Department of Romance Languages and Literatures

Faculty and Staff

Professors
- Arnold Davidson
- Frederick A. de Armas
- Daisy Delogu
- Philippe Desan
- 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
- Agnes Lugo-Ortiz
- Miguel Martinez
- Rocco Rubini
- Mario Santana
- Jennifer Scappettone
- Jennifer Wild

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

Postdoctoral Fellow
- Khalid Lyamlahy

Senior Lecturers
- Nadine Di Vito
- Alba Girons Masot
- Ana Lima
- Maria C. Lozada
- Alice McLean
- Janet Sedlar
- Veronica Vegna

Instructional Professors
- Marie Berg
- Céline Bordeaux
- Irena Cajkova
- Lidwina van den Hout
Assistant Instructional Professors

- Begoña Arechabaleta
- Elga Cremades Cortiella
- Sylvie Goutas
- Céline Legrand
- Verónica Moraga
- Paula Motrico
- Diana Palenzuela
- Rebecca Petrush
- Felipe Pieras-Guasp
- Elizabeth Porretto

Emeritus Faculty

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

Staff

- Maria Chavez, Department Assistant
- Jennifer Hurtarte, Undergraduate 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 5 to 8 students in each year’s PhD cohort.

TIME TO COMPLETION

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

- Year 1: Coursework; preparation for language requirements; first-year exam
- Year 2: Completion of coursework; fulfill language requirements; complete qualifying paper; preparation for comprehensive exams
- Year 3: Complete qualifying paper; 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

For information about the Humanities Division’s financial aid for prospective graduate students, click here (https://humanities.uchicago.edu/students/admissions/financial-aid-prospective-students/). Current graduate students can find more information by clicking here (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 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 31700. La novela historica del presente. 100 Units.
Narratives of recovery and transmission of the historical past play a prominent role in contemporary fiction. In the case of the literatures of Spain - in Basque, Catalan, Galician, and Spanish - the attention given by novelists to the memory of the Civil War, the dictatorship, and the Transition to democracy is such that it could be argued that a new form of historical novel, a sort of 'historical novel of the present' (which founds its counterpart in the 'history of the present' that has emerged as a booming field among historians), has become one of the dominant modes of postmodern fictional writing. In this course we will explore this recent development in historical fiction through the analysis of a number of works published in the last thirty years.
Instructor(s): M. Santana Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): BASQ 31700, SPAN 31700

CATA 32350. Speaking Truth to Power in Medieval Iberia. 100 Units.
In the multilingual and multireligious environment of the Iberian middle ages, poetry can express many things. And while literary history has granted a prestigious space to some of these things, such as love or spirituality, it has consistently neglected others, such as socio-political satire or vulgarity. This class will be paying attention to that other less talked-about poetry that gets into the political struggles of the period, that talks in profanities about profane things. In other words, the poetry that does not speak to the eternity of existence, but that gets its hands dirty with earthly matters. The poetry that savagely mocks and cuts through social conventions in a way that makes seem contemporary Twitter trolls benevolent in comparison. For this class we will be reading authors who wrote in Galician-Portuguese such as Joao Soares de Paiva or King Alfonso X, authors who wrote in Catalan such as Guillem de Bergueda or Ramon Vidal de Besalu, and authors who wrote in Spanish such as Juan Ruiz or Juan de Mena. Translations to Spanish will be provided or worked though class discussion.
Instructor(s): N. Blanco Mourelle Terms Offered: Autumn
Equivalent Course(s): CATA 22350, SPAN 22350, SPAN 32350, PORT 22350, PORT 32350, MDVL 22350
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 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 período 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): R. Mérida
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 35520, CATA 25520, SPAN 25520

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 politico-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): MDVL 27020, CATA 27020, SPAN 37020, RLST 27020, SPAN 27020

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 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 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

Note(s): This version of the course is for the Paris Program, Spring 2021. This course qualifies as a Discovering Anthropology selection for Anthropology Majors.

Equivalent Course(s): ANTH 33335, ANTH 23335, CRES 23335, FREN 23335

FREN 33711. Littérature et photographie. 100 Units.

