FACULTY AND STAFF

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
• François Richard
• H. Justin Steinberg
• Mauricio Tenorio

Associate Professors
• Dain Borges
• Alison James
• Aden Kumler
• Agnes Lugo-Ortiz
• Miguel Martinez
• Rocco Rubini
• Mario Santana
• Jennifer Scappettone
• Jennifer Wild

Assistant Professors
• Larissa Brewer-García
• Maria Anna Mariani
• Danielle Roper
• Victoria Saramago

Postdoctoral Fellow
• Khalid Lyamlahy

Senior Lecturers
• Nadine Di Vito
• Ana Maria Fiuza Lima
• Maria C. Lozada
• Alice McLean
• Janet Sedlar
• Veronica Vegna

Full-Time Lecturers
• Marie Berg
• Céline Bordeaux
• Irena Cajkova
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 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 requirement(s); first-year exam (if applicable)
- Year 2: Completion of coursework; fulfill language requirement(s); complete qualifying paper (if applicable); preparation for comprehensive exams
- Year 3: Comprehensive exams; fulfill language requirement (s); 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.

FELLOWSHIPS

Students admitted to doctoral study are typically awarded a six-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.

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/) (MAFH 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 at http://humanities.uchicago.edu/students/admissions (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/page/english-language-requirements (https://internationalaffairs.uchicago.edu/page/english-language-requirements/), or call them at (773) 702-7752.

MORE INFORMATION

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

GRADUATE COURSES

Catalan

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.
Note(s): Taught in English.
Equivalent Course(s): SPAN 21910, SPAN 31910, CATA 21900

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.
Terms Offered: Autumn
Prerequisite(s): Familiarity with a Romance language is highly recommended.
Equivalent Course(s): CATA 23333

CATA 37020. Christianity and Islam in the Western Mediterranean World during the Late Middle Ages. 100 Units.
El curso analizará los contactos mantenidos entre mundo cristiano y mundo islámico en el Mediterráneo bajomedieval, tomando la Corona de Aragón y sus ricas fuentes documentales como observatorio privilegiado. Las particularidades de la Corona de Aragón se compararán con las de otros estados cristianos del Occidente mediterráneo que mantuvieron relaciones sostenidas con los musulmanes. Tras la definición de la naturaleza y de las especificidades de los contactos político-diplomáticos, mercantiles y pirático-corsarios entre Cristiandad e Islam, las clases se focalizarán en la identificación y caracterización de colectivos y personas que actuaron como mediadores lingüísticos y culturales entre ambas realidades. Se determinarán las circunstancias y motivos que permitieron que agentes diplomáticos, mercaderes, mercenarios, piratas-corsarios o cautivos-esclavos vehiculasen los contactos. Y se analizarán y compararán las distintas tipologías documentales que son plasmación de todos esos intercambios y contactos culturales y humanos.
Instructor(s): R. Salicrú i Lluch Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 27020, CATA 27020, SPAN 37020
CATA 39220. Espacio y memoria en el cine español. 100 Units.
Through the study of a selection of films and documentaries, this course will provide a critical examination of the history and poetics of cinema in Spain, with particular attention to the relation between the representation of space and the recovery of traumatic memory in contemporary culture.
Instructor(s): M. Santana Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 39220, BASQ 39220, CATA 29220, SPAN 39220, BASQ 29220

CATA 42100. Reading & Research. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter
French
All literature courses taught in French unless otherwise indicated.

FREN 32620. Paris from 'Les Misérables' to the Liberation, c. 1830-1950. 100 Units.
Starting with the grim and dysfunctional city described in Victor Hugo's 'Les Misérables,' the course will examine the history of Paris over the period in which it became viewed as the city par excellence of urban modernity through to the testing times of Nazi occupation and then liberation (c. 1830-1950). As well as focussing on architecture and the built environment, we will examine the political, social, and especially cultural history of the city. A particular feature of the course will be representations of the city-literary (Victor Hugo, Baudelaire, Zola, etc.) and artistic (impressionism and postimpressionism, cubism, surrealism). We will also examine the city's own view of itself through the prism of successive world fairs (expositions universelles).
Instructor(s): C. Jones Terms Offered: Spring
Prerequisite(s): Students taking FREN 22620/32620 must read texts in French.
Equivalent Course(s): ENST 22611, FREN 22620, HIST 22611, HIST 32611

