Department of Romance Languages and Literatures

Chair

- Daisy Delogu

Professors

- Arnold Davidson
- Frederick A. de Armas
- Daisy Delogu
- Philippe Desan
- Daniel Desormeaux
- Martha Feldman
- Robert Kendrick
- Armando Maggi
- Robert J. Morrissey
- David Nirenberg
- Larry F. Norman
- Thomas Pavel
- Justin Steinberg
- Mauricio Tenorio

Associate Professors

- Dain Borges
- Alison James
- Agnes Lugo-Ortiz
- Mario Santana
- Jennifer Scappettone
- Jennifer Wild

Assistant Professors

- Larissa Brewer-García
- Laura Gandolfi
- Maria Anna Mariani
• Miguel Martínez
• Rocco Rubini
• Victoria Saramago

Senior Lecturers

• Nadine Di Vito
• Claude Grangier
• Ana María Fiuza Lima
• María C. Lozada
• Janet Sedlar
• Veronica Vegna

Full-Time Lecturers

• Marie Berg
• Céline Bordeaux
• Irena Cajkova
• Alba Girons Masot
• Izas Indacoechea
• Céline Legrand
• Helena Mateos
• Alice McLean
• Verónica Moraga
• Rebecca Petrush
• Elizabeth Porretto
• Lidwina Van den Hout-Huijben

Emeritus Faculty

• Paolo Cherchi
• René de Costa
• Peter F. Dembowski
• George Haley
• Elissa Weaver
• Rebecca West

Staff
Program Overview

We offer PhD programs in three areas of study: French and Francophone Studies (http://rll.uchicago.edu/content/french-and-francophone-studies), Hispanic and Luso-Brazilian Studies (http://rll.uchicago.edu/content/hispanic-and-luso-brazilian-studies), and Italian Studies (http://rll.uchicago.edu/content/italian-studies). Our students are supported by faculty members within and outside the department and we encourage students to take advantage of the University's many interdisciplinary programs.

Our department does not offer a terminal MA degree. Those interested in master's level work should consider the Master of Arts Program in the Humanities (MAPH) (http://maph.uchicago.edu) a three-quarter program of interdisciplinary study in a number of areas of interest to students. Directed by senior faculty in the Division of the Humanities, MAPH students take courses with students in the Ph.D. programs.

Size of the Program

There are approximately 5 to 8 students in each year's PhD cohort.

Time to Completion

Each program has slightly different requirements but all PhD students in Romance Languages and Literatures should be ABD (All But Dissertation) by the end of their third year. A general program of study summary is below:

- Year 1: Coursework; preparation for language requirements; first-year exam
- Year 2: Completion of coursework; fulfill language requirement; preparation for written and oral comprehensive exams
- Year 3: Comprehensive exams; fulfill language requirement (if necessary); complete dissertation proposal and colloquium
- Year 4: Dissertation research and writing; applications for dissertation-year fellowships.
- Year 5: Dissertation research and writing; job applications.

Fellowships

Students admitted to doctoral study are typically awarded a five-year fellowship package that includes full tuition, a stipend, and medical insurance. Teaching training is a vital part of the educational experience at the University, so all fellowships include a required teaching component. The Division of the Humanities has additional information (http://
humanities.uchicago.edu/students/financial-aid) on the types of financial support available to doctoral students.

Students starting the program in 2015–16 received a stipend and teaching remuneration of $28,000 over 12 months.

Application

The application process for admission and financial aid for all graduate programs in the Division of the Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at: http://humanities.uchicago.edu/students/admissions.

Questions about admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). (Current minimum scores, etc., are provided with the application.) For more information, please see the Office of International Affairs website at https://internationalaffairs.uchicago.edu/, or call them at (773) 702-7752.

More Information

• Application Requirements (http://rll.uchicago.edu/content/admission-requirements)
• Campus Visit (http://grad.uchicago.edu/admissions/connect-visit)
• Request More Information (http://rll.uchicago.edu/content/request-more-information)

Romance Languages and Literatures - Catalan Courses

CATA 31900. Contemporary Catalan Literature. 100 Units.
This course provides a survey of major authors, works, and trends in Catalan literature from the beginning of the twentieth century to the present. We study works representing various literary genres (novel, poetry, short story) and analyze the most important cultural debates of the period.
Instructor(s): A. Girons Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): SPAN 21910, SPAN 31910, CATA 21900
CATA 32900. Catalan Avant-Garde Theater. 100 Units.
Theater is the mirror of the nation. The clearest expression of its urges, of its battles, and, as Adorno would say, of its own contradictions. Catalunya is one of the most modern and European-like countries of the west. This desire for modernism is expressed in artists such as Salvador Dalí as well as the avant-garde daydreaming theater of La Fura dels Baus. In Catalunya, a small country, theater was the national defense during Franco’s dictatorship and in the present times serves as a nationalist weapon to claim independence. In this course, we will explore the history of Catalunya and Europe through theater, by means of written literature and footage of performances which will make lectures more dynamic and attractive. Also, we will meet the personal dramas of women and their social and historical implications through the theory of gender. Theater is a recreational and collective way of understanding a culture, thus it will be proposed to the students the possibility of creating a short play written and performed by them. Methodologically, the course is multifaceted and intertextual. The analysis tools are comparatist, historical, political, linguistic, psychiatric, and philosophical; the approach is creative (writing and acting) and related to cultural studies and feminism. The aim is to demonstrate that Catalan drama is a splendid window to get to know the Catalan culture and is fully integrated into contemporary theater.
Instructor(s): N. Perpinyà Terms Offered: Spring
Note(s): Catalan texts will be provided translated into English or Spanish. Classes will be conducted in Spanish and English.
Equivalent Course(s): SPAN 22900, SPAN 32900, CATA 22900

CATA 42100. Reading & Research: Catalan. 100 Units.
Independent study with an individual faculty member.
Instructor(s): Staff Terms Offered: Autumn, Winter, Spring
Note(s): Open to graduate students with consent of requested faculty member.

Romance Languages and Literatures - French Courses

FREN 31503. Approches à l’analyse littéraire. 100 Units.
Dans ce cours nous aborderons des techniques d’analyse littéraire des textes en vers et en prose. En outre, nous nous pencherons sur des écrits métatextuels—ceux qui traitent des aspects formels des ouvrages littéraires, de leur utilité morale et/ou politique, du rapport entre la littérature et la vie dite réelle. La production littéraire est non seulement une activité culturelle, intellectuelle, politique, éthique, et esthétique, mais aussi l’objet d’une réflexion soutenue au cours des siècles.
Instructor(s): D. Delogu Terms Offered: Autumn
Prerequisite(s): FREN 20500 or consent of instructor.
Equivalent Course(s): FREN 21503

FREN 33110. Pour une lecture sociologique de Rabelais. 100 Units.
Nous verrons comment les romans de Rabelais s’inscrivent dans leur rapport à la modernité et posent des questions d’ordre sociologique. Nous lirons trois romans (Pantagruel, Gargantua, Tiers Livre) de façon à cerner les grands mouvements, idéologies, et rapports humains de la modernité.
Instructor(s): P. Desan Terms Offered: Winter
Equivalent Course(s): FREN 23110
FREN 33333. Reading French for Research Purposes. 100 Units.
This intensive course is designed to take students with a basic knowledge of French to the level of reading proficiency needed for research. To that end, students will work on grammar, vocabulary, and reading strategies. Students will read a range of scholarly texts, a number of which will be directly drawn from their respective areas of research.
Terms Offered: Summer, Winter
Prerequisite(s): One quarter of French or equivalent, placement into FREN 10200, or an intermediate level of another Romance or classical language
Equivalent Course(s): FREN 23333

FREN 33711. Littérature et photographie. 100 Units.
Ce cours se propose d’interroger les interactions entre littérature et photographie aux XIXe et XXe siècles à travers un parcours à la fois chronologique et thématique, en suivant trois pistes principales: l’influence du regard photographique sur l’écriture romanesque et poétique (Zola, Cendrars, Duras); les réflexions d’écrivains sur la photographie (Baudelaire, Barthes, Guibert); et les relations entre texte et image au sein du livre ou dans les œuvres de plasticiens (Rodenbach, Breton, Ernaux, Calle). Nous étudierons notamment: le rapport entre le visible et le lisible; la théorisation de l’image photographique; les fonctions narratives, illustratives et documentaires de l’image photographique dans la fiction et dans l’autobiographie; et l’histoire de la “photolittérature” comme genre spécifique. Des lectures théoriques et critiques accompagneront l’analyse des textes.
Instructor(s): A. James Terms Offered: Autumn
Prerequisite(s): FREN 20500 and one other literature class taught in French.
Equivalent Course(s): FREN 23711

FREN 34017. Fact and Fiction: Hoaxes and Misunderstandings. 100 Units.
This course will focus on fictional texts that readers have misrecognized as factual accounts, as well as the less frequent case of factual texts misidentified as fictional. Students will study the rhetorical strategies or historical and cultural circumstances responsible for these “errors of pragmatic framing” (O. Caïra) by investigating the contexts governing the production or reception of works such as Apuleius’ The Golden Ass, Les Lettres d’une religieuse portugaise, Denis Diderot’s La Religieuse, Wolfgang Hildesheimer’s Marbot: A Biography, and Orson Welles’ adaptation of The War of the Worlds, among others.
Instructor(s): Françoise Lavocat Terms Offered: Spring
Equivalent Course(s): FREN 24017, CMLT 24017, CMLT 34017, SCTH 34017

FREN 34410. Montaigne dans l’histoire littéraire: inventions/récupérations. 100 Units.
Qu’est-ce qui fait de Montaigne un auteur moderne ? Question qui semble d’actualité en ce début du XXIe siècle. La modernité de Montaigne consisterait ainsi à repérer dans les Essais ce que nous sommes devenus aujourd’hui. Comme si les questions que se posait l’auteur des Essais étaient aussi nos questions en ce début du XXIe siècle. Nous verrons comment la plupart des lectures “modernes” de Montaigne sont souvent l’expression d’une forme de récupération idéologique (inconsciente) qui vise à placer le sujet universel sur un piédestal, au détriment de sa dimension purement historique et politique. Nous étudierons également ce que l’on pourrait appeler l’invention de Montaigne au cours des siècles.
Instructor(s): P. Desan Terms Offered: Spring
Equivalent Course(s): FNDL 24410, FREN 24410
FREN 37220. Classical Film Theory. 100 Units.
This course will present a critical survey of the principal authors, concepts, and films in the classical period of film theory. The main though not exclusive emphasis will be the period of silent film and theorists writing in the context of French and German cinema. We will study the aesthetic debates of the period in their historical context, whose central questions include: Is film an art? If so, what specific and autonomous means of expression define it as an aesthetic medium? What defines the social force and function of cinema as a mass art? Weekly readings and discussion will examine major film movements of the classical period—for example, French impressionism and Surrealism—as well as the work of such major figures as Hugo Münsterberg, Rudolf Arnheim, Jean Epstein, Germaine Dulac, Béla Balázs, Erwin Panofsky, Hans Richter, Siegfried Kracauer, Walter Benjamin, and André Bazin.
Instructor(s): D.N. Rodowick Terms Offered: Winter
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 37220,FREN 27220,CMST 27220

FREN 39100. Pascal and Simone Weil. 100 Units.
The course will examine two major French existential thinkers, Blaise Pascal and Simone Weil, focusing on their intellectual background, their strong originality, and their religious perspective.
Instructor(s): T. Pavel Terms Offered: Spring
Prerequisite(s): Third- or fourth-year standing. Instructor consent required for first- and second-year undergraduates.
Note(s): Taught in English, with a special weekly session in French for students seeking French credit.
Equivalent Course(s): CMLT 29101,CMLT 39101,SCTH 38201,RLST 24910,FNDL 21812,FREN 29100

FREN 42100. Reading & Research: French. 100 Units.
Independent study with an individual faculty member.
Instructor(s): Staff Terms Offered: Autumn,Winter,Spring
Note(s): Open to graduate students with consent of requested faculty member.

Romance Languages and Literatures - Italian Courses

ITAL 32210. Italian Renaissance Epic. 100 Units.
This course examines the evolution of Italian Renaissance epic from Pulci to Marino. The course will emphasize the intertextual nature of this genre and its significant borrowings from classical sources. The course will not be limited to the most famous texts but will also include epics that have not received the critical attention they deserve, such as for example Lucretia Marinella's "Enrico."
Instructor(s): A. Maggi Terms Offered: Spring
Equivalent Course(s): ITAL 22210
ITAL 32600. The Making and Unmaking of Petrarch's Canzoniere. 100 Units.
This course is an intensive reading of Petrarch's influential and groundbreaking self-anthology. Petrarch's collecting and ordering of his own work is in many ways without precedent. We examine in particular the historical redactions of the Canzoniere, its status as a work-in-progress, what Petrarch excluded from its various forms (especially the Rime disperse), early drafts, and authorial variants. The emergence of a new role for the vernacular author and the shifting space of handwriting and the book are central concerns in our discussions, and we make frequent use of facsimiles and diplomatic editions.
Instructor(s): J. Steinberg Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): REMS 32600,FNDL 22601,ITAL 22600

