DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURER

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

FACULTY AND STAFF

PROFESSORS
- Frederick A. de Armas
- Daisy Delogu
- Alison James
- Robert Kendrick
- Armando Maggi
- Robert J. Morrissey
- David Nirenberg
- Larry F. Norman
- H. Justin Steinberg
- Mauricio Tenorio

ASSOCIATE PROFESSORS
- Niall Atkinson
- Dain Borges
- Agnes Lugo-Ortiz
- Miguel Martinez
- François Richard
- Rocco Rubini
- Mario Santana
- Jennifer Scappettone
- Jennifer Wild

ASSISTANT PROFESSORS
- Noel Blanco Mourelle
- Larissa Brewer-Garcia
- Khalid Lyamlahy
- Maria Anna Mariani
- Danielle Roper
- Victoria Saramago

SENIOR RESEARCH ASSOCIATE
- Clovis Gladstone

LANGUAGE PROGRAM DIRECTORS
- Alba Girons Masot
- Ana Maria Lima
- Maria C. Lozada
- Alice McLean
- Janet Sedlar
- Veronica Vegna

SENIOR INSTRUCTIONAL PROFESSOR
- Nadine O'Connor Di Vito

INSTRUCTIONAL PROFESSORS
- Marie Berg
- Céline Bordeaux
- Irena Cajkova
- Lidwina van den Hout
ASSISTANT INSTRUCTIONAL PROFESSORS
• Begoña Arechabaleta Regulez
• Sara Dallavalle
• Sylvie Goutas
• Céline Legrand
• Verónica Moraga
• Diana Palenzuela Rodrigo
• Rebecca Petrush
• Felipe Pieras-Guasp
• Elizabeth Porretto
• Claudia Quevedo-Webb
• Juliano Saccomani

EMERITUS FACULTY
• Paolo Cherchi
• René de Costa
• Peter F. Dembowski
• Philippe Desan
• George Haley
• Thomas Pavel
• Elissa Weaver
• Rebecca West

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 30220. No hay cine pequeño: Intimidad, documentals y experimentación filmica en el cine vasco actual. 100 Units.
Más allá de las grandes producciones apoyadas en actores de relumbrón, el lenguaje cinematográfico ha prestado desde siempre su lente a historias más pequeñas: filmaciones familiares, crónicas domésticas, diarios filmados, intercambios epistolares, ficciones mínimas, cortos experimentales o elaborados a partir de rudimentarias técnicas de animación... Así, el cine se aleja de las exigencias de la industria para convertirse en un íntimo acto caligráfico, más personal y literario, artesanal e imprevisible; un verdadero cine de autor, que, sin embargo, a veces consigue colarse en los festivales de cine y en las salas comerciales. Este tipo de cine, no sujeto a los cánones, cobra especial relevancia en ecosistemas como el vasco, que por su pequeña escala y su convulsa historia, demanda con urgencia que ciertas historias sean contadas para preservar la memoria de la comunidad. Predominan los cortometrajes frente a los largos; los documentales frente a la ficción, y los equipos de rodaje son reducidos, hasta el punto de encontrar casos extremos como el del cineasta Oskar Alegría, que rueda sus películas en solitario. En este curso se visionará cine vasco contemporáneo y se analizarán piezas autobiográficas, ensayos documentales, cortos y películas filmadas desde las entrañas de las obsesiones personales, rodadas desde la urgencia del testimonio o guiadas por la libertad vocacional de sus autores, estimulando al alumnado a hacer uso de estas técnicas.”
Instructor(s): Harkaitz Cano Terms Offered: Spring
Note(s): Taught in Spanish
Equivalent Course(s): SPAN 30220, BASQ 20220, SPAN 20220

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): SPAN 22221, CATA 22221, SPAN 32221

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

CATA 42100. Reading & Research. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring 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. Note: this course does not count toward the French minor or major.
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 temporalité 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 et 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): FREN 24256, CMLT 24256, CMLT 34256

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 FREN 20503
Note(s): Taught in French.
Equivalent Course(s): FREN 25000, TAPS 28470, FNDL 25001

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 socioculturels 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: Autumn
Prerequisit(e): FREN 20500 or 20503
Note(s): Taught in French.
Equivalent Course(s): GNSE 25506, FREN 25505, 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): FREN 26103, FNDL 26100, SCTH 38230

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 Spring Winter

FREN 43422. Historiography, Visual Culture, Le Milieu. 100 Units.
TBA
Instructor(s): Jennifer Wild Terms Offered: Autumn
Equivalent Course(s): CMST 63422

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, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.