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: Autumn Spring Summer Winter
Prerequisite(s): FREN 10200 or placement in FREN 10300 for undergraduates. No prerequisite for graduate students, though some prior experience with French is highly recommended.
Equivalent Course(s): FREN 23333

FREN 33335. Racial France. 100 Units.
Over the last two decades, questions of race, racial identity, and racial discrimination have come increasingly to the fore in France, despite (or because of) the country's prevailing rhetoric of colorblind indivisibility. These issues are becoming ever more pressing on a background of intensifying racisms and right-wing populisms in Europe. The purpose of this course is to offer analytical perspectives about these critical tensions and their ripples across the landscape of contemporary French politics. Using readings from a wide variety of fields (among others, anthropology, sociology, literature, philosophy, history, political science, and news media), we will unpack the discourses and lived experiences of race that have shaped the politics of national identity and difference in France since the late 18th century. We will see that the question of 'racial France' has been intimately bound up with the country's history of colonialism and decolonization, with its Republican ideology, with matters of law and government, with questions of citizenship, religion and sexuality, with recent debates on multiculturalism, and with white malaise and resentment stirred by the growth of right-wing extremisms. In the course of our examinations, we will also reflect on the specificity of race and racialization in France, and its differences from racecraft in the United States.
Instructor(s): Francois Richard Terms Offered: Autumn. Autumn 2019
Note(s): This course qualifies as a Discovering Anthropology selection for Anthropology Majors.
Equivalent Course(s): FREN 23335, CRES 23335, ANTH 33335, ANTH 23335

FREN 33710. Rousseau's Confessions: Texte et Contexte. 100 Units.
Les Confessions' de Rousseau est un texte-clé pour comprendre la constitution du moi moderne. Comme personne avant lui, Rousseau décrit tout ce qui est en jeu dans la définition et l'affirmation de soi. 'Les Confessions' brossent un vaste tableau critique de la société française à l'Âge des Lumières. Dans ce cours nous lirons cette œuvre fondamentale en dialogue avec les textes théoriques de Rousseau afin de mieux comprendre la place à la fois centrale et paradoxale qu'il occupe dans la pensée des Lumières.
Instructor(s): R. Morrissey Terms Offered: Spring
Prerequisite(s): Open to advanced undergraduates with consent of instructor.
Note(s): Readings in French; discussion in French or English. Papers in French or English, depending on student's field of study.
Equivalent Course(s): FREN 23710, FNDL 23710
FREN 35961. Versailles. 100 Units.
Independent study course
Instructor(s): L. Norman Terms Offered: Spring
Prerequisite(s): Instructor consent

FREN 36019. 19th Century French Poetry in Translation: Tradition and Revolution. 100 Units.
A study of modern French lyric poetry: Tradition and Revolution, Poetry and Politics, the seedbed of Modernism. Desbordes-Valmore, Baudelaire, Mallarme, Verlaine, Rimbaud, Apollinaire. Texts will be read in English with reference to the French originals. Close reading, references to poetry in English, and focus on problems in translation. Students with French should read the poems in the original. Class discussion to be conducted in English; critical essays to be written in English. An extra weekly session will be scheduled for discussion in French, for French-speakers.
Instructor(s): Rosanna Warren Terms Offered: Autumn. Course to be taught autumn 2019
Prerequisite(s): For advanced undergrads seeking French credit: French 20500 or 20503 and at least one literature course taught in French.
Note(s): For graduate students and advanced undergraduates.
Equivalent Course(s): CMLT 36012, FREN 26019, ENGL 36012, SCTH 36012, SCTH 26012

FREN 36333. Introduction à la poésie maghrébine d’expression française. 100 Units.
Instructor(s): K. Lyamlahy Terms Offered: Autumn
Prerequisite(s): FREN 20500 or 20503 for undergraduates
Note(s): Taught in French.
Equivalent Course(s): FREN 26333

FREN 36580. Le rouge et le noir de Stendhal. 100 Units.
Ce cours portera sur Le Rouge et le noir de Stendhal vu romancier et comme témoin de son temps. À cheval sur les Lumières et l’époque romantique, à la fois inspiré et hanté par la figure de Napoléon, cet auteur à mille masques ne cesse de se déguiser pour s’imposer aux ‘Happy few’. A travers ses personnages il rêve d’une grandeur qu’il sait impossible et en même temps il formule un commentaire puissant sur son époque.
Instructor(s): R. Morrissey
Note(s): Readings and discussion in French; writing in French or English.
Equivalent Course(s): FREN 26580, FNDL 26580

FREN 37770. Existentialism and Its Literary Legacies. 100 Units.
More than a school of philosophical thought, existentialism was an intellectual movement that dominated French culture in the years following World War II. This course focuses on the literary legacy of existentialism, considering postwar debates over littérature engagée, the intersections of existentialism and the nouveau roman, and the importance of feminist existentialism for women writers. Why did existentialist thinkers turn to forms of literary expression, writing plays and novels? How did they shape the reception of other writers, and how did later writers revisit existentialist concerns? Readings may include texts by Jean-Paul Sartre, Albert Camus, Gabriel Marcel, Simone de Beauvoir, Nathalie Sarraute, Monique Wittig, Georges Perec, and Annie Ernaux.
Instructor(s): A. James Terms Offered: Spring
Prerequisite(s): FREN 20500 or 20503 for undergraduates.
Note(s): Readings and discussion section in French.
Equivalent Course(s): FREN 27770

FREN 39800. Realism in the Novel. 100 Units.
A study of the way in which nineteenth-century narrative prose represents social/cultural conflicts and individual self-reliance.
Instructor(s): T. Pavel Terms Offered: Spring
Note(s): Taught in English, with a one-hour weekly session in French for students seeking French credit.
Equivalent Course(s): CMLT 39801
FREN 42100. Readings And Research: French. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter

Italian

All courses taught in Italian unless otherwise indicated.

ITAL 32000. Dante's Divine Comedy II: Purgatorio. 100 Units.
This course is an intense study of the middle cantica of the 'Divine Comedy' and its relationship with Dante's early masterpiece, the 'Vita Nuova.' The very middleness of the Purgatorio provides Dante the opportunity to explore a variety of problems dealing with our life here, now, on earth: contemporary politics, the relationship between body and soul, poetry and the literary canon, art and imagination, the nature of dreams, and, of course, love and desire. The Purgatorio is also Dante's most original contribution to the imagination of the underworld, equally influenced by new conceptualizations of 'merchant time' and by contemporary travel writing and fantastic voyages.
Instructor(s): H.J. Steinberg Terms Offered: Spring
Equivalent Course(s): FNDL 27202, ITAL 22000

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 (Gucciardi, Botero, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grossets, Spinoza) during the Counter Reformation and beyond.
Instructor(s): R. Rubini Terms Offered: Autumn
Note(s): Course conducted in English. Those seeking Italian credit will do all work in Italian.
Equivalent Course(s): CMLT 35801, FNDL 21603, CMLT 25801, ITAL 23000

ITAL 33020. The Italian Cinematographic 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 commedia 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): R. De Gaetano Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): CMLT 23030, CMST 33020, ITAL 23020

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.J. Steinberg Terms Offered: Winter
Equivalent Course(s): ITAL 23502, FNDL 21714
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: Autumn
Note(s): Taught in Italian.
Equivalent Course(s): ITAL 24930

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 Guicciaraldi (the particular; 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: Autumn
Equivalent Course(s): CMLT 36002, ITAL 26000, FNDL 26206, CMLT 26002