ITAL 32914. The Italian Renaissance. 100 Units.
Florence, Rome, and the Italian city-states in the age of plagues and cathedrals, Dante and Machiavelli, Medici and Borgia (1250–1600), with a focus on literature and primary sources, the recovery of lost texts and technologies of the ancient world, and the role of the Church in Renaissance culture and politics. Humanism, patronage, translation, cultural immersion, dynastic and papal politics, corruption, assassination, art, music, magic, censorship, religion, education, science, heresy, and the roots of the Reformation. Assignments include creative writing, reproducing historical artifacts, and a live reenactment of a papal election. First-year students and non-history majors welcome.
Instructor(s): A. Palmer Terms Offered: Autumn
Equivalent Course(s): HIST 32900,CLCV 22914,CLAS 32914,ITAL 22914,HCHR 32900,HIST 22900

ITAL 33502. Boccaccio's "Decameron" 100 Units.
One of the most important and influential works of the middle ages—and a lot funnier than the Divine Comedy. Boccaccio’s Decameron, written in the midst of the social disruption caused by the Black Death (1348), may have held readers attention for centuries because of its bawdiness, but it is also a profound exploration into the basis of faith and the meaning of death, the status of language, the construction of social hierarchy and social order, and the nature of crisis and historical change. Framed by a story telling contest between seven young ladies and three young men who have left the city to avoid the plague, the one hundred stories of the Decameron form a structural masterpiece that anticipates Chaucer’s Canterbury Tales, the Renaissance epics, and the modern short story. We will especially focus on how the work explores the intersection of legal and literary representation but students will be encouraged to further explore in individual projects the many topics raised by the text, including (and in addition to the themes mentioned above) magic, the visual arts, mercantile culture, travel and discovery, and new religious practices.
Instructor(s): J. Steinberg Terms Offered: Spring
Equivalent Course(s): FNDL 21714,REMS 33502,ITAL 23502
ITAL 34210. Reading and Practice of the Short Story. 100 Units.
What are the specific features of the short story? How does this literary form organize
different visions of time and space? Informed by these fundamental theoretical questions,
this course explores the logic of the short–story and investigates its position among literary
genres. We will read together a selection of Contemporary Italian short-stories (privileging
the production of Italo Calvino, Beppe Fenoglio, and Elsa Morante, but also including less
visible authors, such as Goffredo Parise, Dino Buzzati, and Silvio D’Arzo). The moments of
close reading and theoretical reflection will be alternated with creative writing activities, in
which students will have the opportunity to enter in a deeper resonance with the encountered
texts. This course is especially designed to help students improve their written Italian and
literary interpretive skills.
Instructor(s): M.A. Mariani Terms Offered: Autumn
Note(s): Taught in Italian.
Equivalent Course(s): ITAL 24210

ITAL 34930. Italy and the Bomb. 100 Units.
A new form of literature, “indispensable for those who know and do not close their
eyes” (Elias Canetti) was supposed to have emerged from the contemplation of Hiroshima
and Nagasaki harrowing ruins. This new literature was supposed to have been capable of
attenuating and reconciling; and it should have been able to engender, with its rhetorical
devices, an antidote against the human instinct of destruction. This is the kind of literature
that Elsa Morante calls for in her conference For or Against the Atomic Bomb, where she
chooses to tackle such a “gloomy topic”, and yet one that “nobody should dare ignore”—
nobody, and especially not a writer. During our course we will read those essays and novels
written throughout the Sixties and Seventies that faced the issues posed by the atomic
bomb. We will privilege Italian works, but we will also be attuned to the echoes of these
themes within a global literary context. Topics to be investigated include the writer’s ethical
response, the scientist’s responsibility and dilemmas, the omnipresence of apocalyptic fear,
and the specter of humanity’s death drive. Texts by a range of authors, including De Martino,
Morante, Moravia, Morselli, Sciascia, Volponi, Anders, Canetti, Oe, and Sebald, will be
discussed.
Instructor(s): M. A. Mariani Terms Offered: Winter
Note(s): Taught in Italian.
Equivalent Course(s): ITAL 24930
ITAL 35210. Theories of Autobiography. 100 Units.
Ambiguous and elusive by definition, the autobiographical genre has attracted generations of critics determined to identify its specificity and define its boundaries. Throughout the course we will examine the main theories relevant to the study of autobiography, reflecting at the same time on various problematic aspects of the genre that literary theorists have long discussed: the pitfalls of personal identity, the presumption of pronouncing one’s final words when one’s life is not yet over, the untruthful mediation of writing, and the paradoxes of memory. We will focus our inquiries to the English, French and Italian contexts, analyzing in particular the theories developed by Gusdorf, Starobinski, Lejeune, Ricœur, De Man, Olney, Battistini, D’Intino. Part of our task will be to test these approaches against narratives produced in different historical periods.
Instructor(s): M. A. Mariani Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): CMLT 35210

ITAL 36000. Gramsci. 100 Units.
In this course we read selections from Antonio Gramsci’s Letters and Prison Notebooks side by side with their sources. Gramsci’s influential interpretations of the Italian Renaissance, Risorgimento, and Fascism are reviewed testi alla mano with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include, for the Renaissance, Petrarch (“the cosmopolitan intellectual”), Savonarola (the “disarmed prophet”), Machiavelli (the “modern prince”), and Guicciardini (the “particulare”); for Italy’s “long Risorgimento,” Vico (“living philology”), Cuoco (“passive revolution”), Manzoni (“questione della lingua”), Gioberti (“clericalism”), and De Sanctis (the “Man of Guicciardini”); and Croce (the “anti-Croce”) and Pirandello (theater and “national-popular” literature), for Italy’s twentieth century.
Instructor(s): R. Rubini Terms Offered: Winter
Note(s): Language to be determined by class makeup
Equivalent Course(s): FNDL 26206,REMS 36000,ITAL 26000

ITAL 36200. Renaissance and Baroque Fairytales and Their Modern Rewritings. 100 Units.
We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz.
Instructor(s): A. Maggi Terms Offered: Autumn
Note(s): Class conducted in English.
Equivalent Course(s): CMLT 26700,CMLT 36700,REMS 36200,ITAL 26200

ITAL 42100. Reading & Research: Italian. 100 Units.
Independent study with an individual faculty member.
Instructor(s): Staff Terms Offered: Autumn,Winter,Spring
Note(s): Open to graduate students with consent of requested faculty member.
Romance Languages and Literatures - Portuguese Courses

PORT 34110. Ecocritical Perspectives in Latin American Literature and Film. 100 Units.
This course provides a survey of ecocritical studies in Latin America. Through novels, poems, and films, we will examine a range of trends and problems posed by Latin American artists concerning environmental issues, from mid-19th century to contemporary literature and film. Readings also include works of ecocritical criticism and theory that have been shaping the field in the past decades.
Instructor(s): V. Saramago Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 34110, SPAN 34110

PORT 36810. Brazilian Avant-Gardes. 100 Units.
Avant-garde movements, tendencies, and artists have been present in Brazil throughout the twentieth century. From the paradigmatic Week of Modern Art in 1922 to the Tropicalism of the 1960s and 1970s, this course revisits works of fiction, poetry, essay, visual arts, film, and music that have shaped the Brazilian avant-gardes. We will focus on the Modernist Movement, Concretism, Neoconcretism, New Cinema, Tropicalism, and regional avant-garde movements produced across the country.
Instructor(s): V. Saramago Terms Offered: Winter
Note(s): Taught in English, with readings available in Portuguese and English.
Equivalent Course(s): LACS 26810, LACS 36810, PORT 26810

PORT 42100. Reading & Research: Portuguese. 100 Units.
Independent study with an individual faculty member.
Instructor(s): Staff Terms Offered: Autumn, Winter, Spring
Note(s): Open to graduate students with consent of requested faculty member.

Romance Languages and Literatures - Renaissance and Early Modern Studies Courses

REMS 32600. The Making and Unmaking of Petrarch's Canzoniere. 100 Units.
This course is an intensive reading of Petrarch's influential and groundbreaking self-anthology. Petrarch's collecting and ordering of his own work is in many ways without precedent. We examine in particular the historical redactions of the Canzoniere, its status as a work-in-progress, what Petrarch excluded from its various forms (especially the Rime disperse), early drafts, and authorial variants. The emergence of a new role for the vernacular author and the shifting space of handwriting and the book are central concerns in our discussions, and we make frequent use of facsimiles and diplomatic editions.
Instructor(s): J. Steinberg Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): ITAL 32600, FNDL 22601, ITAL 22600
REMS 33502. Boccaccio's "Decameron" 100 Units.
One of the most important and influential works of the middle ages—and a lot funnier than the Divine Comedy. Boccaccio's Decameron, written in the midst of the social disruption caused by the Black Death (1348), may have held readers attention for centuries because of its bawdiness, but it is also a profound exploration into the basis of faith and the meaning of death, the status of language, the construction of social hierarchy and social order, and the nature of crisis and historical change. Framed by a story telling contest between seven young ladies and three young men who have left the city to avoid the plague, the one hundred stories of the Decameron form a structural masterpiece that anticipates Chaucer's Canterbury Tales, the Renaissance epics, and the modern short story. We will especially focus on how the work explores the intersection of legal and literary representation but students will be encouraged to further explore in individual projects the many topics raised by the text, including (and in addition to the themes mentioned above) magic, the visual arts, mercantile culture, travel and discovery, and new religious practices.
Instructor(s): J. Steinberg Terms Offered: Spring
Equivalent Course(s): FNDL 21714,ITAL 33502,ITAL 23502

REMS 36000. Gramsci. 100 Units.
In this course we read selections from Antonio Gramsci’s Letters and Prison Notebooks side by side with their sources. Gramsci’s influential interpretations of the Italian Renaissance, Risorgimento, and Fascism are reviewed testi alla mano with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include, for the Renaissance, Petrarch (“the cosmopolitan intellectual”), Savonarola (the “disarmed prophet”), Machiavelli (the “modern prince”), and Guicciardini (the “particulare”); for Italy’s “long Risorgimento,” Vico (“living philology”), Cuoco (“passive revolution”), Manzoni (“questione della lingua”), Gioberti (“clericalism”), and De Sanctis (the “Man of Guicciardini”); and Croce (the “anti-Croce”) and Pirandello (theater and “national-popular” literature), for Italy’s twentieth century.
Instructor(s): R. Rubini Terms Offered: Winter
Note(s): Language to be determined by class makeup
Equivalent Course(s): FNDL 26206,ITAL 36000,ITAL 26000

REMS 36200. Renaissance and Baroque Fairytales and Their Modern Rewritings. 100 Units.
We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz.
Instructor(s): A. Maggi Terms Offered: Autumn
Note(s): Class conducted in English.
Equivalent Course(s): ITAL 36200,CMLT 26700,CMLT 36700,ITAL 26200
Romance Languages and Literatures - Spanish Courses

SPAN 31910. Contemporary Catalan Literature. 100 Units.
This course provides a survey of major authors, works, and trends in Catalan literature from the beginning of the twentieth century to the present. We study works representing various literary genres (novel, poetry, short story) and analyze the most important cultural debates of the period.
Instructor(s): A. Girons Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): CATA 31900, SPAN 21910, CATA 21900

SPAN 32810. Traducción y piratería en el mundo colonial. 100 Units.
Translation and piracy can both involve the strategic appropriation of language, knowledge, or property. This course analyzes the relationship between translation and piracy in the creation of foundational works of colonial Latin American literature. As students read texts about colonial encounters, conquests, piracy, and conversion, they will become familiar with early histories of translation in Latin America and a variety of early modern, modern, and post-colonial translation theories.
Instructor(s): L. Brewer-García Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 32810

SPAN 32900. Catalan Avant-Garde Theater. 100 Units.
Theater is the mirror of the nation. The clearest expression of its urges, of its battles, and, as Adorno would say, of its own contradictions. Catalunya is one of the most modern and European-like countries of the west. This desire for modernism is expressed in artists such as Salvador Dalí as well as the avant-garde daydreaming theater of La Fura dels Baus. In Catalunya, a small country, theater was the national defense during Franco’s dictatorship and in the present times serves as a nationalist weapon to claim independence. In this course, we will explore the history of Catalunya and Europe through theater, by means of written literature and footage of performances which will make lectures more dynamic and attractive. Also, we will meet the personal dramas of women and their social and historical implications through the theory of gender. Theater is a recreational and collective way of understanding a culture, thus it will be proposed to the students the possibility of creating a short play written and performed by them. Methodologically, the course is multifaceted and intertextual. The analysis tools are comparatist, historical, political, linguistic, psychiatric, and philosophical; the approach is creative (writing and acting) and related to cultural studies and feminism. The aim is to demonstrate that Catalan drama is a splendid window to get to know the Catalan culture and is fully integrated into contemporary theater.
Instructor(s): N. Perpinyà Terms Offered: Spring
Note(s): Catalan texts will be provided translated into English or Spanish. Classes will be conducted in Spanish and English.
Equivalent Course(s): CATA 32900, SPAN 22900, CATA 22900
SPAN 33333. Reading Spanish for Research Purposes. 100 Units.
This intensive course is designed to take students with a basic knowledge of Spanish to the level of reading proficiency needed for research. To that end, students will work on grammar, vocabulary, and reading strategies. Students will read a range of scholarly texts, a number of which will be directly drawn from their respective areas of research.
Instructor(s): Staff Terms Offered: Summer, Spring
Prerequisite(s): One quarter of French or equivalent, placement into SPAN 10200, or an intermediate level of another Romance or classical language.
Equivalent Course(s): SPAN 23333

SPAN 33710. Text/Image/Territory in Nineteenth-Century Latin America. 100 Units.
In this seminar we will explore how concepts of territory and territorialization were textually and visually articulated in nineteenth-century Latin America. Our inquiry will not only interrogate the aesthetic principles and procedures through which the nation (conceived as geography) was envisioned in the literature and arts of the period, most saliently around the figure of the landscape. We will also investigate alternative forms of spatialization related, yet irreducible, to the imperatives of the modern nation-state, such as the cognitive mappings associated to scientific explorations and to the symbolization of private property. What are the epistemological presuppositions and ideological implications of such practices? What scenarios did they produce? Who was deemed or destined to inhabit them, and within what temporality? In our discussions we will engage key theoretical works on space, territory and landscape (e.g. Lefebvre, Mignolo, Cosgrove, W.J.T. Mitchell, Casid, Mirzoeff) and may focus on literary texts by Bello, Echeverría, Sarmiento, Matto de Turner and Cirilo Villaverde, and on visual artifacts by Rugendas, Blanes, Laplante, Christiano Junior, and Velasco, among others.
Instructor(s): A. Lugo-Ortiz Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 33710

SPAN 34110. Ecocritical Perspectives in Latin American Literature and Film. 100 Units.
This course provides a survey of ecocritical studies in Latin America. Through novels, poems, and films, we will examine a range of trends and problems posed by Latin American artists concerning environmental issues, from mid-19th century to contemporary literature and film. Readings also include works of ecocritical criticism and theory that have been shaping the field in the past decades.
Instructor(s): V. Saramago Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 34110, PORT 34110
SPAN 34701. Literaturas del Caribe Hispánico Insular en el siglo XX. 100 Units.
En este curso se estudiarán algunos ejemplos salientes de las literaturas producidas en el Caribe hispánico insular (Cuba, Puerto Rico y Santo Domingo) durante el siglo XX y a principios del XXI. Entre los asuntos a discutir tendrán un lugar principal los modos en que esta producción se ha constituido como respuesta y elaboración estética de las historias de esclavitud y colonialismo, militarización y desplazamientos territoriales que han marcado a la región en su condición de frontera imperial desde el siglo XVI.
Instructor(s): A. Lugo-Ortiz Terms Offered: Autumn
Prerequisite(s): SPAN 22003 or instructor consent.
Equivalent Course(s): LACS 24704, LACS 34704, SPAN 24701

SPAN 34910. Literature and Material Culture in Latin America. 100 Units.
This seminar will examine the intersection of material culture and Latin American literary and artistic production from the nineteenth century to the present. Using objects as lens, we will focus on the ways in which textual and visual representations of the inanimate world address questions concerning aesthetics, nationalism, gender, class, and human agency. Authors may include Jorge Isaacs, Manuel Gutiérrez Nájera, Amado Nervo, José Asunción Silva, and Felisberto Hernández. Theoretical readings by Agamben, Appadurai, Benjamin, Bodei, Clifford, Freud, Heidegger, Lukács, Marx, among others.
Instructor(s): L. Gandolfi Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 34910

SPAN 36210. Witches, Sinners, and Saints. 100 Units.
This course examines representations of women's bodies and sexualities in colonial Latin American writings. In doing so, we will study the body through a variety of lenses: the anatomical body as a site of construction of sexual difference, the witch's body as a site of sexual excess, the mystic's body as a double of the possessed body, the tortured body as a site of knowledge production, and the racialized bodies of New World women as sites to govern sexuality, spirituality, labor, and property in the reaches of the Spanish Empire.
Instructor(s): L. Brewer-García Terms Offered: Winter
Equivalent Course(s): LACS 26212, LACS 36212, GNSE 26210, GNSE 36210, CRES 26220, CRES 36220, SPAN 26210
SPAN 37510. Literatura y música en el gran Caribe hispanohablante. 100 Units.
Uno de los aspectos más notables de las culturas del Caribe hispanohablante, tanto insular como continental, a todo lo largo del siglo XX, y hasta el presente, ha sido el diálogo sostenido entre la textualidad literaria y la música. En este curso nos interesa trazar las distintas maneras en que la literatura ha invocado la inefabilidad aural de lo musical y reflexionar sobre sus posibles sentidos. Desde la forma del son en la poesía afroantillana, pasando por la estructura de las variaciones y fugas barrocas en la obra de Alejo Carpentier, hasta la incesante invocación al bolero y a la salsa en la narrativa más reciente, la escritura literaria en el Caribe más que decir parecería querer sonar y cantar. ¿Qué da cuenta de ello? ¿Cómo entender su particularidad? ¿Qué efectos produce? En el curso haremos una introducción básica al repertorio de formas musicales activados por ese decir literario, en ambos sus dimensiones estéticas e históricas, y examinaremos los sentidos de su apropiación y transformación por el hecho textual. Entre las posibles obras a estudiar se encuentran "Elogio de la plena" de Tomás Blanco, "El acoso" y Concierto barroco de Alejo Carpentier, La guaracha del Macho Camacho de Luis Rafael Sánchez, ¡Qué viva la música! de Andrés Caicedo, Maldito amor de Rosa Ferré, El entierro de Cortijo de Edgardo Rodríguez Juliá, Sólo cenizas hallarás de Pedro Vergés y Sabor a mí de Pedro Juan Gutiérrez, entre otras.
Instructor(s): A. Lugo-Ortiz Terms Offered: Spring
Equivalent Course(s): LACS 27511,LACS 37511,SPAN 27510

SPAN 39117. Theater and Performance in Latin America. 100 Units.
This course is an introduction to theatre, performance, and visual art in Latin America and the Caribbean. We will examine the intersection of performance and social life by looking at performance practices in key historical moments in Latin America and the Caribbean. We ask: how have embodied practice, theatre and visual art been used to negotiate particular moments in Latin American history? We will study performances during independence, revolution, dictatorships, processes of democratization, truth and reconciliation, as well as the rise of neoliberalism. In our investigation, we will pay close attention to how ideologies of race, gender, and sexuality are articulated and disseminated within these performances at critical historical junctures. Our corpus may include blackface performance traditions in the Caribbean, indigenous performance, queer performance and we will look closely at the artistic works of Coco Fusco, Neo Bustamante, Las Yeguas del Apocalipsis, Yuyachkani, Griselda Gámbaro, and others. We will also read key theoretical work in Performance Studies including the work Joseph Roach, Richard Schechner, Diana Taylor, Jill Lane, and others.
Instructor(s): D. Roper Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): TAPS 28479 ,LACS 29117,LACS 39117,TAPS 34879,GNSE 29117,GNSE 39117,CRES 29117,CRES 39117,SPAN 29117

SPAN 42100. Reading & Research: Spanish. 100 Units.
Independent study with an individual faculty member.
Instructor(s): Staff Terms Offered: Autumn,Winter,Spring
Note(s): Open to graduate students with consent of requested faculty member.
Romance Languages and Literatures Courses

**RLLT 38800. Foreign Language Acquisition, Research and Teaching. 100 Units.**

This course provides students with a foundation in foreign language acquisition and sociolinguistic research pertinent to foreign language teaching and introduces current teaching methodologies and technologies and their usefulness in the classroom.

Instructor(s): V. Vegna

Terms Offered: Autumn

Note(s): Open only to RLL students
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

- Times was used instead of Trajan.
- Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.