Instructor(s): Rocco Rubini Terms Offered: Winter
Note(s): Course conducted in English. Those seeking Italian credit will do all work in Italian.
Equivalent Course(s): ITAL 23000, CMLT 35801, FNDL 21603, CMLT 25801

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): Roberto De Gaetano  
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 33501. Boccaccio Minore. 100 Units.  
Intensive study of Boccaccio's oft-neglected "minor" works including "Teseida," "Filastroto," "Fiammetta," "Cobarccio," "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): FNDL 21714, ITAL 23502  
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, CMST 23500, FNDL 28401, GNSE 38600, GNSE 28600  
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): SIGN 26059, SPAN 25555, PORT 25000, LACS 35005, SPAN 35555, LACS 25005, ENST 25000

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): PORT 26304, LACS 26304, HIST 36304, LACS 36304, HIST 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): RLLT 24500, DIGS 30018, DIGS 20018

RLLT 47000. Professional Academic Writing. 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.

Spanish
SPAN 30220. No hay cine pequeño: Intimidad, documentals y experimentación filmica en el cine vasco actual. 100 Units.
Más allá de las grandes producciones apoyadas en actores de relumbrón, el lenguaje cinematográfico ha prestado desde siempre su lente a historias más pequeñas: filmaciones familiares, crónicas domésticas, diarios filmados, intercambios epístolares, ficciones mínimas, cortos experimentales o elaborados a partir de rudimentarias técnicas de animación... Así, el cine se aleja de las exigencias de la industria para convertirse en un íntimo acto caligráfico, más personal y literario, artesanal e imprevisible; un verdadero cine de autor, que, sin embargo,
a veces consigue colarse en los festivales de cine y en las salas comerciales. Este tipo de cine, no sujeto a los cánones, cobra especial relevancia en ecosistemas como el vasco, que por su pequeña escala y su convulsa historia, demanda con urgencia que ciertas historias sean contadas para preservar la memoria de la comunidad. Predominan los cortometrajes frente a los largos; los documentales frente a la ficción, y los equipos de rodaje son reducidos, hasta el punto de encontrar casos extremos como el del cineasta Oskar Alegria, que rueda sus películas en solitario. En este curso se visionará cine vasco contemporáneo y se analizarán piezas autobiográficas, ensayos documentales, cortos y películas filmadas desde las entrañas de las obsesiones personales, rodadas desde la urgencia del testimonio o guiadas por la libertad vocacional de sus autores, estimulando al alumnado a hacer uso de estas técnicas.”

Instructor(s): Harkaitz Cano
Terms Offered: Spring
Note(s): Taught in Spanish
Equivalent Course(s): BASQ 20220, BASQ 30220, SPAN 20220

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 Martinez
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): SPAN 22221, CATA 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 22266, GNSE 32288, SPAN 22266, GNSE 22288, ARTH 32266

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 23333/33333 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 23333: SPAN 10200, 12001 or 14100, placement in SPAN 10300, or instructor consent. PQ for 33333: While there is currently no strict prerequisite for SPAN 33333, one year of introductory Spanish or the equivalent is highly recommended.

Equivalent Course(s): SPAN 23333

SPAN 34202. Don Quijote. 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): SPAN 24202, CMLT 28101, CMLT 38101, SCTH 38250, FNDL 21221

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): SIGN 26059, SPAN 25555, PORT 25000, PORT 35000, LACS 35005, LACS 25005, ENST 25000

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-García

Prerequisite(s): For undergrads: SPAN 20300 or consent of instructor.

Note(s): Taught in Spanish.

Equivalent Course(s): SPAN 26210, GNSE 36210, CRES 36220, CRES 26220, GNSE 26210, LACS 26212, LACS 36212

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): LACS 36420, PORT 36419, SPAN 26419, PORT 26419, LACS 26420, HIST 36419, HIST 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 Martinez

Terms Offered: Winter

Note(s): Taught in Spanish.

Equivalent Course(s): LACS 38802

SPAN 39300. El ciclo de cuentos en la ficción ibérica contemporánea. 100 Units.

Short stories are usually read as discrete pieces of writing, valued for their individuality and the completeness of their effect on readers. However, they are not always presented in complete isolation, but come inserted in collections where the company of other stories may create connections similar to those found in larger works of fiction (to the extent that certain groups of short stories can almost be read like novels). The collection of stories has a long literary tradition, but in the last century a particular form –the so called short story cycle- has emerged as a way of testing the boundaries of extended narratives. In this course, and through the study of a number of
books representative of the short story cycle in Iberian literatures, we will explore the poetics of fiction (short and long) and the formal and interpretative challenges presented by the genre.

Instructor(s): Mario Santana
Terms Offered: Spring
Prerequisite(s): SPAN 20300 or consent of instructor
Note(s): Taught in Spanish
Equivalent Course(s): BASQ 29300, CATA 29300, SPAN 29300

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