Ce cours se propose d’interroger les interactions entre littérature et photographie aux XIXe et XXe siècles à travers un parcours à la fois chronologique et thématique, en suivant trois pistes principales: l’influence du regard photographique sur l’écriture romanesque et poétique (Zola, Cendrars, Duras); les réflexions d’écrivains sur la photographie (Baudelaire, Barthes, Guibert); et les relations entre texte et image au sein du livre ou dans les œuvres de plasticiens (Rodenbach, Breton, Emaux, Calle). Nous étudierons notamment: le rapport entre le visible et le lisible; la théorisation de l’image photographique; les fonctions narratives, illustratives et documentaires de l’image photographique dans la fiction et dans l’autobiographie; et l’histoire de la ‘photolittérature’ comme genre spécifique. Des lectures théoriques et critiques accompagneront l’analyse des textes.

Instructor(s): A. James Terms Offered: Winter

Prerequisite(s): FREN 20500 or 20503, and one other literature course taught in French.

Note(s): Taught in French.

Equivalent Course(s): FREN 23711

FREN 34888. Jeux littéraires, XXe/XXIe siècles. 100 Units.

Ce cours abordera l’histoire littéraire à travers un prisme particulier: la fréquence des pratiques de jeu dans la production littéraire des XXe et XXIe siècles des ‘cadavres exquis’ du surréalisme à l’interactivité des littératures numériques, en passant par les contraintes formelles de l’Ouvroir de littérature potentielle (Oulipo). Nous analyserons le rôle de ces pratiques dans l’esthétique et la sociabilité des avant-gardes, tout en tenant compte des théories du jeu les plus pertinentes (Huizinga, Caillois). En plus des travaux d’analyse littéraire, les étudiants participeront à des exercices de création individuels ou collectifs.

Instructor(s): A. James Terms Offered: Winter

Prerequisite(s): FREN 20500 or 20503, and one other literature course taught in French.

Note(s): Taught in French.

Equivalent Course(s): FREN 24888

FREN 35250. Les victimes des Lumières. 100 Units.


Instructor(s): R. Morrissey Terms Offered: Winter

Prerequisite(s): Advanced undergrads permitted with consent of instructor.

Note(s): Course taught in French, but with tolerance for those who might wish/need to speak in English. Written work in French or English, depending on students’ concentration.

Equivalent Course(s): FREN 25250

FREN 35910. Racine. 100 Units.

Racine’s tragedies are often considered the culminating achievement of French classicism. Most famous for his powerful re-imaginnings of Greek myth (Phèdre, Andromaque), his tragic universe nevertheless ranged considerably wider, from ancient Jewish queens to a contemporary Ottoman harem. We will consider the roots (from Euripides to Corneille) of his theatrical practice as well as its immense influence on future writers (from Voltaire to Proust, Beckett, and Genet).

Instructor(s): L. Norman Terms Offered: Autumn

Prerequisite(s): At least one French literature course, 21700 or higher.

Note(s): Course taught in French; all work in French for students seeking FREN credit; written work may be in English for those taking course for TAPS or FNDL credit.

Equivalent Course(s): TAPS 28476, TAPS 35910, FNDL 25910, FREN 25910

FREN 38410. Ecrire le « Printemps arabe » au Maghreb : témoignages et perspectives littéraires. 100 Units.

Fin 2010, l’immolation de Mohamed Bouazizi, un vendeur ambulant tunisien, déclenche un soulèvement populaire qui s’étend rapidement au reste du monde arabe, entraînant notamment la chute des régimes en Tunisie et en Egypte et une série de reconfigurations d’ordre politique et socio-économique. Si les pays du Maghreb ont vécu ces soulèvements et leurs conséquences de manières différentes, les écrivains maghrébins ont
été particulièrement sensibles à l’élan et à la promesse de changement portés par la rue. Ceci étant, et à l’image de l’appellation « Printemps arabe », à la fois utilisée et récusée, les dynamiques et les résultats des protestations ont fait l’objet de nombreux débats. En s’appuyant sur ce contexte historique, ce cours s’intéresse aux différentes modalités d’écriture des soulèvements au Maghreb à travers divers genres littéraires, du témoignage à la fiction, en passant par l’essai, le théâtre ou encore la poésie. En étudiant un corpus de textes francophones issus de la Tunisie (Meddeb, Filali, Bekri), de l’Algérie (Benfodil, Boudjedra, Tamzali, Sebbar) et du Maroc (Ben Jelloun, Elalamy, Terrab), nous nous intéresserons à la représentation de la révolte populaire dans ses dimensions socio-politique et culturelle mais aussi à des questions clés telles que les formes d’engagement des écrivains, leurs approches et choix esthétiques et le rapport entre la dynamique des soulèvements et la construction narrative ou poétique des textes.

Instructor(s): K. Lyamlahy Terms Offered: Autumn
Prerequisite(s): FREN 20500 or 20503
Note(s): Readings and discussions in French.
Equivalent Course(s): FREN 28410

FREN 39100. Pascal and Simone Weil. 100 Units.
Blaise Pascal in the seventeenth century and Simone Weil in the twentieth formulated a compelling vision of the human condition, torn between greatness and misery. They showed how human imperfection coexists with the noblest callings, how attention struggles with distraction and how individuals can be rescued from their usual reliance on public opinion and customary beliefs. Both thinkers point to the religious dimension of human experience and suggest unorthodox ways of approaching it. We will also study an important text by Gabriel Marcel emphasizing human coexistence and cooperation.

Instructor(s): T. Pavel Terms Offered: Spring
Prerequisite(s): Undergraduates must be in their third or fourth year.
Note(s): Taught in English. For French undergraduates and graduates, there will be a bi-weekly one-hour meeting to study the original French texts.
Equivalent Course(s): SCITH 38201, CMLT 29101, FNDL 21812, CMLT 39101, RLST 24910, FREN 29100

FREN 39322. Europe’s Intellectual Transformations, Renaissance through Enlightenment. 100 Units.
This course will consider the foundational transformations of Western thought from the end of the Middle Ages to the threshold of modernity. It will provide an overview of the three self-conscious and interlinked intellectual revolutions which reshaped early modern Europe: the Renaissance revival of antiquity, the ‘new philosophy’ of the scientific revolution, Bacon, Descartes, Hobbes, Locke, Voltaire, Diderot, and Sade.

Instructor(s): A. Palmer Terms Offered: Autumn
Prerequisite(s): Students taking FREN 29322/39322 must read French texts in French.
Note(s): First-year students and non-History majors welcome.
Equivalent Course(s): KNOW 39522, SIGN 26036, HIST 39522, HCHR 39522, KNOW 29522, HIST 29522, FREN 29322, RLST 22605

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

FREN 42310. World Literatures in Dialogue: Latin American and Francophone Perspectives. 100 Units.
This course aims to explore the major debates that have surrounded the concept of ‘World literature’ in both Latin American and Francophone contexts. Building upon a wide range of critical works (Said, Casanova, Damrosch, Apter, Moretti), it highlights the significance of the concept of ‘World literature’ in two different yet equally instructive and often intersecting contexts. In the French-speaking world, this course will draw on the Manifesto ‘Toward a World literature in French’ (2007) signed by eminent writers from areas as diverse as Sub-Saharan Africa (Mabanckou, Waberi), North Africa (Ben Jelloun, Sansal), Indian Ocean islands (Ananda Devi, Raharimanana), and the Caribbean (Condé, Laferrière). Some of the key questions that will be studied include the critique of ‘Francophonie’, the question of multilingualism and its manifestations, and the relationship between world literature and cosmopolitanism. In a similar vein, the course will explore the expanding corpus of Latin American scholarship on the topic (Kristal, Siskind, Hoyos) in relation to the contributions of Latin American authors (Bolaño, García Márquez, Indiana, Lisboa, Oloixarac). This portion aims to revisit some of the topics and issues present in contemporary scholarship on world literature as they relate to earlier Latin American theory and criticism, and to discuss major contemporary works that directly intervene on world literature debates today.

Instructor(s): K. Lyamlahy and V. Saramago Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): CMLT 42310, SPAN 42310, PORT 42310, MAPH 42310, LACS 42310

FREN 42777. Montaigne and La Boétie: une amitié littéraire? 100 Units.
Le nom de La Boétie est à jamais lié à celui de Montaigne. La célèbre définition de l’amitié donnée par Montaigne, « parce que c’estot luy, parce que c’estoit moy », rendit les deux hommes inseparables aux yeux de la postérité. C’est cette amitié sopi-disant parfaite proposée par Montaigne que nous aborderons dans ce séminaire. Indicible "parce que c’estoit luy, parce que c’estoit moy", rendit les deux hommes inséparables aux yeux de la postérité. En étudiant un corpus de textes francophones issus de la Tunisie (Meddeb, Filali, Bekri), de l’Algérie (Benfodil, Boudjedra, Tamzali, Sebbar) et du Maroc (Ben Jelloun, Elalamy, Terrab), nous nous intéresserons à la représentation de la révolte populaire dans ses dimensions socio-politique et culturelle mais aussi à des questions clés telles que les formes d’engagement des écrivains, leurs approches et choix esthétiques et le rapport entre la dynamique des soulèvements et la construction narrative ou poétique des textes.
un rôle important dans la formation politique de Montaigne et dans son évolution littéraire. Son Discours de la servitude volontaire est aujourd'hui considéré comme un des textes fondateurs de la philosophie politique moderne. Ce traité politique devait à l'origine constituer le cœur du livre de Montaigne, mais il fut retranché au dernier moment, lors de l'impression des Essais en 1580. En fait, la place des écrits de La Boétie dans l'œuvre de Montaigne a toujours été problématique et l'amitié idealisée par l'auteur des Essais n'est pas exempte de calculs personnels. Ainsi, l'historie de l'amitié rapportée par Montaigne appelle un commentaire. Nous aborderons donc cette amitié de papier dans son rapport au politique et au social.

Instructor(s): P. Desan Terms Offered: Spring
Note(s): Taught in French, with all readings in French. Oral presentations may be in English.

FREN 46402. Colloquium: History and Fiction. 100 Units.
We will explore the relations among historical analysis, historical narrative, and fiction, with an emphasis on the Americas.
Instructor(s): D. Borges, M. Tenorio Terms Offered: Autumn
Prerequisite(s): Students taking course with a Romance subject code must do readings and the final paper in French, Portuguese, or Spanish.
Equivalent Course(s): PORT 46402, HIST 46401, SPAN 46402, LACS 44401

FREN 49100. The Archive: Materiality, Aesthetics, Visual Culture. 100 Units.
In this research-intensive graduate seminar, students will engage with a range of methods, questions, and approaches to conducting archival research in filmic, paper and print, and internet databases, and in both American and foreign contexts. While some class content will unfold around archival materials related to French film and art practice between 1930-1950, and to the discursive transformations around concepts of materiality and visual aesthetics therein, we will also explore a range of texts on archival methodology; selected texts on archival theory; and case-studies foregrounding modes of archival discovery, evaluation, and interpretation. With the aim of training students for àsec de deep explorations of material and visual culture, students will be expected to conduct original research on a topic of their own design beginning in week 2. To be considered for this seminar, interested students should thus submit a short (1-2 paragraph) research proposal prior to registration. Proposals do not have to focus on French or Francophone topics, nor do they have to be fully developed. They must, however, propose a set of coherent and exploratory, if tentative, questions or propositions that the student will explore through intensive archival research. Proposals should be sent to jenniferwild@uchicago.edu at least 2 weeks prior to spring quarter 2016.
Instructor(s): Jennifer Wild Terms Offered: Winter
Note(s): To be considered for this seminar, interested students should thus submit a short (1-2 paragraph) research proposal prior to registration. Proposals do not have to focus on French or Francophone topics, nor do they have to be fully developed. They must, however, propose a set of coherent and exploratory, if tentative, questions or propositions that the student will explore through intensive archival research.
Equivalent Course(s): CMST 69110, ARTH 49700

Italian

All courses taught in Italian unless otherwise indicated.

ITAL 31820. Italo Calvino: the Dark Side. 100 Units.
An intense reading of Italo Calvino’s later works: We will contemplate the orbital debris of Cosmicomics and t zero, and we will follow the labyrinthine threads of The Castle of Crossed Destinies and Invisible Cities. After stumbling upon the suspended multiple beginnings of If on a winter's night a traveler, we will probe the possibilities of literature with the essays collected in Una pietra sopra. Finally, we will encounter Mr. Palomar, who will provide us with a set of instructions on how to neutralize the self and ‘learn how to be dead.’ The approach will be both philosophical and historical, focusing on Calvino’s ambiguous fascination with science, his critique of the aporias of reason and the ‘dementia’ of the intellectual, and his engagement with the nuclear threat of total annihilation.
Instructor(s): M. Mariani Terms Offered: Winter
Note(s): Taught in Italian.
Equivalent Course(s): ITAL 21820, FNLD 21820

ITAL 31900. Dante’s Divine Comedy 1: Inferno. 100 Units.
This is the first part of a sequence focusing on Dante’s masterpiece. We examine Dante’s Inferno in its cultural (i.e., historical, artistic, philosophical, sociopolitical) context. In particular, we study Dante’s poem alongside other crucial Latin and vernacular texts of his age. They include selections from the Bible, Virgil’s Aeneid, Augustine’s Confessions, Ovid’s Metamorphoses, and the stilnovist and Siculo-Tuscan poets. Political turmoil, economic transformation, changing philosophical and theological paradigms, and social and religious conflict all converge in the making of the Inferno.
Instructor(s): J. Steinberg Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): FNLD 27200, ITAL 21900, MDVL 21900
ITAL 32101. Dante’s Divine Comedy III: Paradiso. 100 Units.

An in-depth study of the third cantica of Dante’s masterpiece, considered the most difficult but in many ways also the most innovative. Read alongside his scientific treatise the Convivio and his political manifesto the Monarchia.

Instructor(s): J. Steinberg Terms Offered: Spring
Prerequisite(s): Completion of the previous courses in the sequence not required, but students should familiarize themselves with the Inferno and the Purgatorio before the first day of class.
Note(s): Taught in English.
Equivalent Course(s): ITAL 22101, FNDL 21804, MDVL 22101

ITAL 32304. Patronage and the Production of Culture in Renaissance Italy and Her Neighbors. 100 Units.

The great works of literature, philosophy, art, architecture, music, and science which the word ‘Renaissance’ invokes were products of a complex system of patronage and hierarchy in which local, personal, and international politics were as essential to innovation as ideas and movements. This course examines how historians of early modern Europe can strive to access, understand, and describe the web of hierarchy and inequality that bound the creative minds of Renaissance Europe to wealthy patrons, poor apprentices, distant princes, friends and rivals, women and servants, and the many other agents, almost invisible in written sources, who were vital to the production and transformation of culture.

Instructor(s): A. Palmer Terms Offered: Spring
Prerequisite(s): Upper-level undergraduates with consent of instructor; students taking course with the ITAL subject code must do readings in Italian.
Equivalent Course(s): KNOW 42304, HIST 42304

ITAL 32900. Vico’s New Science. 100 Units.

This course offers a close reading of Giambattista Vico’s masterpiece, New Science (1744)—a work that sets out to refute ‘all opinions hitherto held about the principles of humanity.’ Vico, who is acknowledged as the most resolute scourge of any form of rationalism, breathed new life into rhetoric, imagination, poetry, metaphor, history, and philology in order to promote in his readers that originary ‘wonder’ and ‘pathos’ which sets human beings on the search for truth. However, Vico argues, the truths that are most available and interesting to us are the ones humanity ‘authored’ by means of its culture and history-creating activities. For this reason the study of myth and folklore as well as archeology, anthropology, and ethnology must all play a role in the rediscovery of man. The New Science builds an ‘alternative philosophy’ for a new age and reads like a ‘novel of formation’ recounting the (hi)story of the entire human race and our divine ancestors. In Vico, a prophetic spirit, one recognizes the fulfillment of the Renaissance, the spokesperson of a particular Enlightenment, the precursor of the Kantian revolution, and the forefather of the philosophy of history (Herder, Hegel, and Marx). The New Science remained a strong source of inspiration in the twentieth century (Cassirer, Gadamer, Berlin, Joyce, Beckett, etc.) and may prove relevant in disclosing our own responsibilities in postmodernity.

Instructor(s): R. Rubini Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): CMLT 22501, FNDL 21408, ITAL 22900, CMLT 32501

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): CMST 23030, CMST 33030, ITAL 23020

ITAL 33510. Barocco e Neobarocco. 100 Units.

This course investigates the literary, cultural, and ideological facets of seventeenth-century Italian baroque and their role in twentieth-century Italian literature. We will analyze Marino’s ekphrastic poems La galera, Adone, and Torquato Accetto’s Della dissimulazione onesta. From the modern Neo-baroque, we will read texts that reflect the concepts and rhetorical strategies we found in the seventeenth-century texts. We will
analyze crucial novels such as Gadda’s La cognizione del dolore, Ortese’s Il cardillo addolorato, Manganelli’s Dall’inferno, Discorso dell’ombra e dello stemma, and Centuria. We will focus on Sanguineti’s Laborintus and Zanzotto’s La beltà, which is a key text of Italian poetic canon. During the course we will discuss essential secondary literature such as Benjamin’s The Origins of German Tragic Drama, Calabrese’s Il neobarocco, and Harrison’s Reflections on Baroque.

Instructor(s): A. Maggi Terms Offered: Winter
Note(s): Taught in Italian.
Equivalent Course(s): ITAL 23510

ITAL 34920. Primo Levi. 100 Units.
Witness, novelist, essayist, translator, linguist, chemist, and even entomologist. Primo Levi is a polyhedral author, and this course revisits his work in all its facets. We will privilege the most hybrid of his texts: The Search for Roots, an anthology that collects the author’s favorite readings—a book assembled through the books of the others, but which represents Levi’s most authentic portrait. By using this work as an entry point into Levi’s universe, we will later explore his other texts, addressing issues such as the unsettling relationship between survival and testimony; the ‘sinful’ choice of fiction, the oblique path towards autobiography, and the paradoxes of witnessing by proxy.

Instructor(s): M. Mariani Terms Offered: Autumn
Prerequisite(s): Open to advanced undergrads with consent of instructor.
Note(s): Taught in Italian.
Equivalent Course(s): JWSC 24920, FNDL 24920, ITAL 24920

ITAL 36002. Philosophical Petrarchism. 100 Units.
This course is a close reading of Petrarch’s Latin corpus. Readings include the Coronation Oration, The Secret, and selections from Remedies for Fortune Fair and Foul, On Illustrious Men, On Religious Leisure, and The Life of Solitude. Special attention is devoted to Petrarch’s letter collections (Letters on Familiar Matters, Letters of Old Age, Book without a Name, etc.) and his invectives. The aim of the course is to familiarize the student with the new and complete Petrarch that emerged in 2004 on the occasion of the 700th anniversary of his birth. Discussion will focus on Petrarch’s self-consciousness as the ‘father of humanism,’ his relationship to Dante, autobiographism, dialogical inquiry, anti-scholasticism, patriotism, and Petrarch’s ‘civic’ reception in the Quattrocento as well as on a comparative evaluation of the nineteenth-century Petrarchs of Alfred Mézières, Georg Voigt, and Francesco De Sanctis.

Instructor(s): R. Rubini Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): ITAL 26002, FNDL 25802, MDVL 26002

ITAL 36210. The World in Ruins. 100 Units.
In this course we will not limit ourselves to the traditional view of ‘ruins’ as remains of ancient or modern buildings. Our course will involve a variety of different artifacts (literary texts, paintings, films, philosophical tracts, etc.) from different cultural moments, in order to attain a clearer understanding of our notion of ruins, decay, and decadence. We will first examine ‘ruins’ in classical cultures, focusing on Plutarch’s short treatise On the Obsolescence of Oracles. We will investigate the ‘discovery’ of ruins in the Renaissance through Petrarch’s Letters on Familiar Matters, his canzoniere, and his epic poem Africa, Francesco Colonna’s verbal/visual Hypnerotomachia Poliphili (The Strife of Love in a Dream), and Joaquim De Bellay’s The Antiquities of Rome. 17th-century approach to ruins and decay will focus on Benjamin’s texts (Origins of the German Tragic Drama among others), Agamben’s response to Benjamin in Man Without Content, and European poetry and paintings. After an analysis of Piranesi’s famous etchings Vedute di Roma, we will approach Romanticism through Leopardi’s and Hölderlin’s works. There will be a screening of Pasolini’s The Walls of Sana’a (1970), which will open our discussion of the concepts of decay and annihilation in modern times. We will read Curzio Malaparte’s novel The Skin and W. G. Sebald’s On the Natural History of Destruction, César Aira’s Episode in the Life of a Landscape Painter, and the recent Anthropocene: The Human Epoch.