ITAL 36401. Torquato Tasso. 100 Units.
This course investigates the entire corpus of Torquato Tasso, the major Italian poet of the second half of the sixteenth century. We read in detail the ‘Gerusalemme Liberata’ and ‘Aminta,’ his two most famous works, in the context of their specific literary genre. We then spend some time examining the intricacies of his vast collection of lyric poetry, including passages from his poem ‘Il mondo creato.’ We also consider some of his dialogues in prose that address essential issues of Renaissance culture, such as the theories of love, emblematic expression, and the meaning of friendship.
Instructor(s): A. Maggi Terms Offered: Spring
Note(s): Taught in Italian.
Equivalent Course(s): ITAL 26401, FNDL 26401

ITAL 38702. Italian Comic Theater. 100 Units.
A survey of the history of Italian theater from the Erudite Renaissance Comedy to Goldoni’s reform. We will pay particular attention to the tradition of commedia dell’arte (scenarios, stock characters, and plot formation), ancient and medieval influences, evolution and emancipation of female characters, and the question of language. Readings include works by Plautus, Ariosto, Machiavelli, Angelo Beolco (Ruzante), Flaminio Scala, and Goldoni. Toward the end of the course we will consider the legacy of Italian Comedy in relation to the birth of grotesque and realist drama in Pirandello.
Instructor(s): R. Rubini Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): TAPS 38702, TAPS 28702, ITAL 28702

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

Portuguese

PORT 33660. Literary Cultures of Contemporary Latin America. 100 Units.
This course is designed for graduate students who wish to develop research projects exploring the many facets of Latin American literary cultures in the late twentieth century and early twenty-first century. What is the role of memory in post-dictatorship literature and film in the Southern Cone? How to read contemporary poetry from a posthuman perspective? How can genres such as science fiction and horror contribute to our understanding of contemporary themes and problems? Students will meet regularly with the instructor to discuss their research topics and their progress.
Instructor(s): V. Saramago Terms Offered: Winter
Prerequisite(s): Consent of instructor.
Equivalent Course(s): SPAN 33660, LACS 33660
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-nineteenth 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
Equivalent Course(s): SPAN 24110, LACS 34110, PORT 24110, LACS 24110, SPAN 34110

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, Bernardo Carvalho, Euclides da Cunha, Heitor Dhalia, Ciro Guerra, Milton Hatoum, Susanna Hecht, Alexander von Humboldt, 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): V. Saramago Terms Offered: Spring
Note(s): Taught in English. Materials available in English, Portuguese and Spanish.
Equivalent Course(s): SIGN 26059, PORT 25000, LACS 35005, ENST 25000, SPAN 25555, SPAN 35555, LACS 25005

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

Romance Languages and Literatures

RLLT 33020. Journeys Real & Virtual. Travel in the Pre-modern Mediterranean. 100 Units.
This course focuses on the art of travel in the Medieval and early modern Mediterranean. From the late Middle Ages through the sixteenth century, European pilgrimage to the Holy Land constituted some of the most advanced experiments in representing travel, describing foreign cities, and mapping out territories. Travel accounts represent the core material around which this course is structured along with images and maps in other contexts that such experiments influenced. Course material will span the fields of religion, art, literary, and urban history, encompassing historical geography, cartography, and cultural history. Students will engage directly with the verbal and visual modes that characterize the documentary legacy of mental and physical travel in order to come to terms with the different regimes of knowledge they construct as well as the cognitive demands they place on their audience. Through a comparison of techniques, students will explore the ways in which texts, images, and maps sought to understand human interaction, visualize geographical context, locate history, and make sense of the world beyond their drama of their local experience.
Instructor(s): Niall Atkinson and Karin Krause Terms Offered: Spring
Prerequisite(s): Consent required: Please email Prof. Atkinson or Prof. Krause for request form.
Equivalent Course(s): HIST 60705, CDIN 45085, RLVC 45805, HCHR 45805, NEHC 30585, ARTH 40585

RLLT 37000. Revising Prose. 100 Units.
This course is open to all graduate students and will be run as a workshop. The idea is to work intensely on one piece of scholarship throughout the quarter. Our primary goal will be publication of an article but this is also appropriate for anyone who wants to work on a dissertation proposal or first chapter. We will cover all aspects of professional writing, from abstracts and grant proposals to revising manuscripts after readers' reports.
Note(s): Taught in English.
Note(s): Autumn

Spanish
All literature courses taught in Spanish unless otherwise indicated.

SPAN 32701. Poesía, nación y ciudadanía en el siglo XIX hispanoamericano. 100 Units.
In this course we will explore the relationships between poetry and the constitution of the modern nation-state in nineteenth-century Spanish America. How did poetry partake in the early figuration of national historical imaginaries and in the foundation of their heroic pantheons? Through what languages and aesthetic procedures did it help foster patriotic sentiments and identifications? Was poetry a disciplinary tool for the formation of notions of citizenship and of civic values? Through a series of close textual readings, we will investigate the nature of the entanglement between the poetical and the demands of the political and inquire if there were moments when this relationship proved to be traversed by frictions, if not impossibilities. Authors we may read are José Joaquín Olmedo, Andrés Bello, Esteban Echeverría, José María Heredia, Plácido, Gertrudis Gómez de Avellaneda, José Hernández, José Gautier Benítez, Juana Borrero, Juan Zorrilla de San Martín, and Lola Rodríguez de Tió, among others.
Instructor(s): A. Lugo-Ortiz Terms Offered: Spring
Equivalent Course(s): CRES 22701, SPAN 22701, LACS 22701, LACS 32701
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.
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 33444. Cultura y Modernidad en América Latina: El caso de José Martí 100 Units.
TBD
Instructor(s): A. Lugo-Ortiz Terms Offered: Spring
Note(s): Taught in Spanish.

SPAN 33660. Literary Cultures of Contemporary Latin America. 100 Units.
This course is designed for graduate students who wish to develop research projects exploring the many facets of Latin American literary cultures in the late twentieth century and early twenty-first century. What is the role of memory in post-dictatorship literature and film in the Southern Cone? How to read contemporary poetry from a posthuman perspective? How can genres such as science fiction and horror contribute to our understanding of contemporary themes and problems? Students will meet regularly with the instructor to discuss their research topics and their progress.
Instructor(s): V. Saramago Terms Offered: Winter
Prerequisite(s): Consent of instructor.
Equivalent Course(s): PORT 33660, LACS 33660

SPAN 33950. Latin American Women Perform. 100 Units.
This course examines the ways women from Latin America and the Caribbean wield performance art to engage their social realities and to engage questions of race, gender, and sexuality. How do women both produce and disidentify with constructs of womanhood on stage? How do they use performance to explore the ways histories of genocide, dictatorship, and imperialism shape constructs of gender? We examine the works of performance artists Congelada de Uva, Fomma, Regina Galindo, Nao Bustamante among others.
Instructor(s): D. Roper Terms Offered: Winter
Note(s): Taught in English. Basic knowledge or comprehension of Spanish is strongly recommended.
Equivalent Course(s): GNSE 33950, LACS 33950, TAPS 33950

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-nineteenth 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
Equivalent Course(s): SPAN 24110, LACS 34110, PORT 24110, PORT 34110, LACS 24110

SPAN 34170. El arte de sobrevivir: la tradición picaresca. 100 Units.
La picaresca es un género de ficción en prosa con una tradición multisecular en las literaturas en español y con gran influencia en la historia de la novela moderna. La pobreza y la marginalidad convierte a los pícaros y las pícaras que protagonizan estas historias en astutos maestros en el arte de sobrevivir, en héroes plebeyos que luchan contra las determinaciones de la fortuna en una sociedad dinámica, pero sólidamente jerarquizada. Leeremos, por una parte, el ‘Lazarillo de Tormes,’ algunas ‘Novelas ejemplares’ de Cervantes, fragmentos de ‘La picara Justina’ y del ‘Guzmán.’ Por otra, exploraremos los usos del género en algunas novelas modernas escritas en España y Latinoamérica, terminando con ejemplos de ficción televisiva contemporánea. Las estéticas del realismo y la novela moderna, la literatura y la economía, el humor y el lenguaje, el género y la sexualidad, la voz autobiográfica, las subjetividades de la marginalidad, o la relación entre el género picaresco y la historia nacional son algunos de los temas que guiarán nuestras lecturas y discusiones.
Instructor(s): M. Martinez Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 24170, LACS 34170, SPAN 24170
La esclavitud en las Américas no fue únicamente un sistema de organización socio-económica fundamentado en el trabajo coactivo. Ella también conllevó la gestación de complejas y heterogéneas formas de producción cultural. En el contexto del moderno sistema de la plantación esclavista, esto implicó, en parte, una articulación intelectual y filosófica inédita de las relaciones entre poder, raza y cuerpo así como la producción de sofisticadas formas sincréticas de musicalidad y religiosidad populares y de numerosas representaciones artísticas y literarias en las que se simbolizaron las conflictivas y no pocas veces insólitas relaciones entre amos y esclavos. Enfocándonos especialmente en el caso cubano, en este seminario estudiaremos una serie de textos y artefactos visuales que nos permitirán abordar algunas de las problemáticas clave en la formación de las culturas de la esclavitud en la América Latina: los basamentos intelectuales del régimen (tanto en términos filosóficos como jurídicos) y las críticas de que fue objeto, la dialéctica de subjetividades entre amos/as y esclavos/as y las dinámicas perversas de deseo, género y raza que la constituyeron.

Instructor(s): A. Lugo-Ortiz
Terms Offered: Winter
Equivalent Course(s): HMRT 34401, LACS 34400

Esta curso propone una historia cultural de la región amazónica. A través de películas,小说, 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, Bernardo Carvalho, Euclides da Cunha, Heitor Dhalia, Ciro Guerra, Milton Hatoum, Susanna Hecht, Alexander von Humboldt, 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): V. Saramago
Terms Offered: Spring
Note(s): Taught in English. Materials available in English, Portuguese and Spanish.
Equivalent Course(s): SIGN 26059, PORT 35000, PORT 25000, LACS 35005, ENST 25000, SPAN 25555, LACS 25005

El curso examina las formas de intervención de EE.UU. en América Latina que han estado desarrolladas en la práctica. We assess the history of US intervention by reading primary documents alongside cultural artifacts including film, performance and visual art, song, music, and poetry. The course begins with the Cuban revolution and ends with the ongoing crisis in Puerto Rico.

Instructor(s): D. Roper
Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): SPAN 25660, LACS 35660, LACS 25660

El curso analizará los contactos mantenidos entre mundo cristiano y mundo islámico en el Mediterráneo bajomedieval, tomando la Corona de Aragón y sus ricas fuentes documentales como observatorio privilegiado. Las particularidades de la Corona de Aragón se compararán con las de otros estados cristianos del Occidente mediterráneo que mantuvieron relaciones sostenidas con los musulmanes. Tras la definición de la naturaleza y de las especificidades de los contactos político-diplomáticos, mercantiles y pirático-corsarios entre Cristiandad e Islam, las clases se focalizarán en la identificación y caracterización de colectivos y personas que actuaron como mediadores lingüísticos y culturales entre ambas realidades. Se determinarán las circunstancias y motivos que permitieron que agentes diplomáticos, mercaderes, mercenarios, piratas-corsarios o cautivos-esclavos vehicularan los contactos. Y se analizarán y compararán las distintas tipologías documentales que son plasmación de todos esos intercambios y contactos culturales y humanos.

Instructor(s): R. Salicrú i Lluch
Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): CATA 37020, SPAN 27020, CATA 27020

En este seminario abordaremos algunas de las problemáticas clave que han estructurado el campo de los estudios literarios hispánicos/ibericos y latinoamericanos en las pasadas décadas.

Instructor(s): M. Martinez
Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): CATA 38802

A través del estudio de una selección de films y documentales, this course will provide a critical examination of the history and poetics of cinema in Spain, with particular attention to the relation between the representation of space and the recovery of traumatic memory in contemporary culture.

Instructor(s): M. Santana
Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 29220, BASQ 39220, CATA 29220, CATA 39220, BASQ 29220
SPAN 42100. Rdgs/Rsch: Spanish. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter