DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURES

Department Website: http://rll.uchicago.edu

FACULTY AND STAFF

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- Larissa Brewer-García
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STAFF

• Jennifer Hurtarte, Graduate Affairs Administrator

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.

The Joint PhD Program in Theater & Performance Studies (TAPS) allows students to complement their doctoral studies in Romance Languages and Literatures with a program of study in TAPS that reflects their particular training and interests, encompassing both academic and artistic work. Please visit the TAPS graduate program website (https://arts.uchicago.edu/theater-and-performance-studies/graduate-program/phd-program/) for additional information on the joint program.

SIZE OF THE PROGRAM

There are approximately four to seven 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 requirements; complete qualifying paper; preparation for comprehensive exams
• Year 3: Comprehensive exams; fulfill language requirements; complete dissertation proposal and colloquium
• Year 4: Dissertation research and writing; applications for dissertation completion fellowships
• Year 5: Dissertation research and writing; applications for dissertation completion fellowships; job applications
• Year 6: Dissertation completion; job applications.

FUNDING

Information about financial aid can be found on the Humanities Division website.
**Financial aid for prospective graduate students** (https://humanities.uchicago.edu/students/admissions/financial-aid-prospective-students/)

**Financial aid for current graduate students** (https://humanities.uchicago.edu/students/financial-aid/)

**TEACHING**

As an integral part of the doctoral program, students will be exposed to a variety of teaching methodologies through coursework, mentoring and workshops, and will gain teaching experience by serving in different roles in our undergraduate program.

**MASTERS DEGREE PROGRAM**

The University of Chicago offers Masters-level study in Catalan, French, Italian, Portuguese, and Spanish language and culture through the Master of Arts Program in Humanities (https://maph.uchicago.edu). In this one-year program, students build their own curriculum with graduate-level courses in any humanities department (including Romance Languages and Literatures) and complete a thesis with a faculty advisor.

Students may also pursue more thorough language training in the MAPH Two-Year Language Option (http://rll.uchicago.edu/content/master-arts-program-humanities/) (MAPH TLO). MAPH TLO students begin taking language classes in their first year of the program, weaving language-focused coursework into the traditional MAPH year. Language Option students continue to focus on their language skills in the second year of the program, registering for a minimum of nine total language classes during the two years they are at the University.

**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 on their website (http://humanities.uchicago.edu/students/admissions/).

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

**MORE INFORMATION**

- Application Requirements (https://rll.uchicago.edu/graduate/application-requirements/)
- Campus Visit (https://grad.uchicago.edu/admissions/visit-connect/)
- Request More Information (https://rll.uchicago.edu/request-more-information/)

**GRADUATE COURSES**

**Basque**

**BASQ 39220. Espacio y memoria en el cine español. 100 Units.**

This course aims to present, through the detailed analysis and discussion of a selection of films and documentaries, a critical examination of the relation between the representation of space and the recovery of traumatic memory in contemporary culture, with particular attention to the various perspectives (and conflicts) that emerge from the plurinational and multilingual configuration of the Spanish State. The course is also intended to provide a basic vocabulary (in Spanish) and strategies for the critical analysis of film.

Instructor(s): Mario Santana Terms Offered: Spring

Note(s): Taught in Spanish.

Equivalent Course(s): CATA 39220, SPAN 39220, SPAN 29220, BASQ 29220, CATA 29220

**Catalan**

**CATA 32221. Patterns of Resilience: Politics, Culture and Identity in Contemporary Catalonia. 100 Units.**

Catalonia can be considered a unique laboratory for studying the complexity of present-day identity politics. On the one hand, Catalan society is marked by pronounced levels of cultural diversity, and it is a remarkably multilingual and multicultural society that has managed to incorporate successive waves of immigration without significant strife. On the other hand, Catalonia is strongly shaped by the resilience of patterns of collective belonging based on a shared historical trajectory - in spite of their lacking operative institutional structures for most of the 19th and 20th centuries, Catalans have been remarkably successful in reclaiming and readopting a singular tradition as a people. The most significant recent chapter in this trajectory has been the rising claim to sovereignty, which reflects the continuity and strength of a common identity project, even if this project has not remained uncontested. The course will focus on Catalonia’s complex diversity and on the intricacies that underlie its political articulation. From a comparative and interdisciplinary perspective, it will offer the methodological orientation that is required for interpreting the interplay of culture and politics on a thick, contextually informed basis. The Catalan experience offers evidence of how the tension between the “communitarian” rootedness and the “cosmopolitan” openness of shared civic identities can be tackled in productive ways that point beyond hegemonic nation-state narratives.

Instructor(s): Peter Kraus Terms Offered: Spring

Note(s): Knowledge of Catalan and Spanish will be helpful, but not required.

Equivalent Course(s): CATA 22221, SPAN 32221, SPAN 22221
CATA 33333. Reading Catalan for Research Purposes. 100 Units.
This fast-paced course prepares students to read and do research using texts in Catalan. Students will work on grammar, vocabulary and reading skills, and they will also get introduced to some translation strategies. Part of the texts students will work on will be academic texts in their respective areas of research. This course may fulfill the graduate language requirement in some departments.
Instructor(s): Staff Terms Offered: Autumn
Prerequisite(s): Familiarity with a Romance language is highly recommended.
Equivalent Course(s): CATA 23333

CATA 35520. Narrativas trans en la cultura catalana del siglo XX. 100 Units.
Este curso ofrece una síntesis crítica de algunas de las representaciones más destacadas de las vidas las personas trans (transformistas, travestidas y transexuales) en la Barcelona del periodo que transcurrió entre 1914 y 1980 a partir de los testimonios literarios disponibles -redactados fundamentalmente en catalán y en español- que reflejaron las voces, los ecos y las distorsiones de la diversidad sexual en las culturas ibéricas del siglo XX. Estas fuentes primarias se interrelacionarán con documentos periodísticos y ensayísticos, con fotografías y cómics, con películas de ficción y documentales que permitirán profundizar en cuestiones sociales e históricas que incidieron en la plural percepción (auto)biográfica y en los debates sobre la noción de género sexual a lo largo del siglo XX. La ciudad de Barcelona será considerada, por consiguiente, epicentro geográfico real y metáfora de libertades políticas, colectivas e individuales.
Instructor(s): Rafael Mérida Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 25520, GNSE 25520, SPAN 35520, GNSE 35520, CATA 25520

CATA 39220. Espacio y memoria en el cine español. 100 Units.
This course aims to present, through the detailed analysis and discussion of a selection of films and documentaries, a critical examination of the relation between the representation of space and the recovery of traumatic memory in contemporary culture, with particular attention to the various perspectives (and conflicts) that emerge from the plurinational and multilingual configuration of the Spanish State. The course is also intended to provide a basic vocabulary (in Spanish) and strategies for the critical analysis of film.
Instructor(s): Mario Santana Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 39220, SPAN 29220, BASQ 29220, CATA 29220, BASQ 39220

CATA 42100. Reading & Research. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Winter

French
FREN 33333. Reading French for Research Purposes. 100 Units.
Reading French for Research Purposes prepares students to read and do research using scholarly texts in French. Students will build on their fundamental knowledge of French grammar and the most common vocabulary terms used in scholarly writing, while developing reading comprehension skills and working intensively with academic texts in their areas of research specialty. Students who perform well in FREN 33333/23333 will be able to synthesize key points, arguments and evidence in scholarly texts into their own research. The course also includes practice of skills necessary to pass the Academic Reading Comprehension Assessment (ARCA) in French, administered by the Office for Language Assessment (OLA). Undergraduate students have the option of taking the ARCA, or completing a final assignment in which they identify, cite, and describe the relevance of multiple French secondary texts in their discipline or to a specific project.
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Prerequisite(s): PQ for 23333: FREN 10200, 12001 or 14100, placement into FREN 10300 or instructor consent. PQ for 33333: While there is currently no strict prerequisite for FREN 33333, one year of introductory French or the equivalent is highly recommended.
Equivalent Course(s): FREN 23333

FREN 34256. Récits et mémoire des catastrophes naturelles. 100 Units.
Ce cours propose d’interroger, dans une perspective diachronique et comparatiste, les enjeux de la mise en récit et de l’artification des « catastrophes naturelles ». On se demandera, par exemple, quelles formes de rationalisation, quels rapports à la temporalié implique le choix du récit, de l’image, du spectacle et de tel ou tel média (architecture, peinture, film, bande dessinée...). L’hypothèse de travail majeure du cours est que l’artification des catastrophes est inséparable de stratégies mémorielles et d’enjeux politiques. La réflexion se portera sur quelques mémoires (avec des extraits de Boccace, Montaigne, Samuel Pepys) et représentations fictionnelles des épidémies. La comparaison entre Le Journal de l’année de Peste de Defoe y la Peste de Camus amènera à s’interroger sur l’usage de la première personne dans les fictions de la peste.
Instructor(s): Françoise Lavocat Terms Offered: Autumn
Note(s): Taught in French.
Equivalent Course(s): CMLT 24256, CMLT 34256, FREN 24256

FREN 35000. Molière. 100 Units.
Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We will read the plays in the context of the literary and dramatic
traditions that Molière reworked (farce, commedia dell’arte, Latin comedy, Spanish Golden Age theater, satiric poetry, the novel), while considering the relationship of laughter to social norms, as well as the performance practices and life of theater in Molière’s day.

Instructor(s): Larry Norman Terms Offered: Autumn

Prerequisite(s): For undergrads: FREN 20500 or 20503 and one introductory-level literature course taught in French.

Note(s): Taught in French.

Equivalent Course(s): FNDL 25001, FREN 25000, TAPS 28470

FREN 35505. Grandes voix féminines des Lettres africaines. 100 Units.

Ce cours s’intéresse aux œuvres des écrivaines francophones majeures de l’Afrique sub-saharienne dont Mariama Bâ, Aminata Sow Fall, Fatou Diome, Léonora Miano, Scholastique Mukasonga, et Véronique Tadjo. Il s’agit d’étudier les thématiques abordées par ces auteures et les techniques qu’elles utilisent non seulement pour représenter et repenser la condition de la femme africaine mais aussi pour contribuer activement aux débats sociocultures et politiques qui résonnent à travers le continent et sa diaspora. Dans ce cours, on analysera les questions d’engagement, de résistance et d’émancipation telles que mises en scène par des voix féminines africaines qui luttent contre les préjugés et opposent aux stéréotypes la diversité et le dynamisme de leurs créations.

Instructor(s): Khalid Lyamlahy Terms Offered: Spring

Note(s): Taught in French.

Equivalent Course(s): FREN 25505, GNSE 25506, GNSE 35506

FREN 36103. Les Misérables. 100 Units.

In this course we read “Les Misérables” and discuss the work’s message, structure, and aesthetic vision. We will be particularly attentive to Victor Hugo’s role as an observer of nineteenth-century French society as well as an actor in the political life of his times.

Instructor(s): Robert Morrissey Terms Offered: Winter

Note(s): All classes and texts in French; presentations preferred in French, but English will be acceptable depending on the concentration. Written work in French or English.

Equivalent Course(s): SCTH 38230, FREN 26103, FNDL 26100

FREN 41815. Writing the Algerian War of Independence. 100 Units.

This course aims to examine the representation of the Algerian War of Independence (1954-1962) in the work of Algerian and French writers. It will consider a corpus of testimonial texts, novels, and poetry in relation to the memory of the war, its traumatic experiences, and various forms of anticolonial struggle and insurgency. We will analyse the narrative, discursive, and poetic strategies used by authors to explore individual and collective memories and elaborate a politics of resistance and transformation in the Algerian context. Studied authors include Maïssa Bey, Assia Djebar, Leïla Sebbar, Mouloud Feraoun, Jean Sénac, Laurent Mauvignier, and Joseph Andras.

Instructor(s): Khalid Lyamlahy Terms Offered: Autumn

Note(s): All readings and in-class discussions will be in English. Students will have the option to write either in English or in French.

Equivalent Course(s): CMLT 41815, NEHC 41815

FREN 42100. Readings And Research: French. 100 Units.

Independent study with an individual faculty member. Terms Offered: Autumn Winter

Italian

ITAL 32560. Poetic Postures of the Twentieth Century. 100 Units.

Modern poetry begins with a crisis—the loss of the poet’s authority. What are the cultural and historical factors that determine this loss of authority? And what are the Italian poets’ reactions to such a crisis? The variety of possible attitudes is wide and ranges between two extremes: the shame for the poetic gesture and the pride of reaffirming its importance. This survey course explores chronologically how these reactions are embodied by poetic postures that go range from the poet as idol (D’Annunzio) to the poet who is ashamed of his own verses (Gozzano), from the playful clown (Palazzeschi) to the sleepwalker (Sbarbaro). Throughout this course, we will see how these attitudes postures can expand into literary movements, but we will also pay attention to how postures can be textualized, manifesting themselves in specific stylistic elements, which we will analyze with careful close readings.

Instructor(s): Maria Anna Mariani Terms Offered: Spring

Note(s): Taught in Italian.

Equivalent Course(s): ITAL 22560

ITAL 33001. Machiavelli and Machiavellism. 100 Units.

This course is a comprehensive introduction to Machiavelli’s The Prince in light of his vast and varied literary corpus and European reception. The course includes discussion of Machiavelli as playwright ("The Mandrake"), fiction writer ("Belfagor," "The Golden Ass"), and historian ("Discourses," "Florentine Histories"). We will also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccaccini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.
ITAL 33020. The Italian Cinematicographic Comedy. 100 Units.

An important genre in Italian cinema is represented by the "commedia," in particular the declination "all'italiana." It is a very original form of representation of the world invented by Italian cinema. The comedy genre has marked many decades of Italian cinematography: from the plot comedies of the Fifties (going back until the Thirties) with films like "Due soldi di speranza" (1952) by Renato Castellani, to the grotesque comedy of masks of the Sixties, with authors such as Dino Risi ("Il sorpasso," 1962, "I mostri," 1963), Mario Monicelli ("La Grande Guerra," 1959) and Pietro Germi ("Divorzio all'italiana," 1961, "Sedotta e abbandonata," 1964), up to the dominance of the grotesque representation of the world, with authors such as Elio Petri ("Indagine su un cittadino al di sopra di ogni sospetto," 1972). The heritage of the comedia all'italiana can be found in contemporary Italian cinema, as for example with Nanni Moretti. Moretti's cinema in fact summarizes the entire inheritance of Italian cinematographic modernity - starting from neorealism and up to comedy and author cinema - in one of the most effective ways. The Italian cinematographic comedy is also rooted in the Italian literary tradition, in the masks of "commedia dell'arte," and generally speaking in the different aspects of grotesque tradition (as analyzed by Bachtin).

Instructor(s): Roberto De Gaetano
Terms Offered: Spring
Prerequisite(s): Open to undergraduates in their third or fourth year.
Note(s): Taught in English.
Equivalent Course(s): CMST 33030, CMST 23030, ITAL 23020

ITAL 33502. Boccaccio Minore. 100 Units.

Intensive study of Boccaccio's oft-neglected "minor" works including "Teseida," "Filostrato," "Fiammetta," "Cobarcio," "Amorosa Visione," "Ninfale Fiesolano," and selections from the "Genealogia decorum gentilium." Since Boccaccio frequently references these works and revises them in the "Decameron," they are essential preparation for the "Boccaccio's Decameron" course (which will be offered in the spring). More importantly they were highly influential in their own right, especially outside of Italy, even more that the "Decameron." Much work still needs to be done not only on the influence of Boccaccio on Chaucer and Shakespeare, but also on the Spanish and French medieval and early modern traditions. Finally, these are crucial works for anyone interested in the connection between literature and the visual arts. Boccaccio is the most important author the late medieval/early modern era for studying this issue.

Instructor(s): H. Justin Steinberg
Terms Offered: Autumn
Note(s): Language of course will be determined by students' backgrounds. However, all works are available in translation and students from other departments are welcome.

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." Written in the midst of the social disruption caused by the Black Death (1348), the "Decameron" 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 storytelling contest between seven young ladies and three young men who have left the city to avoid the plague, the one hundred stories of Boccaccio's "Decameron" form a structural masterpiece that anticipates the Renaissance epics, Chaucer's "Canterbury Tales," and the modern short story. 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): H. Justin Steinberg
Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): CMST 33030, CMST 23030, ITAL 23020

ITAL 35510. Reading Giorgio Agamben on Literature and the Visual Arts. 100 Units.

Giorgio Agamben is one of the most prominent thinkers of our time. His thought-provoking works on literary texts and visual representations represent a fundamental aspect of his oeuvre. We will open our course with an analysis of "Creation and Anarchy: The Work of Art and the Religion of Capitalism," which is one of Agamben's most insightful analysis of the concept of 'art.' In order to fully understand Agamben's reasoning, we will analyze Walter Benjamin's ground-breaking essays (among others, the texts included in the English collections "Illuminations" and "Reflections"), which have exerted a fundamental influence on Agamben's thought.

Through a close reading of the essays included in "The End of the Poem" we will approach some of the most prominent writers of the Western tradition from the middle ages to contemporary times. In the recent "Pulcinella, or Entertainment for Children" we will address essential aspects of Agamben's philosophy (the notion of potentiality and 'bare life,' among others) through an analysis of his interpretation of Giandomenico Tiepolo's marvelous depictions of the life (and death) of Pulcinella, one of the most iconic figures of the Italian tradition. In "The Idea of the Prose" and the recent "Studiolo," the subsequent two books examined in our course, we will encounter Agamben's approach to Benjamin's concept of 'dialectical images.' Finally, we will read selections from Agamben's "Nudities" on the issue of human 'nakedness.'

Instructor(s): Armando Maggi
Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): CMLT 25510, ITAL 25510, FNDL 28630, CMLT 35510

ITAL 38400. Pasolini. 100 Units.
This course examines each aspect of Pasolini's artistic production according to the most recent literary and cultural theories, including Gender Studies. We shall analyze his poetry (in particular "Le Ceneri di Gramsci" and "Poesie informa di rosa"), some of his novels ("Ragazzi di vita," "Una vita violenta," "Teorema," "Petrolio"), and his numerous essays on the relationship between standard Italian and dialects, semiotics and cinema, and the role of intellectuals in contemporary Western culture. We shall also discuss the following films: "Accattone," "La ricotta," "Edipo Re," "Teorema," and "Salo".
Instructor(s): Armando Maggi Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): ITAL 28400, CMST 33500, FNDL 28401, GNSE 28600, CMST 23500

ITAL 42100. Readings And Research: Italian. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter

Portuguese

PORT 35000. The Amazon: Literature, Culture, Environment. 100 Units.
This course proposes a cultural history of the Amazonian region. Through films, novels, visual arts, essays, manifestos, and works on cultural and environmental history, we will explore the history of Amazon from a range of perspectives. We will examine indigenous cultures and epistemologies, extractivist activities, environmental policies, contemporary literature and film, and a global imagination of the Amazon. Authors and projects may include Claudia Andujar, Gaspar de Carvajal, Milton Hatoum, Euclides da Cunha, Ciro Guerra, Susanna Hecht, Davi Kopenawa, Ailton Krenak, Chico Mendes, Daniel Munduruku, Lúcia Sá, Silvino Santos, Candance Slater, Mario Vargas Llosa, Eduardo Viveiros de Castro, Video in the Villages, among others.
Instructor(s): Victoria Saramago Terms Offered: Autumn
Note(s): Taught in English. Materials available in English, Portuguese and Spanish.
Equivalent Course(s): SPAN 25555, LACS 35005, SIGN 26059, ENST 2500, PORT 25000, LACS 25005, SPAN 35555

PORT 36304. Literature and Society in Brazil. 100 Units.
This course explores the relations between literature and society in Brazil, with an emphasis on the late nineteenth and early twentieth centuries and the Modernist movement of 1922. We will read poetry but pay special attention to the novel. The Brazilian novel, like the Russian novel, was an arena in which intellectuals debated, publicized, and perhaps even discovered social questions. We will examine ways in which fiction may be used and misused as a historical document. All works available in English translation.
Instructor(s): D. Borges Terms Offered: Spring
Prerequisite(s): Students taking the course as PORT 26304/36304 must read works in Portuguese.
Equivalent Course(s): HIST 36304, PORT 26304, LACS 36304, HIST 26304, LACS 26304

PORT 42100. Reading And Research. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter

Romance Languages and Literatures

RLLT 34500. Digital Approaches to Text Analysis: opening new paths for textual scholarship. 100 Units.
The purpose of this course is to introduce students of literature, and more generally the humanities, to digital humanities methodologies for the study of text. Among the various digital approaches which will be introduced in class are concordances (retrieving occurrences of words), semantic similarity detection (finding similar passages across texts), sentiment analysis, stylometry (analysis of literary style), and topic modeling (automatic classification of texts). The course will highlight how these approaches to text can provide new avenues of research, such as tracing intellectual influence over the longue durée, or uncovering the distinguishing stylistic features of an author, work, or literary movement. Students need no prior knowledge of such methods, and the course will aim at providing the basics of computer programming in Python to give students the necessary tooling to conduct a digital humanities project. The source material for the course will be drawn from literary sources, and students will be free (and encouraged) to use texts which are relevant to their own research interests.
Instructor(s): Clovis Gladstone Terms Offered: Winter
Note(s): Students will need to bring a laptop to class.
Equivalent Course(s): DIGS 20018, RLLT 24500, DIGS 30018

RLLT 47000. Academic Publishing. 100 Units.
This course is open to all RLL students and will be run as a workshop. The primary goal is to work on the Qualifying Paper with the objective of producing a piece of work that might, with subsequent revision, be submitted to an academic journal for publication. This course is also appropriate for anyone who wants to work on a dissertation proposal or chapter. We will cover all aspects of professional writing, from abstracts and grant proposals to revising manuscripts after readers' reports.
Instructor(s): Armando Maggi Terms Offered: Winter
Prerequisite(s): Open only to RLL students.
Note(s): Taught in English.

**RLLT 48000. Academic Job Market Preparation. 100 Units.**
Advanced RLL graduate students will prepare and polish materials needed for applying to academic jobs: cover letter, CV, dissertation abstract, research statement, teaching statement, and diversity statement. In addition we will discuss best practices for first-round interviews and campus visits. The course is strongly recommended for students in their fifth and sixth years but open to other students.
Instructor(s): Victoria Saramago Terms Offered: Spring
Prerequisite(s): Designed primarily with RLL students in mind but open to others.
Note(s): Taught in English.

**RLLT 48800. 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, introduces current teaching methodologies and technologies, and discusses their usefulness in the classroom.
Instructor(s): Alba Girons Terms Offered: Spring
Note(s): Designed primarily with RLL students in mind but open to others.

**SPAN 31310. Golden Age Poetry. Theory and Practice of Lyric Reading. 100 Units.**
In this course we will read a few classic Spanish poems of the Golden Age from different methodological and theoretical paradigms. Each class session will revolve around one or a few poems in order to allow time for in-depth discussion and analysis, and we will often pair these lyric texts with influential critical readings of them. On the one hand, this will provide students with an introduction to the main poetic traditions, themes, and authors of the Spanish Golden Age in their historical context. On the other, we will critically examine a varied array of reading strategies and interpretive paradigms, including structuralism and post-structuralism, philology and textual criticism, Marxism, feminist criticism and gender studies, New Historicism, and emerging scholarship in "lyric theory." Moreover, we will engage in a discussion about the value, the meaning, and the social uses of poetry broadly considered.
Instructor(s): Miguel Martínez Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 21310

**SPAN 32221. Patterns of Resilience: Politics, Culture and Identity in Contemporary Catalonia. 100 Units.**
Catalonia can be considered a unique laboratory for studying the complexity of present-day identity politics. On the one hand, Catalan society is marked by pronounced levels of cultural diversity, and it is a remarkably multilingual and multicultural society that has managed to incorporate successive waves of immigration without significant strife. On the other hand, Catalonia is strongly shaped by the resilience of patterns of collective belonging based on a shared historical trajectory - in spite of their lacking operative institutional structures for most of the 19th and 20th centuries, Catalans have been remarkably successful in reclaiming and readopting a singular tradition as a people. The most significant recent chapter in this trajectory has been the rising claim to sovereignty, which reflects the continuity and strength of a common identity project, even if this project has not remained uncontested. The course will focus on Catalonia's complex diversity and on the intricacies that underlie its political articulation. From a comparative and interdisciplinary perspective, it will offer the methodological orientation that is required for interpreting the interplay of culture and politics on a thick, contextually informed basis. The Catalan experience offers evidence of how the tension between the "communitarian" rootedness and the "cosmopolitan" openness of shared civic identities can be tackled in productive ways that point beyond hegemonic nation-state narratives.
Instructor(s): Peter Kraus Terms Offered: Spring
Note(s): Knowledge of Catalan and Spanish will be helpful, but not required.
Equivalent Course(s): CATA 22221, SPAN 22221, CATA 32221

**SPAN 32266. Witchcraft and the Cultural Imagination. 100 Units.**
This seminar takes as its focal point the vast range of conceptual, material, and visual artifacts that are produced by, and indeed help to construct, this enduring fascination with the figure of the witch, from the medieval past to the present. We will examine case studies from premodern Europe to Colonial North America to Indonesia, scrutinizing texts, films, and works of art. Rather than offering a standard history of witchcraft, we will explore the intersections of gender, labor, and representation that the figure of the witch makes specially available for study. Witchcraft constitutes a multifaceted phenomenon that aims to alter reality and the self through the use of various techniques, transmitted both orally and in writing. These techniques have often appeared culturally marked in terms of gender and belief. Witchcraft has for centuries been the business of women in societies where very few avenues existed for women to develop any sort of business.
Instructor(s): T. Golan, N. Mourelle Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment.
Equivalent Course(s): ARTH 32266, SPAN 22266, ARTH 22266

**SPAN 33333. Reading Spanish for Research Purposes. 100 Units.**
Reading Spanish for Research Purposes prepares students to read and do research using scholarly texts in Spanish. Students will build on their fundamental knowledge of Spanish grammar and the most common vocabulary terms used in scholarly writing, while developing reading comprehension skills and working
intensively with academic texts in their areas of research specialty. Students who perform well in SPAN 2333/3333 will be able to comprehend difficult scholarly texts and begin using them in their own research. The course also includes practice of skills necessary to pass the Academic Reading Comprehension Assessment (ARCA) in Spanish, administered by the Office for Language Assessment (OLA). Undergraduate students have the option of taking the ARCA, or completing another final assignment to complete the course. Note: This course may fulfill the graduate language requirement in some departments.

Instructor(s): Staff Terms Offered: Spring
Prerequisite(s): PQ for 2333; SPAN 10200, 12001 or 14100, placement in SPAN 10300, or instructor consent. PQ for 3333: While there is currently no strict prerequisite for SPAN 3333, one year of introductory Spanish or the equivalent is highly recommended.
Equivalent Course(s): SPAN 2333

SPAN 34202. Don Quixote. 100 Units.
The course will provide a close reading of Cervantes’ “Don Quijote” and discuss its links with Renaissance art and Early Modern narrative genres. On the one hand, “Don Quijote” can be viewed in terms of prose fiction, from the ancient Greek romances to the medieval books of knights errant and the Renaissance pastoral novels. On the other hand, “Don Quijote” exhibits a desire for Italy through the utilization of Renaissance art. Beneath the dusty roads of La Mancha and within Don Quijote’s chivalric fantasies, the careful reader will come to appreciate glimpses of images with Italian designs.
Instructor(s): Frederick de Armas Terms Offered: Spring
Note(s): Taught in English. Students seeking Spanish credit will read the text in the original and use Spanish for the course assignments.
Equivalent Course(s): CMLT 28101, CMLT 38101, SCTR 38250, FNDL 21221, SPAN 24202

SPAN 35520. Narrativas trans en la cultura catalana del siglo XX. 100 Units.
Este curso ofrece una síntesis crítica de algunas de las representaciones más destacadas de las vidas las personas trans (transformistas, travestidas y transexuales) en la Barcelona del periodo que transcurre entre 1914 y 1980 a partir de los testimonios literarios disponibles -redactados fundamentalmente en catalán y en español- que reflejaron las voces, los ecos y las distorsiones de la diversidad sexual en las culturas ibéricas del siglo XX. Estas fuentes primarias se interrelacionarán con documentos periodísticos y ensayísticos, con fotografías y cómics, con películas de ficción y documentales que permitirán profundizar en cuestiones sociales e históricas que incidieron en la plural percepción (auto)biográfica y en los debates sobre la noción de género sexual a lo largo del siglo XX. La ciudad de Barcelona será considerada, por consiguiente, epicentro geográfico real y metáfora de libertades políticas, colectivas e individuales.
Instructor(s): Rafael Mérida Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): CATA 35520, SPAN 25520, GNSE 25520, GNSE 35520, CATA 25520

SPAN 35555. The Amazon: Literature, Culture, Environment. 100 Units.
This course proposes a cultural history of the Amazonian region. Through films, novels, visual arts, essays, manifestos, and works on cultural and environmental history, we will explore the history of Amazon from a range of perspectives. We will examine indigenous cultures and epistemologies, extractivist activities, environmental policies, contemporary literature and film, and a global imagination of the Amazon. Authors and projects may include Claudia Andujar, Gaspar de Carvajal, Milton Hatoum, Euclides da Cunha, Ciro Guerra, Susanna Hecht, Davi Kopenawa, Ailton Krenak, Chico Mendes, Daniel Munduruku, Lúcia Sá, Silvino Santos, Candance Slater, Mario Vargas Llosa, Eduardo Viveiros de Castro, Video in the Villages, among others.
Instructor(s): Victoria Saramago Terms Offered: Autumn
Note(s): Taught in English. Materials available in English, Portuguese and Spanish.
Equivalent Course(s): SPAN 25555, LACS 35005, PORT 25000, SIGN 26059, ENST 25000, PORT 25000, LACS 25005

SPAN 35605. Inquisiciones. 100 Units.
The Inquisition was, if not the most important juridical and religious institution of premodern Iberia, certainly the most emblematic. In truth, there was not one Inquisition, but many. Without them, terms such as heresy, conversion, or auto-da-fé would not have the currency they do today. These terms are best understood as tools for the disciplining of religious communities and the controlling of the circulation of ideas. This is a class designed to help students understand the Inquisition as a complex historical phenomenon that left a rich archive where anthropological research and theological debate were made to coexist.
Instructor(s): Noel Blanco Mourelle Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 25605

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): Larissa Brewer-Garcia Terms Offered: Autumn
Prerequisite(s): For undergrads: SPAN 20300 or consent of instructor.
Note(s): Taught in Spanish.
Equivalent Course(s): CRES 26220, LACS 36212, GNSE 26210, CRES 36220, SPAN 26210, LACS 26212, GNSE 36210

SPAN 36419. Intellectuals in Latin America. 100 Units.
This course will examine the lives and thought of intellectuals in Latin America and the Caribbean. We will emphasize the nineteenth and twentieth centuries. One central question will be the transformation of the institutions and roles of a "lettered class" in Latin American cities from the colonial period to the present. We will analyze social thought in many kinds of work, ranging from science to literature and from texts to performances.
Instructor(s): D. Borges
Prerequisite(s): Students taking the course with a Romance subject code must do readings and the final paper in Portuguese or Spanish.
Equivalent Course(s): HIST 26419, PORT 36419, LACS 36420, LACS 26420, SPAN 26419, HIST 36419, PORT 26419

SPAN 38800. Problemas críticos y teóricos en el estudio de las culturas ibéricas y latinoamericanas. 100 Units.
En este seminario abordaremos algunas de las problemáticas clave que han estructurado el campo de los estudios literarios hispánicos/ibéricos y latinoamericanos en las pasadas décadas.
Instructor(s): Miguel Martínez Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 38802

SPAN 39220. Espacio y memoria en el cine español. 100 Units.
This course aims to present, through the detailed analysis and discussion of a selection of films and documentaries, a critical examination of the relation between the representation of space and the recovery of traumatic memory in contemporary culture, with particular attention to the various perspectives (and conflicts) that emerge from the plurinational and multilingual configuration of the Spanish State. The course is also intended to provide a basic vocabulary (in Spanish) and strategies for the critical analysis of film.
Instructor(s): Mario Santana Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): CATA 39220, SPAN 29220, BASQ 29220, CATA 29220, BASQ 39220

SPAN 42100. Rdgs/Rsch: Spanish. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter