, and Julio Médem; musical compositions by Camarón de la Isla, "Ketama," "Radio Tarifa," and "Martirio"; and works of fiction by Ignacio Martínez de Pisón, Antonio Lozano and Lorenzo Silva. Our discussions, and paper assignments for the course, will draw on ideas from the field of cultural studies. With the exception of some background readings, all work for the course is in Spanish. The course generally will not be open to students who have taken a literature course numbered above 335. Prerequisite: SPAN 321 or placement exam. Normally offered every two years.

### **SPAN 338 SURVEY OF CONTEMPORARY SPANISH AMERICAN FICTION**

*Credit: 0.5*

This course is an introductory overview of contemporary Spanish-American narrative. It will review different types of narrative, such as the short novel, the short story and the chronicle. In order to represent the regional diversity of Latin America, the course will examine both canonical and non-canonical works of fiction produced in Mexico and Central America, the Caribbean, the Andes, and the Southern Cone. Different trends in Latin American literature of the 20th century will be discussed, including modernism and postmodernism, the avant-garde, magic realism, and fantastic and detective fiction. Special attention will be given to the connection between literary and non-literary narrative texts, such as those produced by journalists. The course is recommended for Spanish or international studies majors. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 340 LATIN AMERICAN CINEMA**

*Credit: 0.5*

The course studies a significant, provocative selection of films from Latin America. This cultural production, despite its lack of international visibility until recently, has a long and complex history that merits consideration. In class, students will be given the opportunity to see the present-day region and the forces that have shaped it through images generated from within its cultures. They will be exposed to an art that is revolutionary because of its form and the ways in which it challenges the cinematic methods and styles of creation that characterize Hollywood's cultural industry. It uses as a theoretical basis a range



of cultural, gender, ethnic, queer and postcolonial perspectives as they apply to cinema. It considers films directed by "El Indio" Fernandez, Buñuel, Birri, Gutiérrez Alea, Rocha, Sanjinés, Ledouc, Lombardi, Subiela, Gaviria, Bemberg, Salles and Cuarón, among others. Class is conducted in Spanish. This course is recommended for majors in Spanish as well as international studies. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 343 DON QUIJOTE**

*Credit: 0.5*

This course offers a close reading of the *Quijote* with particular emphasis on Cervantes' contribution to the novel form, the comic hero and the anti-hero, the interplay of fiction and history, and the confusion of appearance and reality. The novel will be studied in its social and historical context. Prerequisite: 1 unit of Spanish or Spanish American literature or permission of instructor.

### **SPAN 344 CONTEMPORARY SPANISH-AMERICAN SHORT STORIES**

*Credit: 0.5*

This course presents an overview of the Spanish American short story from 1940 to the present. It examines the antecedents of the new Spanish American narrative, the so-called "Spanish American Boom," and a narrative of the periphery. The national literature of the "boom" will be read with attention to subgenres such as the fantastic, magic realism and the marvelous real. It will be shown how these subgenres are transformed and eventually challenged by an ethnic, feminine and postmodern narrative, which instead of focusing on the representation of the nation explores other social subjects and forms of cultures. Among the authors included are Jorge Luis Borges, Juan Rulfo, Julio Cortázar, Carlos Fuentes, Gabriel García Márquez, Luisa Valenzuela, Isabel Allende, Ana Lydia Vega, Diamela Eltit, Ricardo Piglia, and Elena Poniatowska. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 345 BAROQUE SHORT FICTION**

*Credit: 0.5*

The 17th century, when Spain's empire was at its apex, was one of tremendous literary production. Authors of the Baroque period used short fiction as a laboratory for new artistic and social ideas that came from Spanish holdings at home and abroad. In order to consider the original values embedded in these stories and novellas, the class will read and discuss multiple works of short fiction written by Miguel de Cervantes, María de Zayas, Lope de Vega and Francisco de Quevedo. Through a growing familiarity with the most important literary criticism written on the topic, members of the class can join the critical conversation surrounding these important authors and their most celebrated prose works. Prerequisite: SPAN 324 or permission of instructor.

### **SPAN 347 SEX, SCIENCE, AND THE REALIST NOVEL IN SPAIN**

*Credit: 0.5*

Literature and science have enjoyed a fluid relationship for centuries, but in the particular case of the 19th century, the novel became a laboratory for understanding both the individual and society. In Spain, writers sought to capture and critique "reality" with new knowledge about the laws governing behavior, and in the process they came to reveal unanticipated truths about the nature of scientific discovery. In

particular, sex was on the mind, and in this course we will attempt to understand how and why. Across Europe, groundbreaking, often disquieting schools of thought fueled the popular imagination, from evolutionism to criminology, experimental medicine and psychoanalysis. Together, in Spanish translation, these writings and related essays on sex will frame our discussions of novels from several of the greatest Spanish realists, including Benito Pérez Galdós, Emilia Pardo Bazán, Jacinto Octavio Picón, and Leopoldo Alas (Clarín). Their representations both disturb and entertain, feeling more like fun-house mirrors than anything else, and thus we will no doubt question the science of such reflections. Our last author will be Miguel de Unamuno, as we look at how this wayward realist and his later novel *Niebla* (1914) managed to turn the entire enterprise on its head.

### **SPAN 348 GUERRILLAS, DRUGS, IMAGINATION: VIOLENCE AND CULTURE IN CONTEMPORARY COLOMBIA**

*Credit: 0.5*

Leech has acknowledged that to perceive Colombia "simply as an exporter of cocaine or a perpetrator of terrorism is to completely misunderstand it." Hence, this course first addresses the economic and political causes of the violence that has plagued the Latin American country since 1948. After establishing this historical perspective, we focus on relevant cultural productions that represent and challenge contemporary Colombian social reality. The course studies narrative, essay, poetry, theater and cinema produced throughout the last 50 years in this intriguing country that has been defined as "the scent of an overripe guava." Offered every two to three years.

### **SPAN 353 THE LITERATURE OF NATIONAL EXPERIENCE IN ARGENTINA**

*Credit: 0.5*

This course examines the history, culture and literature of Argentina since the war of independence. Our study proceeds thematically and chronologically, focusing primarily on works that deal with the theme of nation building. We will examine an array of issues: early nation building, the theme of civilization against barbarism, the loss of the frontier and of innocence, the region's export-oriented agricultural economy, urbanization and industrialization, and dictatorships and revolutions as they are portrayed in a variety of representative works of literature. The course will focus on how particular Argentine communities experienced and responded to these processes. The course will include many of the most celebrated and influential works of Argentine literature. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 354 SPANISH AMERICAN POETRY SINCE 1880**

*Credit: 0.5*

This course is designed to introduce students to the literary trends and the poetics that underlie 20th-century Spanish American poetry, including those labeled "modernism," "avant-garde," "social poetry," "anti-poetry" and "conversationalism." Through close readings of representative works, the course will examine the representation of nation, class, gender, ethnicity and sexuality by the practice of these poetics. Some of the authors included are: Martí, Darío, Mistral, Vallejo, Storni, Gironde, Huidobro, Borges, Guillén, Neruda, Lezama Lima, Burgos, Paz, Parra, Cardenal, Castellanos, Benedetti, Varela, Gelman and Pacheco. Readings and class are conducted in Spanish. The course is recommended for international studies majors. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 355 THE LITERATURE OF NATIONAL EXPERIENCE IN MEXICO**

*Credit: 0.5*

Using literature, art and history as the primary sources of exploration, this course examines aesthetic constructions of Mexico from the movement of independence led by Father Miguel Hidalgo y Costilla in 1810 to the present. Through close analysis of the most representative and influential works of Mexican literature and art, the course explores thematically and chronologically an array of issues, including early nation building, the Mexican Revolution, *caudillismo*, political repression, *machismo*, *malinchismo* and diverse conceptualizations of national identity. The course will focus on how prominent writers such as Octavio Paz, Carlos Fuentes, Mariano Azuela, Rodolfo Usigli, Elena Poniatowska, Elena Garro and Sabina Berman, as well as the "muralistas" Rivera, Siqueiros and Orozco, have responded to these issues, contributing to the historic myths of the Mexican nation. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 359 LITERATURE AND FILM FROM THE CUBAN REVOLUTION**

*Credit: 0.5*

As Burns and Charlip remark, "Perhaps no other event in Latin American history has had the impact of the Cuban Revolution of 1959. It became the model for revolutionary changes throughout Latin America and beyond. It also became a model for U.S. Cold War policy." Naturally, this social process has generated an array of cultural productions during the last five decades, in favor and against, on the island and in the U.S. and other countries, in Spanish and English. This class examines representative works of such cultural production, exploring the representations of different kinds of social subordination in poems, short stories, essays and films. It considers works by well-known poets such as Guillén, García Marruz and Padilla; short story writers such as Piñera, Jorge Cardozo, and Benítez Rojo; essayists such as Fernández Retamar, Pérez Firmat, and Campuzano; and filmmakers such as Gutiérrez Alea, Solás, and Pérez, among others. The class includes extensive reading on social context and a theoretical perspective informed by postcolonial studies. The class is conducted in Spanish. This course is recommended for majors in Spanish as well as international studies. Prerequisite: SPAN 321, any Spanish or Spanish American literature course, or permission of instructor.

### **SPAN 360 THE POWER OF WORDS: TESTIMONIOS AND DOCUMENTARY LITERATURE IN SPANISH AMERICA**

*Credit: 0.5*

What is the role of literature in representing reality? Writers and intellectuals in Spanish America have consistently addressed this question over many decades. The genre can be said to have begun with the accounts of Spaniards arriving in Spanish America, but it was during the 1960s and 1970s when writers used these accounts extensively to address distressing political realities. The social and political turmoil of recent decades, including political violence, human rights violations, and the implementation of equally violent neoliberal policies in the region in the 1990s, have confronted writers with new levels of social engagement in Spanish American societies. In this class we will study different responses to the question of how *testimonios* and documentary fiction have addressed social issues in Spanish America. In addition, we will review documentary films that enhance our discussion of the genre. We will consider examples of testimonials and documentary fiction from Cuba, Bolivia, Mexico, Chile and Argentina. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 361 SPANISH LITERATURE OF THE GOLDEN AGE**

*Credit: 0.5*

This course invites students to explore some of the great works of literature produced in Spain during the 16th and 17th centuries. We will read poems by Fray Luis de León, Garcilaso de la Vega, Francisco de Quevedo, Sor Juana Inés de la Cruz, Lope de Vega and Luis de Góngora; religious prose by Santa Teresa de Jesús; plays by Lope de Vega and Tirso de Molina; and short novels by Miguel de Cervantes and María de Zayas. Textual analysis will be stressed, but we also will consider the social, economic and political realities that helped to shape literary and artistic production during this period. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 363 SPANISH ROMANTICISM - TRANSGRESSIONS OF SELF IN ROMANTIC SPAIN**

*Credit: 0.5*

From the historical shadows of birthright, religious oppression and absolutism emerge the makings of Promethean individualism in Spain at the dawn of the 19th century, with fire stolen through profanations, infidelities, perversions of desire, erotic sentiment, secret fellowships, unbound interiority and political censure. Indeed, in its various manifestations, transgression as a creative force drives new configurations of the self in opposition to established literary norms and cultural conservatism at this watershed moment in the nation's history. Structured around distinct, often mixed genres of the period (theater, poetry, prose), our discussions will address how to define Romanticism; what role specific writers of the period have had in shaping literary history in Spain and beyond; why cultural production, namely literature, and nation building occur in tandem; and where gender factors in the equation. Prerequisite: SPAN 321 or above.

### **SPAN 365 THE LEGACY OF ISLAM IN SPANISH LITERATURE SINCE THE ENLIGHTENMENT**

*Credit: 0.5*

This course explores the representation of cultural exchange in Spanish literature from a perspective framed by the legacy of Islam in narratives of exile, travel, immigration, conflict, nationalism and spiritual awakening. Though attention will be given to important contextual issues and historical shifts across periods, much of the focus will be on the relationship between Spain and Morocco from the 18th century to the present. The Strait of Gibraltar will figure in our discussions as a symbolic point of crossing for the coexistence and challenges of neighboring cultures. In addition to several films and critical studies, the primary readings might include: (a) contemporary fiction from Juan Goytisolo, an iconic expatriate living in Marrakech, and Najat El-Hachmi, whose award-winning novel in Spanish translation *El ultimo patriarca* (2008), provides a singular account of the trials of assimilation for a young Moroccan girl; (b) depictions of the regional wars and colonial tensions, like Ramon J. Sender's *Iman* (1930), from the early 20th century; (c) the modernist Maghreb aesthetic of fin de siglo writers from Andalusia; (d) the journal of Domingo Badía (Ali Bey) whose undercover pilgrimage to Mecca from 1804 to 1807 disguised as a Muslim gives an unprecedented view of North Africa and the sacred site; and (e) the humanistic pluralism of the *Cartas marruecas* (1789) by Jose Cadalso. From these selections our discussions will address issues of religious difference, geography and identity. Prerequisite: SPAN 324 or above.

### **SPAN 367 MODERNISM(S), SPAIN, AND THE DEHUMANIZATION OF ART**

*Credit: 0.5*

For José Ortega y Gasset, the most influential Spanish philosopher of the 20th century, art could only become truly humanized to the degree that it moved, paradoxically, away from all things human toward the more figurative, psychological realm of aesthetic expression. As such, this same artistic impulse promised to reveal previously unimaginable truths about the essence as well as the evasion of lived realities. Ortega y Gasset's thinking will, therefore, serve as a point of departure for this course, which seeks both to understand modernism in Spain (and elsewhere) and to push its parameters beyond the Modernist movement. Indeed, the premise for our approach as a class will be that modernism can best be understood as modernisms, as a spectrum of revolutionary forms of representation across time. We will thus look to identify iterations of (de)humanization that transcend the historical period in which Ortega y Gasset wrote, while also asking why certain dramatic shifts could only ever reach such newfound extremes in the wake of the first World War. The course will draw from writers as early as Cervantes and interweave the Romantics, Miguel de Unamuno and his contemporaries, the Generation of 27, and those beyond. Consequently, literary genres to be covered will include the short story, the novel, theater, poetry and the essay. We also will read philosophical treatises on aesthetics, explore surrealist cinema, and discuss the works of Pablo Picasso, Joan Miró, Salvador Dalí, and many other visual artists of the day. Ultimately, our goal will be to ask and perhaps to answer why we choose to turn away in order to see better the world in which we live. Prerequisite: SPAN 324 or higher or permission of instructor.

Instructor: Landry

### **SPAN 369 QUEERING SPANISH AMERICAN LITERATURE AND FILM**

*Credit: 0.5*

This course studies the representation of sexualities that confront social norms in Spanish American contemporary literature and cinema. It presents a provocative, captivating selection of poems, novels, short stories, essays, "crónicas", and films from the region often excluded from canonical accounts. The class also develops a theoretical perspective based on queer studies and its practical application to textual and cinematic analysis. Readings and class are conducted in Spanish. Prerequisite: SPAN 321, any Spanish or Spanish American literature course or permission of instructor. This course is recommended for Spanish and international studies majors. Offered every two to three years.

### **SPAN 370 ORIGINS OF SPANISH LANGUAGE AND LITERATURE**

*Credit: 0.5*

Where did that word come from and what does it really mean? This is a common question that we ask ourselves or our teachers at some point in our Spanish education. The first part of this course will address this question and many others as it discusses the development of the Spanish language from Latin to Old Castilian to modern Spanish. The second part of the course will provide students with an opportunity to apply their knowledge of the development of Spanish to the earliest manifestations of Castilian literature. Through a variety of activities, they also will gain an understanding of some of the difficulties faced by scholars and students alike when interpreting these works. Students will read parts of the following texts in the original Old Spanish: a selection of romances, *El poema del mío Cid*, *Los Milagros de Nuestra Señora*, *El Libro de Buen Amor*, *El Conde Lucanor*, a selection of poesía cancioneril, and *La Celestina*. This course will be conducted in Spanish. Prerequisite: SPAN 324 or permission of instructor.

### **SPAN 371 GENDER, IDENTITY, AND POWER IN WOMEN'S LITERATURE**

*Credit: 0.5*

The artistic discourse of Latin American women has been largely omitted in academic studies, yet the contributions of women's works have been instrumental in shaping and changing our world views. In this course we will examine Latin American women's use of the dimension of gender to produce a critique of their culture and oppressive structures of power. Art, film and literature will be used as the primary sources of exploration. Recurring themes such as self-knowledge, affirmation of female eroticism, and struggles for social and gender equality will be examined within the framework of the historical and sociopolitical realities of Latin American societies. Contemporary feminist theories will serve to interpret writing and creative strategies used by these women to produce an experimental language that embodies new human relationships. Among the filmmakers, painters, and writers included are María Luisa Bemberg, María Novara, Frida Kahlo, Remedios Varo, Tilsa Tsuchiya, Julia de Burgos, Claribel Alegria, Luisa Valenzuela, Gioconda Belli, Cristina Perri Rossi, Pia Barros, Elizabeth Subercaseaux and Diamela Eltit. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 373 SPANISH SHORT STORY OF THE 20TH CENTURY**

*Credit: 0.5*

Students will read, analyze and interpret selected short stories and works of short fiction by such important 20th-century writers from Spain as Miguel de Unamuno, Pío Baroja, Azorín, Gabriel Miró, Ramón Gómez de la Serna, Francisco Ayala, Carmen Laforet, Miguel Delibes, Jorge Campos, Javier Marías, Marina Mayoral, Juan José Millás, Ana María Navales, Soledad Puértolas, Esther Tusquets and Cristina Fernández-Cubas. Close textual analysis will be stressed, and the individual works will be considered in their sociohistorical and literary contexts. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

### **SPAN 374 SPANISH POETRY OF THE TWENTIETH CENTURY**

*Credit: 0.5*

The course considers selected poems by such major 20th-century Spanish poets as Antonio Machado, Juan Ramón Jiménez, Federico García Lorca, Jorge Guillén, Luis Cernuda, Miguel Hernández, Ángela Aymerich, Gloria Fuertes, José Hierro, José Angel Valente, Ana Rossetti, María Victoria Atencia, Vicente Valero and Luisa Castro. Students will draw on critical, analytical, and interpretive skills in reading, discussing and writing about the works studied. The poetry will be related to important social and political realities and aesthetic ideas of different periods in 20th and 21st century Spain. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

Instructor: Metzler

### **SPAN 375 SPANISH AMERICAN ESSAY AND THE QUEST FOR DECOLONIZATION**

*Credit: 0.5*

This course examines the modern and contemporary Spanish American essay in its defiance of colonialism and neocolonialism. It considers, among others, texts by Bolívar Bello, Sarmiento, Gómez de

Avellaneda, Martí, Rodó, Henríquez Ureña, Mariátegui, Reyes, Ortiz, Paz, Castellanos, Fernández Retamar and García Márquez. These works are placed in their social and cultural context by concise and interpretative readings on Latin American history. A theoretical perspective informed by postcolonial studies is used extensively. However, a critique of this perspective as a metropolitan representation that does not accurately mirror the periphery's social reality also is incorporated. Readings and class are conducted in Spanish. The course is especially recommended for Spanish and international studies majors. Prerequisite: SPAN 321, any Spanish or Spanish American literature course or permission of instructor. Normally taught every three years.

Instructor: Staff

### **SPAN 376 FAMILY AND NATION IN MODERN SPANISH FILM**

*Credit: 0.5*

In 1941, Spaniards saw the debut of a film, *Raza* based on a novel published pseudonymously by the country's recently installed pro-fascist dictator, Francisco Franco. The film, adapted from the novel by the director Sáenz de Heredia, depicts several generations of a conflict-filled Galician family—one strikingly similar to the dictator's own—as they contend with successive Spanish political and social upheavals: the Spanish-American War, the Second Republic and the Civil War. The film, a mouthpiece of Franco's own socio-political policy, posits a family unit based on values of traditional Catholic piety, the sanctity of motherhood and allegiance to the Regime. Beginning with *Raza*, this course considers the images of family and of the nation (conjoined or counterpoised, explicitly or implicitly) in selected works of important Spanish filmmakers through the early 21st century. Directors include Juan Antonio Bardem, José Luis García Berlanga, Luis Buñuel, Carlos Saura, Basilio Martín Patino, Jorge Grau, Chus Gutiérrez, Pedro Almodóvar, Iciar Bolláin and Alejandro Amenábar. Students will view the films together (one evening per week, outside of class). Class discussion will center on film analysis enabled by a critical text and supplemented by historical and cultural readings. All viewing, reading, writing and discussion for the course are in Spanish. Please note that some of the films shown will not be available in a version subtitled in English. The course is especially recommended for Spanish and international studies majors. Prerequisite: SPAN 321, any Spanish or Spanish American literature course, or permission of instructor. Normally offered every three years.

### **SPAN 380 INTRODUCTION TO CHICANA/O CULTURAL STUDIES**

*Credit: 0.5*

Chicana/o culture produced in the U.S. is a vast field often underrepresented in undergraduate curricula. Even so, Chicana/os' contributions to literature, visual and public art, music, film, cultural theory and political activism are among the richest in this nation. This absence is symptomatic of a larger societal reality, namely, a history of cultural and economic oppression, which results in a silencing of this "other" America. This course is an introduction to Chicana/o cultural studies through an examination of Chicana/o history, art, literature, film, music and cultural theory as sites of opposition to sexist, racist, classist, and homophobic ideologies. A primary goal of the course is to expose students to Chicana/os' identities and critiques, from the Mexican American civil rights movements to the present. Chicana/os' debates about immigration, custodial labor, border issues, feminism, race issues, human rights, the environment, queer studies, spirituality and the occult will be seminal to our discussion. The

Mesoamerican concept of *nepantla*, a Nahuatl word referring to "the land in the middle," will serve as an anchor since it is fundamental to the notion of "crossing borders" that is at the root of Chicana/o cultural theory and practice. Border crossing, which emerges from the state of being in *nepantla*, represents Chicana/os' alternative epistemological approach to dominant ideologies. Readings and class discussion will be in English. Students may choose to read and write in Spanish when primary and secondary sources are available. This course will offer students valuable opportunities to learn through civic engagement and to link key issues from class discussion and readings to their community activities. This course fulfills .5 units of the core course requirement for the Latina/o Studies Concentration. It also will count toward the majors in American studies, international studies, women's and gender studies, religious studies and Spanish area studies.

### **SPAN 381 RESISTING BORDERS: CONTEMPORARY LATINO(A) LITERATURE**

*Credit: 0.5*

In this course we will study relevant Latino/a voices in a variety of literary genres, among them essay, poetry, fiction and theater, with a special emphasis on Mexican American, Puerto Rican, and Cuban American literatures, and especially those works that, while produced in the United States, are written in Spanish. While we will pay close attention to local constructions of identity, we also will look beyond them to focus on how these same representations and constructions are connected to global processes. Prerequisite: SPAN 321 or equivalent or permission of instructor. Normally offered every three years.

### **SPAN 382 FROM THE EMPIRE'S BACKYARD: LITERATURE OF THE SPANISH CARIBBEAN**

*Credit: 0.5*

For García Márquez, the Caribbean is a "hallucinated and hallucinating world where the maddest of illusions end up being true and the other side of reality is discovered." In this class, we will study the writing that such a reality has produced, focusing on contemporary works that represent and challenge colonialism and neocolonialism. We will consider essay, narrative, poetry and theater by a variety of authors from Cuba, the Dominican Republic, and Puerto Rico. The course will use as a theoretical perspective postcolonial studies and give particular emphasis to concepts like alterity, appropriation, counter-discourse, decolonization, diaspora, ethnicity and transculturation, among others. Relevant theoretical voices from the region that have created a culture of resistance to the imperial order, and an introduction to the history of the region, also will be incorporated. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

Instructor: Staff

### **SPAN 383 TRAVEL NARRATIVES AND CULTURAL ENCOUNTERS IN LATIN AMERICA**

*Credit: 0.5*

Travel has recently emerged as a key theme within the humanities and social sciences. The academic disciplines of literature, history, geography and anthropology have together produced an interdisciplinary criticism which allows for a more comprehensive understanding of travel as an intercultural phenomenon. This class will explore how travel and related forms of displacement are represented in the



literature and culture of Latin America. We will review key moments of the global history of travel that have affected local identities in Latin American countries: colonial encounters and imperial expansions (1500-1720); the period of exploration and scientific travels outside Europe (1720-1914); modernism and travel (1880-1940); and more contemporary experiences of migration and displacement (1940-2000). Since travel accounts can be located in an intricate network of social and cultural tensions, the approach of this class will be interdisciplinary. We will draw our discussions from a wide array of texts (travel journals, fiction, accounts by missionaries, slaves, and immigrants, scientific treatises, poetry, intellectual essays). We will engage in discussion about key topics related to experiences of travel and other forms of displacement in Latin America: travel writing and gender; travel writing and ethnography, cosmopolitanism, diaspora, tourism, migration and exile. We will study the impact of foreign travelers on Latin American ideas and perceptions of national culture and how the fascination with international travel similarly affected local traditions. This course will be offered every other year.

### **SPAN 385 CITIES OF LIGHTS AND SHADOWS: URBAN EXPERIENCES IN LATIN AMERICA**

*Credit: 0.5*

This course is a study of how cities are represented in different Latin American cultural manifestations. We will study primarily literary texts, but since the study of cities requires an interdisciplinary approach, our discussions will draw on readings about architecture, urbanism, film, visual arts, popular culture and music. This class seeks to challenge the idea that Latin America is a rural paradise, given that, as authors such as Luis Restrepo state, 70 percent of the population of Latin America lives in cities. Massive immigration from Latin America to the U.S. and Europe challenges historical divisions of city/country, modernity/primitivism, and development/underdevelopment. We will focus on four representations of urban space in Latin America: the impressionist and futuristic city of the 1920s and 1930s; migration and urban space during the 1950s and 1960s; and, in more contemporary representations, the "massive" city as depicted in urban chronicles and testimonials, and the postnational metropolis. We will review how cities have come to represent social, political and economic utopias and failed social encounters among their inhabitants. This course will be offered every other year.

### **SPAN 388 LITERARY TRANSLATION**

*Credit: 0.5*

This course focuses on both the theoretical and practical aspects of literary translation from Spanish into English. Numerous essays on translation provide the opportunity to think critically about this cultural practice and to question the imperialist, ethnocentric and gendered notions that have historically driven it. Much of the class is taught using a workshop format in which this theoretical framework is used to compare original works to translations and to practice the art of translation itself. In addition to weekly writing assignments and the sharing and critiquing of peer work, students complete an extensive literary translation. The course is conducted in Spanish and requires an advanced level of proficiency in that language. Prerequisite: any Spanish or Spanish American literature course and permission of instructor.

### **SPAN 395 CREATIVE WRITING IN SPANISH**

*Credit: 0.5*

This course has the goal of cultivating a theory and practice of creative writing in Spanish. Its foundation is contemporary Spanish American writing in Spanish, specifically, essays, short stories and poetry. The class includes discussion of texts on the art of writing as well as of works that could be considered models for writing. In order to offer students the possibility of developing their craft, part of the course is taught using a workshop format. In addition to writing assignments and the sharing and critiquing of peer work, students complete an extensive creative writing project. This is not a composition course and requires a mature approach to offering and receiving criticism as well as an advanced proficiency in the language. Prerequisite: SPAN 324, 325 or permission of instructor.

Instructor: Staff

### **SPAN 493 INDIVIDUAL STUDY**

*Credit: 0.25-0.5*

See description for MLL 493.