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<td>Spanish Intermediate Composition and Conversation II</td>
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<td>SPAN 2230.100</td>
<td>Perspectives on Spain</td>
<td>6599</td>
<td>MW</td>
<td>2:55-4:10</td>
<td>IVS 112</td>
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<td>Perspectives on Spain in Spanish</td>
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<td>MCG 365</td>
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<td>11:15-12:05</td>
<td>GSH G19</td>
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<td>IVS 103</td>
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<td>Honors Work in Spanish</td>
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<td>Cervantes: Don Quijote</td>
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<td>The Forgotten and The Damned: An Alternative History of Latin American</td>
<td>16105</td>
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8/18/14 * Designates Course Coordinator for that Course
FREN 1210  Elementary French

4 credits

Prerequisites

Conducted In French

No previous knowledge of French. Students who have previously studied French must have an LPF score lower than 37, or SAT II lower than 410. Class meets 5 times per week - four sections and one lecture.

Comments

FREN 1210 is the first half of the 1210-1220 sequence designed to provide a thorough grounding in French language and an introduction to intercultural competence. French is used in contextualized, meaningful activities to provide practice in speaking, listening, reading, and writing. Development of analytical skills for grammar leads students toward greater autonomy as language learners. Students develop their writing skills by writing and editing compositions. Readings are varied and include literary texts. Daily preparation and active participation are required. After FREN 1210 students take FREN 1220.

FREN 1230  Continuing French

4 credits

Prerequisites

Conducted In French

French 1220 or an LPF score 45-55 or SAT II 490-590. Recommended courses after French 1230: French 2060 or 2090.

Comments

French 1230 is an all-skills course designed to improve pronunciation, oral communication, and reading ability; to establish a groundwork for correct writing; and to provide a substantial grammar review. The approach in the course encourages the student to see the language within the context of its culture.
FREN 1302  
**FWS: Dissecting The Body in Literature and Medicine (1500-1700)**

3 credits

**Prerequisites**

**Comments**  
_Freshman writing seminar_

If you could look inside your own body, would you be puzzled, fascinated, utterly disgusted? When dissection became legal in the Renaissance, scientists and writers set out to explore the intricacies of the human body. This course investigates the ways science influence literature just as literature helped shape science between 1500 and 1700. What do monstrous bodies tell us about physical norms? What is pain? How do gender and sexuality play into medical and literary treatises, and English translations of Montaigne and Rabelais. Following in the footsteps of adventurous anatomists, you will dissect bodies of text and learn to analyze, organize and artfully display your finding. Not for the faint of heart.

FREN 2060  
**French Intermediate Reading and Writing**

4 credits  
French 1230, LPF score 56-64, or SAT II 600-680. Recommended courses after French 2060: French 2100, 2190, or 2310. Students who have taken French 2060 are not eligible to take French 2090 for credit.

**Prerequisites**

**Comments**  
_Satisfies Option I of language requirement_

This intermediate language course is designed for students who want to focus on their reading and writing skills. Following the notion of reading in order to write, particular attention is paid to the uses and meanings of grammar, vocabulary and writing strategies within a variety of genres, styles, and cultural contexts. Students write and edit a number of texts with peer and instructor feedback as well as self-edit via the use of specialized software.
FREN 2090  French Intermediate Composition and Conversation 1

Conducted In  French

4 credits

Prerequisites
French 1230, LPF score 56-64, or SAT II 600-680. Recommended courses after French 2090: French 2100, 2190, or 2310. Students who have taken French 2090 are not eligible to take French 2060 for credit.

Comments

Satisfies Option I of language requirement

This intermediate level course is designed for students who want to focus on their speaking and writing skills. Emphasis is placed on strengthening of grammar skills, expansion of vocabulary and discourse levels to increase communicative fluency and accuracy. The course also provides continued reading and listening practice as well as development of effective language learning strategies.

FREN 2091  Oral Practice for Study Abroad

Conducted In

1 credits

Prerequisites
Must be concurrently enrolled in FREN 2090.

Comments

This one-credit course is focused on oral communication in French; to take this course students must be concurrently enrolled in FREN 2090. Because the course is designed especially to encourage students to study abroad in France, it focuses on the colloquial use of French in that country.
Fa14  Department of Romance Studies Course Descriptions

FREN  2190  French Intermediate Composition and Conversation II

Conducted In  French

4  credits

Prerequisites  French 2060 or 2090, or CASE Q+. Recommended courses after French 2190: French 2310.

Comments  Satisfies Option I of language requirement

This course emphasizes conversation based on short stories, poems, a play, a novel, cartoons, newspaper articles, short videos and oral presentations by students. The goals of improving grammatical accuracy and enriching vocabulary in oral and written expression of French are achieved in a live setting during vigorous classroom discussions, as well as through written and oral analyses of the texts. Compositions on student-selected topics and a detailed grammar review aid in reaching the goals. Themes and emphases may vary from section to section.

FREN  2310  Introduction to French and Francophone Culture

Conducted In  French

4  credits

Prerequisites  French 2190 or CASE Q+. Recommended courses after FREN 2310: any 3000-level language, literature, or culture course.

Comments  Satisfies Option I of language requirement

Taking as its focus the theme of the other, this course will offer an overview of French and francophone literature from the early modern period to today. We will start with the study of some poetic works of Ronsard, Louise Labé in the Renaissance, and continue to modern France through Baudelaire, before ending with Prévert and Césaire. Through novelistic writings we will analyse how the Second World War (Rue Ordener, rue Labat, Sarah Kaufman) constructed its internal others as enemies and how the French post colonial world negotiated with its African new "citizens" (Noire de ...Sembene). The last part of the course will offer films and theatrical comedy Le Bourgeois Gentilhomme, Moliere.

8/12/14
Fa14 Department of Romance Studies Course Descriptions

FREN 3010 Advanced French I
Conducted In French
4 credits
Prerequisites French 2190 or CASE Q++. FREN 2310 may also be taken concurrently with French 3010. Students who have taken French 3050 are not eligible to take French 3010 for credit.

Comments Satisfies Option I of language requirement

In this course, furthering oral communication skills and writing skills is emphasized. A comprehensive review of fundamental and advanced grammatical structures is integrated with short stories, literary excerpts, videos, poems, and articles from French magazines or newspapers, all chosen for thematic or cultural interest. Students write weekly papers (essays and translations), have daily conversations focusing on the topics at hand, and give at least one presentation in class.

FREN 3120 French Stylistics
Conducted In French
4 credits
Prerequisites French 3010 or 3050, or CASE Q++. Students who have taken French 3130 are not eligible to take French 3120 for credit.

Comments Satisfies Option I of language requirement

This course on stylistics, and its application to textual analysis and translation, aims to help students develop a richer, more nuanced and idiomatic command of both the spoken and written language. Systematic study of grammar is discontinued as more attention is devoted to such topics as descriptive stylistics, authorial style, varieties of spoken French and their literary representations, rhetorical figures and poetics, as well as textual analysis and translation theory. Writing exercises include literary pastiche, isosyntactic imitation, intralingual translation, an exercice de style, stylistic analysis, and critical translation. Additional exercises will target vocabulary development and contrastive grammar. Seminar-style participation in class discussions is expected.
FREN 3130  Advanced French Through News

4 credits
Prerequisites  FREN 3010, or FREN 3050, or CASE placement, or permission of instructor. Students who have taken FREN 3120 are not eligible to take FREN 3130 for credit.
Comments  Satisfies option I of language requirement

This course prepares students for interacting at an advanced level of proficiency in both speaking and writing. Students will increase their vocabulary and knowledge of idiomatic French, while discussing and debating topics of current interest as they are presented in French televised news broadcasts and other media. A flexible approach allows students to improve their language skills on an individual basis.

FREN 3490  Literature and Moral Complexity

4 credits
Prerequisites

Comments  cross-listed with COML 3531; ITAL 3490; ROMS 3490

In this course, we will ask how literature helps us to formulate ethical questions, i.e., questions for which there is no single, objectively correct answer. Why literature as opposed to philosophy or history? Numerous aspects of literature make it ideal for taking on complex ethical questions. Literature can be used to persuade or even manipulate; it appeals to our emotions as well as our reason, and may even call into question the neat division between the two; it forges sympathies that tie us as readers to characters and narrators, even as we suspect their motives. For most of our time together, we will focus on great writers and storytellers of early modern Europe (e.g., Boccaccio, Machiavelli, Montaigne, Marguerite de Navarre, Bandello), but we will also explore how ethical questions posed by these early modern writers continue to surface in the work of an author like Barbey D'Aurevilly and in a contemporary movie such as Steven Spielberg's Lincoln. If there is student interest, we will offer discussion sections in French and in Italian.
FREN 3540  On Paying Attention

4 credits

Conducted In  English

Prerequisites

Comments  This course is cross-listed with RELST 3540

In the age of smartphones and Facebook, the competing claims made on our attention only seem to be multiplying. This course is an opportunity to think about and to enact certain practices of attentiveness and concentration, drawing largely from religious, literary, artistic, philosophical and anthropological sources. We'll be trying various kinds of exercises—from reading poems and looking at paintings to eating more slowly—as we read about the ways in which our senses reach out to the world, and as we think together about how technology may be used in ways that are not, strictly speaking, technological. This course is for students at all levels, from all backgrounds, graduate and undergraduate, with the understanding that we all need an excuse to slow down and observe the world—and ourselves—a little more carefully.
Fa14 Department of Romance Studies Course Descriptions

FREN 3730  Religious Violence in French and Francophone Texts  Conducted In  French

4 credits
Prerequisites
FREN 2210 or 2310, 3010, or 3050, or CASE Q++ placement, or permission of instructor.

Comments  Satisfies Option I of language requirement

This course will examine the various forms religious violence takes on: war, massacre, pillage, and torture – and consider the symbolic meanings invested in these forms of violence in the context of the work of René Girard (La Violence et le sacré). We will raise the question of what makes this sort of violence so intractable, and what has fostered the continuity of religious conflict over such a long span of time. For example, the ceremonial or ritualistic nature of this violence seems to give it an internal justification that is not subject to laws concerning human rights. Then, we will examine how a range of authors throughout history represent this violence in critical fashion. A number of texts present the impossibility of representing extreme violence, raising the question of how events can be witnessed when the witnesses are dead or traumatized by them. How can such extreme violence be represented or explained without being justified or rationalized? We will examine how the presentation of violence as a spectacle raises the question of personal responsibility in the context of large scale and ongoing violence, implicating also those who observe but who do not directly participate. We will also consider Maalouf's Les Croisades vues par les arabes (as well as his Identités meurtrières), Joinville's La Vie de Saint Louis, Théodore Agrippa d'Aubigné's Les Tragiques, Elle Wiesel's La Nuit, Gillo Pontecorvo's La Bataille d'Algers, Jean Genet's Les Paravents, Shoshana Felman and Dori Laub's Testimony, and Elaine Scarry's The Body in Pain.

FREN 3870  Romanticism in French  Conducted In  French

4 credits
Prerequisites
Prerequisites: FREN 2210 or 2310, or permission of the instructor.

Comments  Satisfies option I of language requirement

This course offers an introduction to Romanticism, as it develops in France and beyond, from the late 18th century to the early 1860s. While the focus will be on literature, we will also consider other arts (especially painting and architecture) and see how the Romantic movement was also proposing a whole renovation of life, affecting the way nature, social relationships, or love could be experienced. Because Romanticism was a "global" phenomenon, we will pay attention to the role played by voyages, exploration, and the circulation of ideas. Studied authors will include both major writers (such as Chateaubriand, Mme de Stael, Musset, Nerval, Hugo, or Baudelaire) and less famous figures, including Francophone authors from the Americas (Haiti or Louisiana, in particular).
FREN 4155 Reimagining the Body in North African Literature, Film and Visual Culture

4 credits

Conducted in English

Prerequisites

Comments co-meets with FREN 6145

In this course we will encounter, imagine and re-imagine lots of different bodies and bodily experiences with writers, artists and filmmakers in Algeria, Tunisia and Morocco who have resisted bodily oppression through their work. We will feel, alongside Franz Fanon in Peau noire, masques blanches, the dislocation between the mind and the body experienced by the colonized subject. We will consider women’s veiling and unveiling during the Algerian War of independence, and its political idealization by male writers and filmmakers, for example in Pontecorvo’s La Bataille d’Alger. Next we will gaze at the harem bodies of Western fantasy, looking at how contemporary artists and writers questions the violence implicit in works like Delacroix’s Femmes d’alger dans leur appartent. Through the films of Nadir Moknèche and Djamila Aharoui, we will journey alongside the body in road trips, expeditions for missing people and escape plots to the other side of the Mediterranean. Finally, we will spend some time with marginal figures who capture some of the tragicomic nature of their bodily restrictions; with homosexual bodies and bodies for sale in bars, brothels and nightclubs of Algiers and Tunis; with a girl raised as a boy in Marrakech; and with an ex-Nazi who shows up in a remote Algerian village.

FREN 4190 Special Topics

4v credits

Conducted in French

Prerequisites Permission of instructor.

Comments

Guided independent study of special topics.
Fa14 Department of Romance Studies Course Descriptions

FREN 4290 Honors Work in French
4 credits
Prerequisites Year-long course. Grade given at end of the fall semester and final letter grade at end of the spring semester. Open to juniors and seniors. Consult director of undergraduate studies for more information.

Comments

FREN 4350 Postcolonial Poetries and the Poetics of Relation
4 credits
Conducted In English
Prerequisites

Comments cross-listed with COML 4290; ENGL 4840; SPAN 4350; co-meets with COML 6350; ENGL 6850; FREN 6350; SPAN 6350

What kinds of poetry might be usefully characterized as "postcolonial" and what are the stakes of such a designation? What relation do specific poetic features have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the "postcolonial" in particular? With special reference to Edouard Glissant's influential concept of a "poetics of relation," attending as well to our own situatedness as readers-perhaps also, though not necessarily, as writers-of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean and U.S. poetry as especially fruitful sites for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.
FREN 4370  Detours of Desire

4 credits

Prerequisites

Comments  Satisfies Option I of language requirement

This course will examine some of the major texts of the French canon (principally but not exclusively 19th century) to analyze the role of "desire" in its various forms in some of the most noteworthy novels in the French tradition. We will examine the different theories of "desire" as elaborated in the works of de Rougemont, Freud, Lacan, etc. to try to understand how different authors use (often unbeknownst to them) the socio-sexual constraints of their time to destabilize those very constraints and by so doing opening up potentially new paradigms for individual expressions of passion.

FREN 4415  The Holocaust in Postwar Culture (1945-1961)

4 credits

Prerequisites

Comments  co-taught with COML 4415; FREN 6415; GERST 6411; GOVT 6786; HIST 6233; ROMS 6410 cross-listed with COML 6415; GERST 4411; GOVT 4786; HIST 4233; ROMS 4410

There is an astonishing discrepancy between our perception of the Holocaust as a central event of the twentieth century and its marginal place in postwar culture. It is during those years, nevertheless, that the destruction of European Jews aroused an intellectual debate whose philosophical, political, and literary contributions constitute landmarks for contemporary culture and criticism. The course will explore the reasons for such a discrepancy, reconstructing the steps of the integration of the Holocaust into our historical consciousness. It will analyze some of the most significant attempts to think such a trauma made by German-Jewish exiles (Arendt, Adorno, Anders), the survivors of the Nazi camps (Améry, Levi, Celan, Antelme), as well as the public intellectuals on both sides of the Atlantic Ocean (Sartre, Bataille, MacDonald, etc).
Fa14 Department of Romance Studies Course Descriptions

FREN 4435 Melancholy Left: Marx to Benjamin

4 credits

Conducted In English

Prerequisites

Comments

Co-taught with COML 4416; FREN 6435; GERST 6431; GOVT 6696; HIST 6234; ROMS 6430 cross-listed with COML 6416; GERST 4431; GOVT 4696; HIST 4234; ROMS 4430

The fall of "real socialism" in 1990 put an end to the experience of twentieth century Marxism. Its ideas, debates and controversies could be viewed-historicized and revisited-in a different light. The defeated revolutions of the past century put into question a teleological vision of history, engendering the decline of Marxist historiography and the simultaneous appearance of memory, a previously ignored concept for interpreting the past. Outlining a symbolic shift from Marx to Benjamin, this change has a melancholic flavor that permeates many expressions of contemporary Left culture (from movies and autobiographies to historical and philosophical essays). On the other hand, the emergence of Postcolonialism reopened the debate on the Eurocentric roots of Marx's thought and stimulated a new approach to some classical Marxist thinkers and historians such as Gramsci and C.L.R. James. Taking into account both classical and contemporary texts, the seminar will analyze a reconfigured relationship between history and memory in the Left culture of our post-utopian age.

FREN 4680 Theater in Seventeenth-Century France: "Theaters of the Self"

4 credits

Conducted In French

Prerequisites

Comments

This course is co-taught with FREN 6680. Satisfies Option I of language requirement.

This course examines the work of the the three greatest playwrights of the 17th century (Corneille, Molière, Racine). We will attempt to answer the questions: Why was theater the privileged form of representation of the 17th century? What is the relation between political Absolutism and the theater? And finally why was this theater essentially a representation of familial conflict? In other words, why and how does the theater of the 17th century participate in the evolution of the "modern" subject, its socio-sexual constructions and its ideological elaboration?
Fa14 Department of Romance Studies Course Descriptions

**FREN 4770**  Contemporary Arts and Literature in France

4 credits

**Prerequisites**

**Comments**  
Satisfies Option I of language requirement.

This class focuses on artistic and literary creation in France, from the 1980s to the present. We will consider pop or rap songs, novels, bande dessinée, theater plays, movies, paintings, sculptures, photographs, and maybe even fashion, cuisine or TV series. Roughly half of our time will be devoted to literature. We will explore topics such as the limits of fiction, the construction of the self, the creation of new forms, the links between the arts and politics, or the postcolonial.

**FREN 6155**  Reimagining the Body in North African Literature, Film and Visual Culture

4 credits

**Prerequisites**

**Comments**  
co-meets with FREN 4145

In this course we will encounter, imagine and re-imagine lots of different bodies and bodily experiences with writers, artists and filmmakers in Algeria, Tunisia and Morocco who have resisted bodily oppression through their work. We will feel, alongside Franz Fanon in Peau noire, masques blanches, the dislocation between the mind and the body experienced by the colonized subject. We will consider women's veiling and unvoiling during the Algerian War of Independence, and its political idealization by male writers and filmmakers, for example in Pontecorvo's La Bataille d'Alger. Next we will gaze at the harem bodies of Western fantasy, looking at how contemporary artists and writers questions the violence implicit in works like Delacroix's Femmes d'alger dans leur appart. Through the films of Nadir Moknèche and Djamila Aharou, we will journey alongside the body in road trips, expeditions for missing people and escape plots to the other side of the Mediterranean. Finally, we will spend some time with marginal figures who capture some of the tragicomic nature of their bodily restrictions; with homosexual bodies and bodies for sale in bars, brothels and nightclubs of Algiers and Tunis; with a girl raised as a boy in Marrakech; and with an ex-Nazi who shows up in a remote Algerian village.
Fa14 Department of Romance Studies Course Descriptions

FREN 6290  Decolonizing The Family

4 credits

Prerequisites

Comments

While literary histories have for a long time undervalued women's works in the literary canon, it has been also common to continue to hold the belief that, with the passing of time, women have progressively entered the Academy of French Letters. The "feminist" generations of the 1980's celebrated the entry of women into modern literature but also contested the idea of linear progress when it came to women. This seminar will approach the question of the relationship between women, literature and the 'progress' of history in a counter-intuitive fashion. Contesting, after Joan Kelly, the historical linearity of progress for women, we will analyze pertinent cases in three literary moments (the Renaissance, the Classical age, the Revolutionary era). The goal of the course is to scrutinize how femininity and masculinity are concurrently and constantly reenacted according to the evolution of economical, social, religious and political paradigms. We will more specifically identify, during the 'longue durée' period of the Old Regime, moments of crisis when women held a prominent role in literary production. Authors read will include Marguerite de Navarre, Mme de Lafayette, Mme de Stael and George Sand.

FREN 6350  Postcolonial Poetries and the Poetics of Relation

4 credits

Prerequisites

Comments

cross-listed with COML 6350; ENGL 6850; SPAN 6350; co-meets with COML 4290; ENGL 4840; FREN 4350; SPAN 4350

What kinds of poetry might be usefully characterized as "postcolonial" and what are the stakes of such a designation? What relation do specific poetic features have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the "postcolonial" in particular? With special reference to Edouard Glissant's influential concept of a "poetics of relation," attending as well to our own situatedness as readers—perhaps also, though not necessarily, as writers—of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean and U.S. poetry as especially fruitful sites for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.
FREN 6390  Special Topics Grads

4v credits  Conducted In  French
Prerequisites  Permission of instructor.

Comments

Guided independent study for graduate students.

FREN 6415  The Holocaust in Postwar Culture (1945-1961)

4 credits  Conducted In  English
Prerequisites

Comments  co-taught with COML 6415; GERST 6411; GOVT 6786; HIST 6233; ROMS 6410
          cross-listed with FREN 4415; GERST 4411; GOVT 4786; HIST 4233; ROMS 4410

There is an astonishing discrepancy between our perception of the Holocaust as a central event of the twentieth century and its marginal place in postwar culture. It is during those years, nevertheless, that the destruction of European Jews aroused an intellectual debate whose philosophical, political, and literary contributions constitute landmarks for contemporary culture and criticism. The course will explore the reasons for such a discrepancy, reconstructing the steps of the integration of the Holocaust into our historical consciousness. It will analyze some of the most significant attempts to think such a trauma made by German-Jewish exiles (Arendt, Adorno, Anders), the survivors of the Nazi camps (Améry, Levi, Celen, Antelme), as well as the public intellectuals on both sides of the Atlantic Ocean (Sartre, Bataille, MacDonald, etc).
**FREN 6435  Melancholy Left: Marx to Benjamin**  
Conducted In  English

4 credits

Prerequisites  
Co-taught with GERST 6431; GOVT 6696; HIST 6234; ROMS 6430  
cross-listed with FREN 4435; GERST 4431; GOVT 4696; HIST 4234; ROMS 4430

Comments  
The fall of "real socialism" in 1990 put an end to the experience of twentieth century Marxism. Its ideas, debates and controversies could be viewed-historicized and revisited-in a different light. The defeated revolutions of the past century put into question a teleological vision of history, engendering the decline of Marxist historiography and the simultaneous appearance of memory, a previously ignored concept for interpreting the past. Outlining a symbolic shift from Marx to Benjamin, this change has a melancholic flavor that permeates many expressions of contemporary Left culture (from movies and autobiographies to historical and philosophical essays). On the other hand, the emergence of Postcolonialism reopened the debate on the Eurocentric roots of Marx's thought and stimulated a new approach to some classical Marxist thinkers and historians such as Gramsci and C.L.R. James. Taking into account both classical and contemporary texts, the seminar will analyze a reconfigured relationship between history and memory in the Left culture of our post-utopian age.

**FREN 6680  Theater in Seventeenth-Century France: "Theaters of the Self"**  
Conducted In  French

4 credits

Prerequisites

Comments  
This course is co-taught with FREN 4680

This course examines the work of the three greatest playwrights of the 17th century (Corneille, Molière, Racine). We will attempt to answer the questions: Why was theater the privileged form of representation of the 17th century? What is the relation between political Absolutism and the theater? And finally why was this theater essentially a representation of familial conflict? In other words, why and how does the theater of the 17th century participate in the evolution of the "modern" subject, its socio-sexual constructions and its ideological elaboration?
ITAL 1113  FWS: Writing Italy, Writing the Self: Jewish-Italian Literature and the Long 20th

3 credits

Conducted In  English

Prerequisites

Comments  Freshman writing seminar

The Jewish community of Rome is the oldest one in all of Europe, dating back to 200 B.C., and the authors of some of the most important twentieth century works of Italian literature are Jewish. In this course we will examine how some of these writers (Moravia, Bassani, Primo Levi, Carlo Levi, Ginzburg, Sereni, Bruck, Loewenthal, Janaczek, Elkann and Piperno) have articulated the self against the background of the historical events that have shaped the past hundred years; two world wars and different social movements of the pre- and post- WWII eras. This seminar includes two film screenings.

ITAL 1201  Italian I

4 credits

Conducted In

Prerequisites

Comments  Students who took ITAL 1210 in the past cannot take this course.

ITAL 1201 is a fast-paced, introductory-level course, designed for students with no previous knowledge of Italian. Students will be guided in developing four language skills (listening, speaking, reading, and writing) in the context of everyday topics (school, housing, travel, personal preferences, simple exchanges about past, future and possible events, etc.). They will also be introduced to culturally acceptable modes of oral and written communication in Italian, some fundamentals of Italian history, and select current social and political issues.
ITAL 2201  Italian III

4 credits

Prerequisites

Prerequisites: ITAL 1202 or LPI score of 49 or higher, or permission of instructor.

Comments

The goal of this course is development of all language skills at an intermediate level, with an emphasis on accurate, idiomatic, and culturally appropriate communication in Italian. Students will improve their language abilities through readings and other material related to common Italian cultural practices and daily life, guided compositions and other written assignments, directed conversation on topics relevant to understanding modern Italy.

ITAL 2203  Languages/Literature's/Identities

3 credits

Conducted In  Italian

Prerequisites

ITAL 2090 or equivalent

Comments

Satisfies Option 1 of language requirement.

This course, which is conducted in Italian and includes significant practice in grammar, vocabulary building, and composition, aims to foster reflection about the relationship among languages, literature's, and identities in Italy. Topic for fall 2014: Living together in a multicultural society. Our principal reading will be Scontro di civiltà per un ascensore a piazza Vittorio, a 2006 award-winning novel by Algerian-Italian writer Amara Lakhous who came to Italy in 1995 as a political refugee; with this novel, he invites Italian readers to examine their 21st century reality through the eyes of the immigrant.
ITAL 3240 One Italian Masterpiece

Conducted In Italian

2 credits

Prerequisites Permission of Instructor.

Comments This course can not be used to fulfill the language requirement.

This 2-credit course will introduce students to sustained study of one Italian masterpiece (a literary, philosophical, historical, or scientific work, or a major achievement in the visual, performance, or media arts). Topic for fall 2014: Primo Levi, Il sistema periodico (1975). This course may be repeated for credit provided that the object of study is different.

ITAL 3490 Literature and Moral Complexity

Conducted In English

4 credits

Prerequisites

Comments cross-listed with COML 3531; FREN 3490; ROMS 3490

In this course, we will ask how literature helps us to formulate ethical questions, i.e., questions for which there is no single, objectively correct answer. Why literature as opposed to philosophy or history? Numerous aspects of literature make it ideal for taking on complex ethical questions. Literature can be used to persuade or even manipulate; it appeals to our emotions as well as our reason, and may even call into question the neat division between the two; it forges sympathies that tie us as readers to characters and narrators, even as we suspect their motives. For most of our time together, we will focus on great writers and storytellers of early modern Europe (e.g., Boccaccio, Machiavelli, Montaigne, Marguerite de Navarre, Bandello), but we will also explore how ethical questions posed by these early modern writers continue to surface in the work of an author like Barbey D'Aurevilly and in a contemporary movie such as Steven Spielberg's Lincoln. If there is student interest, we will offer discussion sections in French and in Italian.
ITAL 4190  Special Topics in Italian Literature
Conducted In  Italian
4v credits
Prerequisites  Permission of instructor

Comments
Guided independent study of specific topics

ITAL 4290  Honors Work in Italian
Conducted In  Italian
8 credits  Year-long course. R grade given at end of fall semester and final letter grade at end of spring semester.
Prerequisites  Open to juniors and seniors. Consult director of undergraduate studies for more information.

Comments

ITAL 4720  Federico Fellini
Conducted In  English
4 credits
Prerequisites

Comments  This course is cross-listed with PMA 4462.

Born to a middle class family in the small seaside town of Rimini, Federico Fellini became one of the most imaginative and powerful filmmakers in the history of cinema. How was he drawn to cinema? What rules did he break with his idiosyncratic working method? Why did he call himself "a born liar"? The course will move between close readings of his extraordinary films and studies of cultural context in which they were produced. Films will include: The White Sheik, I Vitelloni, La Dolce Vita, Nights of Cabiria, Amarcord, Matrimonial Agency, The Temptation of Dr. Antonio, 8 1/2, Ginger and Fred, various tv commercials; as well as sections from films by Roberto Rossellini, Pier Paolo Pasolini, and others.
ITAL 6390  Special Topics in Italian Literature

4v credits
Prerequisites  Permission of instructor.

Conducted In  Italian

Comments

Guided independent study for graduate students.

POLISH 1131  Elementary Polish I

4 credits
Prerequisites

Conducted In  Polish

Comments

Covers all language skills: speaking, listening comprehension, reading, and writing.

POLISH 1132  Elementary Polish I

4 credits  POLISH 1131 or permission of instructor
Prerequisites

Conducted In  Polish

Comments

Covers all language skills: speaking, listening comprehension, reading, and writing.
POLISH 1133  Elementary Polish II

3 credits
Prerequisites  POLSH 1132 or permission of instructor.

Conducted In  Polish

Comments  URH 32

An intermediate conversation and reading course.

POLISH 3301  Polish through Film & Literature

4 credits  Prerequisites: POLSH 1134 or permission of instructor.

Conducted In  Polish

Comments

This course explores Polish literary works and their film adaptations. Students will read excerpts of the canon of Polish literature written by Nobel prize winners as well as postmodern, controversial works. Students will compare literary works with their film adaptations: from classics of Polish cinema to the 21st century blockbusters. The class discussions are held in Polish, the readings are in Polish (with available English translations), and all films are subtitled.
PORT 1210  Elementary Brazilian Portuguese I

4 credits

Prerequisites

Comments

This is a full-year introductory course, intended for students with no knowledge of Portuguese, and with limited or no knowledge of Spanish. Emphasis is placed upon the development of the fundamental communication skills: listening, speaking, reading and writing.

PORT 2010  Brazilian Portuguese for Spanish Speakers I

4 credits

Prerequisites

Portuguese 1220 or permission of instructor.

Comments  *Satisfies Option I of language requirement*

PORT 2010-2020 is a full year course intended for students who have already taken the first level of Portuguese, or as an intensive introductory course for those who are native/near native speakers of Spanish. An all-skills course with particular emphasis on Brazilian Portuguese spoken within the contexts of its culture, it presents a fast-paced review focused on improving grammatical accuracy, pronunciation and on enriching vocabulary.
PORT 2800 Perspectives on Brazil

3 credits

Conducted In English

Prerequisites

Comments cross-listed with LATA 2800

This course provides an introduction and overview of Brazilian Culture. It will study different periods of Brazilian history, through the analysis of films, literature, essays, visual arts, and music. Students will explore different definitions of Brazilian identity and "Brazilianness" focusing on key topics including the formation of the colonial Brazil and the emergence of the nation of Brazil as a tropical paradise; slavery and abolition; the particularities century; and the contradictions of the modernization process throughout the 20th century. We will consider elements of Brazilian popular culture such as Carnival, Samba, and "telenovels," and some of the most important cultural movements of the 20th century such as "Modernismo," "Cinema Novo," and "Tropicalia." The primary objective of the course is to provide students with the relevant background to understand Brazilian cultural history.

PORT 3960 Contemporary Translation Fiction

4 credits

Conducted In Portuguese

Prerequisites

Comments Satisfies Option I of language requirement

Readings and discussions of literary pieces and films from Brazil, Angola, Portugal, and Mozambique from the 1970s to the present. Among the authors considered are Ruy Duarte de Carvalho, Mia Couto, António Lobo Antunes, Glauber Rocha, Pepetela, Milton Hatoum, and Bernardo Carvalho.
PORT 4190  Special Topics in Brazilian Literature

4v credits
Prerequisites  Permission of instructor.

Comments

Guided independent study of specific topics. For undergraduates interested in special problems not covered in courses.

PORT 6390  Special Topics in Brazilian Literature

4v credits
Prerequisites  Permission of instructor.

Comments

Guided independent study of specific topics.
Comments

*Freshman Writing Seminar*

We tell stories for myriad reasons: to entertain, to console, to teach, to persuade, to discover and explore both our inner lives and the world we inhabit. Stories are among the prime ways in which we make sense of a world that is not always propitious. They serve as instruments by which we strive to shape our future. This seminar will consider how the craft of storytelling helps us face the task of living: the love and the happiness and the community we seek, the virtues we espouse, our talents and vulnerabilities. Our readings (in English translation) will be a European literary masterpiece, Boccaccio's *Decameron* (ca. 1349-51), which showcases 100 stories told by 10 Florentines fleeing the Black Death. Students will write analytic and personal essays.
3 credits

Prerequisites

Comments

This course proposes to explore Dante Alighieri’s Divine Comedy as an ethical document designed not merely to describe “the state of souls after death,” but as a means of instructing its readers about the way to behave in the world while they are yet alive. In constructing his panoramic journey through the Christian afterlife, Dante also creates a moral universe in which his readers find themselves implicated, by turns exhorted and condemned. Students will read the poem in translation, and will discuss its rhetoric in both analytic and personal essays. By dissecting the strategies Dante employs to shape our perceptions of his universe, students will be able to evaluate the surprising complexity of its ethical convictions.
Fa14  Department of Romance Studies Course Descriptions

ROM S  3210  History of the Romance Languages

Conducted In  English

4 credits

Prerequisites  A 2000-level (or higher) course in any Romance language, and some familiarity with a second one or with Latin.

Comments  cross-listed with LING 3210

The Romance languages are the lasting imprint of all that happened to the Latin language as it moved through time, territories, and peoples of many ethnicities. While the Latin of antiquity retained its prestige in high culture, the natural untutored usage of ordinary people was always free to go its own way. This course covers the following topics, selected to create a panoramic view: Formation of the general Romance seven-vowel system from Latin. Early and widespread sound changes in popular Latin. Finding and interpreting evidence for trends in popular Latin pronunciation. The comparative method and its limitations. Essential later sound changes, some of which create a whole new order of consonants unknown to Latin but conspicuous in Romance. Nouns and adjectives from Latin to Romance. Formation of the present indicative: the competing forces of sound change and analogical adjustment. A brief overview of Portuguese. Variants of the seven-vowel system. Salient features of Romanian. Factors that helped shape the vocabulary of Romance. Medieval diglossia. Emergence of Romance vernaculars newly recognized by their speakers as languages distinct from Latin and from each other. Close analysis of the oldest surviving document written unmistakably in Romance (842 C.E.).

ROM S  3490  Literature and Moral Complexity

Conducted In  English

4 credits

Prerequisites

Comments  cross-listed with COM; 3531; FREN 3490; ITAL 3490

In this course, we will ask how literature helps us to formulate ethical questions, i.e., questions for which there is no single, objectively correct answer. Why literature as opposed to philosophy or history? Numerous aspects of literature make it ideal for taking on complex ethical questions. Literature can be used to persuade or even manipulate; it appeals to our emotions as well as our reason, and may even call into question the neat division between the two; it forges sympathies that tie us as readers to characters and narrators, even as we suspect their motives. For most of our time together, we will focus on great writers and storytellers of early modern Europe (e.g., Boccaccio, Machiavelli, Montaigne, Marguerite de Navarre, Bandello), but we will also explore how ethical questions posed by these early modern writers continue to surface in the work of an author like Barbet D'Aurevilly and in a contemporary movie such as Steven Spielberg's Lincoln. If there is student interest, we will offer discussion sections in French and in Italian.
Fa14 Department of Romance Studies Course Descriptions

ROM S  4410  The Holocaust in Postwar Culture (1945-1961)  Conducted In  English
4 credits
Prerequisites

Comments  co-taught with FREN 6415; GERST 6411; GOVT 6786; HIST 6233; ROMS 6410
cross-listed with FREN 4415; GERST 4411; GOVT 4786; HIST 4233

There is an astonishing discrepancy between our perception of the Holocaust as a central event of the twentieth century and its marginal place in postwar culture. It is during those years, nevertheless, that the destruction of European Jews aroused an intellectual debate whose philosophical, political, and literary contributions constitute landmarks for contemporary culture and criticism. The course will explore the reasons for such a discrepancy, reconstructing the steps of the integration of the Holocaust into our historical consciousness. It will analyze some of the most significant attempts to think such a trauma made by German-Jewish exiles (Arendt, Adorno, Anders), the survivors of the Nazi camps (Améry, Levi, Celan, Antelme), as well as the public intellectuals on both sides of the Atlantic Ocean (Sartre, Bataille, MacDonald, etc).

ROM S  4430  Melancholy Left: Marx to Benjamin  Conducted In  English
4 credits
Prerequisites

Comments  Co-taught with FREN 6435; GERST 6431; GOVT 6696; HIST 6234; ROMS 6430
cross-listed with FREN 4435; GERST 4431; GOVT 4696; HIST 4234

The fall of "real socialism" in 1990 put an end to the experience of twentieth century Marxism. Its ideas, debates and controversies could be viewed-historicized and revisited-in a different light. The defeated revolutions of the past century put into question a teleological vision of history, engendering the decline of Marxist historiography and the simultaneous appearance of memory, a previously ignored concept for interpreting the past. Outlining a symbolic shift from Marx to Benjamin, this change has a melancholic flavor that permeates many expressions of contemporary Left culture (from movies and autobiographies to historical and philosophical essays). On the other hand, the emergence of Postcolonialism reopened the debate on the Eurocentric roots of Marx's thought and stimulated a new approach to some classical Marxist thinkers and historians such as Gramsci and C.L.R. James. Taking into account both classical and contemporary texts, the seminar will analyze a reconfigured relationship between history and memory in the Left culture of our post-utopian age.

8/12/14  29
The Holocaust in Postwar Culture (1945-1961)

4 credits

Prerequisites

co-taught with FREN 6415; GERST 6411; GOVT 6786; HIST 6233;
cross-listed with FREN 4415; GERST 4411; GOVT 4786; HIST 4233; ROMS 4410

There is an astonishing discrepancy between our perception of the Holocaust as a central event of the twentieth century and its marginal place in postwar culture. It is during those years, nevertheless, that the destruction of European Jews aroused an intellectual debate whose philosophical, political, and literary contributions constitute landmarks for contemporary culture and criticism. The course will explore the reasons for such a discrepancy, reconstructing the steps of the integration of the Holocaust into our historical consciousness. It will analyze some of the most significant attempts to think such a trauma made by German-Jewish exiles (Arendt, Adorno, Anders), the survivors of the Nazi camps (Améry, Levi, Celan, Antelme), as well as the public intellectuals on both sides of the Atlantic Ocean (Sartre, Bataille, MacDonald, etc).

Melancholy Left: Marx to Benjamin

4 credits

Prerequisites

Co-taught with FREN 6435; GERST 6431; GOVT 6696; HIST 6234;
cross-listed with FREN 4435; GERST 4431; GOVT 4696; HIST 4234; ROMS 4430

The fall of "real socialism" in 1990 put an end to the experience of twentieth century Marxism. Its ideas, debates and controversies could be viewed-historicized and revisited in a different light. The defeated revolutions of the past century put into question a teleological vision of history, engendering the decline of Marxist historiography and the simultaneous appearance of memory, a previously ignored concept for interpreting the past. Outlining a symbolic shift from Marx to Benjamin, this change has a melancholic flavor that permeates many expressions of contemporary Left culture (from movies and autobiographies to historical and philosophical essays). On the other hand, the emergence of Postcolonialism reopened the debate on the Eurocentric roots of Marx's thought and stimulated a new approach to some classical Marxist thinkers and historians such as Gramsci and C.L.R. James. Taking into account both classical and contemporary texts, the seminar will analyze a reconfigured relationship between history and memory in the Left culture of our post-utopian age.
SPAN 1120 **Elementary Spanish: Review and Continuation**

4 credits

LPS 37-44 or SAT II 370-450. Meets five times a week: four class sessions and one lecture. Students may not receive credit for SPAN 1120 and SPAN 1220. Students who have taken SPAN 1210 may enroll.

**Comments**

Using an integrated approach, this course develops listening, speaking, reading, and writing skills in a cultural context. It begins with a basic vocabulary and grammar review and then introduces new material. Class sessions are in Spanish, and the language is actively used in communicative and creative activities. Students develop writing skills through composition, and read short cultural and literary texts to foster vocabulary acquisition and improve reading strategies. Lectures introduce and clarify grammatical structures. After 1120, students may take 1230, 2070, or 2090, depending on their LPS score at the end of the course.

SPAN 1210 **Elementary Spanish**

4 credits

Students with no previous knowledge of Spanish, up to two years of high school Spanish, LPS score lower than 37, or SAT II lower than 370. Class meets five times a week: four class sessions and one lecture.

**Comments**

Using an integrated approach, this two-course sequence develops listening, speaking, reading, and writing skills in a cultural context. The course meets five times a week, with four class sessions and one lecture. Class sessions are in Spanish, and the language is actively used in communicative and creative activities. Students develop writing skills through composition, and read short cultural and literary texts to foster vocabulary acquisition and improve reading strategies. Lectures introduce and clarify grammatical structures. After 1210, students may take 1120 (fall) or 1220 (spring).
SPAN 1230  Continuing Spanish  
Conducted In  Spanish  
4 credits  
Prerequisites  
SPAN 1120, 1220, or LPS 45-55, or SAT II 460-580. Meets four times a week.

Comments

The goal of this low-intermediate course is to achieve a higher level of comprehension as well as to advance oral and written expression in a cultural context. Classes are in Spanish, and the language is actively used in communicative and creative activities. Students engage in linguistic and literary analysis of texts to acquire new vocabulary, complete analytical exercises, and develop reading strategies. Students continue developing writing skills through composition, give oral presentations, and review grammatical structures independently with some clarification by the instructor as needed. After this course, students may take SPAN 2000, 2070 or 2090.

SPAN 1301  FWS:Latin American Radicals  
Conducted In  English  
3 credits  
Prerequisites

Comments  

Freshman Writing Seminar

From Simón Bolivar to Che Guevara, Latin America certainly has seen its share of radicals. Worshipped by some and reviled by others, these are figures who individually or collectively revamped what politics, art or literature could be about. Presenting us with a wide range of styles and formats, these radicals have a lot to teach us about the art of writing. We will study essays, letters, diaries, manifestos, poems, short stories and novelas written by or about some of the most illustrious Latin American radicals, including Sor Juana and Emiliano Zapata, as well as collective actors such as Mothers of the Plaza de Mayo. Between emulation and critique, we will try in our own ways to step in and out of their shadow.
SPAN 1302  FWS: Objects of Culture  Conducted In  English

3 credits

Prerequisites

Comments  *Freshman Writing Seminar*

What is an object? How do we perceive, relate to, renounce objects? What makes somethings into a thing, what individualizes it, sets it apart, cultivates it? How do we circulate and exchange "stuff"? These questions about objects and the cultures around them will be addressed through a variety of perspectives, looking at relics, icons, souvenirs, tokens, collectibles, in diverse contexts and via different theoretical perspectives and methodologies. From cult to culture, from collection to aestheticization, and propose typologies of relations to things across a variety of disciplines and different periods of cultures.

SPAN 1303  FWS: Narcissism to Necrophilia: Spanish Photography and the Body  Conducted In  English

3 credits

Prerequisites

Comments  *Freshman Writing Seminar*

From the "selfies" captured on smartphones to the corpses and mangled bodies in news outlets, as viewers we often derive pleasure from embodying the photograph or feel obligated to look at an image considered as taboo and controversial. How do we construct meaning and make sense of a photograph? What is the role of the spectator: invited participant or voyeur? Readings will include essays from Ariella Azoulay, Roland Barthes, André Bazin, Walter Benjamin, John Berger, Susan Sontag and others who write on photography. Considering these texts, students will conduct analyses of images based on photographic and other visual genres from Spanish and United States culture including advertising, "selfies," portraiture, post-mortem, pictorialism, documentary photography, and film.
SPAN 1501  Strategies for Spanish Abroad

1 credits  Conducted In
Prerequisites  Must be concurrently enrolled in Prof. Weber Shirk's engineering course

Comments

This innovative course focuses on oral communication in Spanish and addresses the needs of Engineering students, in particular those who might use Spanish abroad. Emphasis is placed on developing speaking and listening skills and strategies in a culturally relevant context. It is intended for students with limited or no knowledge of Spanish and active class participation is required.

SPAN 2070  Intermediate Spanish for Medical and Health Professions

4 credits  Conducted In  Spanish
Prerequisites  Spanish 1230, LPS 56-64, or SAT II 590-680, Q on CASE exam. Students who have taken Spanish 2000 or Spanish 2090 should speak with instructor. Classes meet three times a week.

Comments  Satisfies Option 1 of language requirement

Provides a conversational grammar review, with dialogues, debates, compositions, and authentic readings on health-related themes. Special attention is given to relevant cultural differences and how cultural notions may affect medical care and communication between doctor and patient. The objective of 2070 is to provide practice in real-life application, such as taking a medical history, calming a patient, and how to speak to a Hispanic patient in a culturally acceptable manner. After this course, a student may take Spanish 2140, 2150, 2170 or 2190.
SPAN 2090 Spanish Intermediate Composition and Conversation I

Conducted In Spanish

4 credits

Prerequisites SPAN 1230, or LPS 56-64, or SAT II 590-680, or CASE Q. Not open to students who have taken SPAN 2070 or 2000. Class meets three times a week.

Comments Satisfies Option I of language requirement

This intermediate course develops accurate and idiomatic oral and written expression in a cultural context. Students achieve a higher level of syntactical and lexical competence through reading and discussing literary texts and viewing films. Particular emphasis is on writing and editing academic essays with peer/instructor feedback. Classes are in Spanish, and the language is actively used in oral presentations and communicative, creative, and critical thinking activities. Students review grammar structures on their own, with clarification and support of the instructor. After this course, students may take SPAN 2140, 2150, 2170 or 2190.

SPAN 2091 Oral Practice for Study Abroad

Conducted In

1 credits

Prerequisites Must be concurrently enrolled in FREN 2090.

Comments

This one-credit course is focused on oral communication in French; to take this course students must be concurrently enrolled in FREN 2090. Because the course is designed especially to encourage students to study abroad in France, it focuses on the colloquial use of French in that country.
SPAN 2140  Modern Spanish Survey

4 credits  
Prerequisites: SPAN 2070 or 2090, or CASE Q+, or permission of instructor.

Comments: Satisfies Option I of language requirement. This is a core course for the major.

Introductory survey of modern Spanish literature. Students develop their analytical skills and learn basic literary concepts such as genre (drama, lyric, short story and novel) and style (romanticism, realism, etc.), as well as male/female perspectives and the translation of literature to film language. The survey introduces students to Spain's cultural complexity through readings of works by authors representative of its diverse linguistic and literary traditions.

SPAN 2150  Contemporary Latin American Survey

4 credits  
Prerequisites: SPAN 2070 or 2090, or CASE Q+ or permission of instructor.

Comments: Satisfies Option I of language requirement
This course is cross-listed with LATA 2150. This is a core course for the major.

Readings and discussion of representative texts of the 19th and 20th centuries from various regions of Spanish America. Among the authors considered are Sarmiento, Hernández, Martí, Dario, Agustini, Cortázar, García Márquez, Poniatowska, and Valenzuela.
SPAN 2170  Early Modern Iberia Survey

4 credits

Prerequisites

Conducted In  Spanish

SPAN 2070 or 2090, or CASE Q+, or permission of instructor.

Comments  Satisfies Option I of language requirement. This course is cross-listed with LATA 2170 and MEDVL 2170. This is a core course for the major.

This course explores major texts and themes of the Hispanic tradition from the 11th to the 17th centuries. We will examine general questions on literary analysis and the relationship between literature and history around certain events, such as medieval multicultural Iberia, the creation of the Spanish Inquisition in the 15th century and the expulsion of the Jews in 1492; the encounter between the Old and the New Worlds; the ‘opposition’ of high and low in popular culture, and of the secular and the sacred in poetry and prose. Readings may be drawn from medieval short stories and miracle collections; chivalric romances, Columbus, Lazarillo de Tormes, Cervantes, Lope de Vega, Calderón, and Sor Juana Inés de la Cruz, among others.

SPAN 2190  Spanish Intermediate Composition and Conversation II

Conducted In  Spanish

4 credits

Prerequisites

SPAN 2070, or SPAN 2090, or CASE Q+. Class meets three times a week.

Comments  Satisfies Option I of language requirement.

This advanced-intermediate course is designed to prepare students for study abroad, entry into the major, and advanced level courses. Students study stylistics, analyze and discuss texts, view films, and acquire advanced reading strategies. Continued emphasis is on writing and editing academic essays with peer and instructor feedback. Classes are in Spanish, and the language is actively used in oral presentations and communicative, creative, and critical thinking activities. Students review grammar structures on their own, although the instructor may clarify as needed.
Perspectives on Spain

4 credits

Conducted In English

Prerequisites

Comments

An introduction to Spain’s history, plural cultures, and present day society. Through a series of key literary works, films, and other visual representations we will explore such topics as the place of tradition, religion, and the family in modern Spain. Our focus will be on the transformation of Spain from an authoritarian state under General Franco’s dictatorship (1939-1975) into a remarkably diverse and pluralistic nation in which linguistic, cultural, political, and gender differences have been consecrated in a very progressive legislation. This course satisfies the main requirement for the minor in Spanish, may be used as an elective for the major, and is crucial to those planning to study abroad in Spain in the near future.

Perspectives on Spain in Spanish

4 credits

Conducted In Spanish

Prerequisites: SPAN 2070 or 2090 or CASE Q+, or permission of instructor.

Comments

Satisfies Option I of language requirement.

This course offers a broad introduction to Iberian cultures from the Middle Ages to the present. Focusing on three main themes-space, culture, and everyday life-our main objective throughout the term will be to explore different perspectives unique to the ever-evolving place we now call "Spain." The first half of the term will concentrate on aspects of space, culture, and everyday life in the medieval and early modern context, while the second half of the term will examine the same themes, questions, and concepts but from a modern and contemporary point of view using a wide variety of disciplines and media to explore them, from history, newspapers and music, to painting, film, and television.
SPAN 3110  
**Advanced Spanish Writing Workshop**  
4 credits  
Spanish 2190 or CASE Q++ or equivalent.  

**Comments**  
*Satisfies Option I of language requirement*

This course, which is required for the major, is designed to help the learner develop increased accuracy and sophistication in writings in Spanish for academic purposes and to continue oral practice in Spanish. To this end, there will be ample writing and revising practice, with a focus on specific grammatical and lexical areas, customized to the needs of the students enrolled in the course. Spanish 3110 may be taken concurrently with Spanish 2140, 2150, or 2170.

SPAN 3150  
**Translating from Spanish**  
4 credits  
SPAN 3110 or equivalent  

**Comments**  
*Satisfies Option I of language requirement.*

This seminar will focus on translating from the source language (Spanish) into the target language (English). We will investigate the various technical, stylistic and cultural difficulties encountered in the translation process. Students will be asked to justify their translation choices, compare different translations of the same passage, work on different types of texts, and edit one another's translation. In consultation with the instructor, each student will choose two texts as individual translation projects. Attendance at all class meetings is mandatory.
SPAN 3170 Creative Writing Workshop (in Spanish)

Conducted In Spanish

4 credits
Prerequisites Spanish 2140, 2150, 2170, or 2190, or CASE Q++, or permission of instructor.

Comments Satisfies Option I of language requirement

Focuses on the practice of narrative writing in Spanish. Explores what makes a novel and a short story work, paying close attention to narrative structure, plot, beginnings/endings, character development, theme, etc. Students read classic novels and short stories as points of departure for the discussion. Because the course is a workshop, students are expected to write their own fiction.

SPAN 3560 Spanish Cinema: 1975-The Present

Conducted In Spanish

4 credits Satisfies Option I of language requirement.

Prerequisites

Comments There will be film screenings on Wednesday evenings from 6-8 pm.

This course offers a survey of contemporary Spanish cinema from 1975, a key year in the country’s recent history, which marks the end of dictatorship and the beginning of a long and tumultuous period of democratic transition. Drawing on introductory film theory and a variety of films from the period, students will explore the ways in which Spanish cinema represents, shapes and challenges political, cultural, and social events. Among the topics we will cover are the following: Spanish cinema’s relationship to la movida, historical memory, other European cinemas and the auteur traditions.
SPAN 3800  Poetry and Poetics of the Americas  Conducted In  English

4 credits

Prerequisites

Comments  This course is cross-listed with COML 3800; AMST 3820; LATA 3800 & ENGL 3801

As globalization draws the Americas ever closer together, reshaping our sense of a common (uncommon) "American" culture, what claims might be made for a distinctive, diverse "poetry of the Americas"? How might we characterize its dominant forms and alternative practices? What shared influences, affiliations, concerns and approaches might we find and what differences emerge? Ranging across North and South America, Central America and the Caribbean, this course will place in conversation such figures as Whitman, Neruda, Poe, Borges, Dickinson, Martí, Stein, Dario, Williams, Mistral, Pound, Paz, Olson, Burgos, Rich, Césaire, Walcott, Glissant, oppen, Brathwaite, Parra, Ashbery, Zurita, Bernstein, Harjo, Perdomo, Cisneros, Castillo, and Vicuna. All texts not written in English will be available in translation as well as in the original.

SPAN 4190  Special Topics in Hispanic Literature  Conducted In  Spanish

4v credits  Permission of instructor.

Prerequisites

Comments

Guided independent study of specific topics. For undergraduates interested in special problems not covered in courses.
8 credits

Prerequisites

Year-long course. R grade given at end of fall semester and final letter grade at end of spring semester. Open to juniors and seniors. Consult director of undergraduate studies for more information.

Comments

Postcolonial Poetic And The Poetics Of Relation

Conducted In English

4 credits

Prerequisites

cross-listed with COML 4290; ENGL 4840; FEN 4350; co-meets with COML 6350; ENGL 6850; FREN 6350; SPAN 6350

What kinds of poetry might be usefully characterized as "postcolonial" and what are the stakes of such a designation? What relation do specific poetic features have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the "postcolonial" in particular? With special reference to Edouard Glissant's influential concept of a "poetics of relation," attending as well to our own situatedness as readers—perhaps also, though not necessarily, as writers—of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean and U.S. poetry as especially fruitful sites for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.
SPAN 4550  Cervantes: Don Quijote

4 credits
Prerequisites: Two of these courses: SPAN 2140, 2150, or 2170, or permission of the instructor.

Comments  Satisfies Option I of language requirement.

Don Quijote is not only "the first modern work of literature," as Michel Foucault noted, but also "the first European novel," as the novelist Kundera hailed it. In fact, Foucault believed that Cervantes's discovery of the arbitrary relation of words and things ushered in the modern age. Four centuries before Freud, Cervantes questioned the meaning of madness, inquiring into the close bonds between delusions and fantasy, dreams and artistic production. A revolutionary document of its own age, Don Quijote confronts us with the complex history of Christians, Jews, and Muslims in Spain, especially with the conflicts between Christianity and Islam in the Iberian Peninsula. Stressing a critique of creation within Cervantes's own creation, our close reading of Don Quijote will examine Cervantes's subversion of early modern Spanish literary genres. We will also explore the links established by his masterpiece with the network of institutions, practices, and beliefs that constituted 16th and 17th century Spanish culture. Our readings will be supplemented with an ample range of critical approaches.

SPAN 4870  The Forgotten and The Damned: An Alternative History of Latin American Literature

4 credits
Prerequisites

Comments  This is the mandatory senior seminar. Satisfies Option I of language requirement.

Latin American literature is full of writers who one day were relevant but today have been forgotten. It is also full of writers whose life was so colorful that it has tended sometimes to obscure the merits of the work. This course will focus on these neglected and "damned" writers, trying to chart a sort of alternative history of Latin American literature. We will read authors such as Clemente Palma, Nellie Campobello, Francisco Tario, Hilda Mundy, Josefina Vicens, Jaime Saenz.
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SPAN 6320  Listening and Audio Culture
4 credits  Conducted In  English

Prerequisites

Comments  cross-listed with MUSIC 7320; AMST 7320

This seminar focuses on the political economy of sound and listening in the configuration of urban space in Latin America and among Latino communities in the U. S. The city will be approached from a multidisciplinary perspective centered on the experience of sound and listening as a critical component in the performance of the social, cultural, political, and ethic subjectivities and objectivites of the urban.

SPAN 6350  Postcolonial Poetries and the Poetics of Relation
4 credits  Conducted In  English

Prerequisites

Comments  cross-listed with COML 6350; FREN 6350; ENGL 6850; co-meets with COML 4290; ENGL 4840; FREN 4350; SPAN 4350

What kinds of poetry might be usefully characterized as "postcolonial" and what are the stakes of such a designation? What relation do specific poetic features have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the "postcolonial" in particular? With special reference to Edouard Glissant's influential concept of a "poetics of relation," attending as well to our own situatedness as readers-perhaps also, though not necessarily, as writers-of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean and U.S. poetry as especially fruitful sites for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.
SPAN 6390  Special Topics in Hispanic Literature

4v credits
Prerequisites
Permission of instructor.

Comments
Guided independent study of specific topics. For graduate students interested in special problems not covered in courses.

SPAN 6730  Cartographic Fictions

4 credits
Conducted In  Spanish
Prerequisites

Comments
This is the mandatory graduate seminar for Spanish graduate students.

This course explores the role of the renewed interest in cartography in both literature and the arts, while attempting to lay out a conceptual framework for the definition of mapmaking in a broad sense, which is not necessarily land-based. From a random walk through the city to the global market of capitalism, the guiding question is how cultural artifacts make sense out of the real conditions of existence. The aim is not only to offer different answers but to reformulate the problem as to how experiencing the world involves a variety of interpretive legends to situate our lives through some form of cartographic plotting—one way or another of mapping the territory, whether real or imaginary, public or private, official or marginal, conscious or unconscious. Authors and artists include Cortázar, Gopequi, Kuitca, Borges, Auster, Calvino, and others.