Instructor(s): A. Maggi Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): CMLT 26211, ITAL 26210, CMLT 42311

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

Portuguese

PORT 32350. Speaking Truth to Power in Medieval Iberia. 100 Units.
In the multilingual and multireligious environment of the Iberian middle ages, poetry can express many things. And while literary history has granted a prestigious space to some of these things, such as love or spirituality, it has consistently neglected others, such as socio-political satire or vulgarity. This class will be paying attention to that other less talked-about poetry that gets into the political struggles of the period, that talks in profanities about profane things. In other words, the poetry that does not speak to the eternity of existence, but that gets its hands dirty with earthly matters. The poetry that savagely mocks and cuts through social conventions in a way that makes seem contemporary Twitter trolls benevolent in comparison. For this class we will be reading authors who wrote in Galician-Portuguese such as Joao Soares de Paiva or King Alfonso X, authors who wrote in Catalan
such as Guillem de Bergueda or Ramon Vidal de Besalu, and authors who wrote in Spanish such as Juan Ruiz or
Juan de Mena. Translations to Spanish will be provided or worked though class discussion.
Instructor(s): N. Blanco Mourelle Terms Offered: Autumn
Equivalent Course(s): CATA 22350, SPAN 22350, SPAN 32350, PORT 22350, CATA 32350, MDVL 22350

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

PORT 37200. Introduction to Brazilian Culture. 100 Units.
This course provides a survey of Brazilian culture through its literature, music, visual arts, and digital
culture. Through these different media, we will discuss topics such as urban development, racial issues, gender
issues, modernity, deforestation, and internal migrations, besides samba, bossa nova, funk, and visual arts
movements, among others. Authors may include Machado de Assis, Oswald de Andrade, Rubem Fonseca,
Bernardo Carvalho, Angélica Freitas, Glauber Rocha, Suzana Amaral, and Walter Salles.
Instructor(s): V. Saramago Terms Offered: Winter
Note(s): Taught in English
Equivalent Course(s): LACS 27200, LACS 37200, PORT 27200

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

PORT 42310. World Literatures in Dialogue: Latin American and Francophone Perspectives. 100 Units.
This course aims to explore the major debates that have surrounded the concept of ‘World literature’ in both
Latin American and Francophone contexts. Building upon a wide range of critical works (Said, Casanova,
Damrosch, Apter, Moretti), it highlights the significance of the concept of ‘World literature’ in two different yet
equally instructive and often intersecting contexts. In the French-speaking world, this course will draw on the
Manifesto ‘Toward a World literature in French’ (2007) signed by eminent writers from areas as diverse as Sub-
Saharan Africa (Mabanckou, Waberi), North Africa (Ben Jelloun, Sansal), Indian Ocean islands (Ananda Devi,
Raharimanana), and the Caribbean (Condé, Laferrière). Some of the key questions that will be studied include
the critique of ‘Francophonie’, the question of multilingualism and its manifestations, and the relationship
between world literature and cosmopolitanism. In a similar vein, the course will explore the expanding corpus
of Latin American scholarship on the topic (Kristal, Siskind, Hoyos) in relation to the contributions of Latin
American authors (Bolaño, García Márquez, Indiana, Lisboa, Oloixarac). This portion aims to revisit some of the
topics and issues present in contemporary scholarship on world literature as they relate to earlier Latin American
theory and criticism, and to discuss major contemporary works that directly intervene on world literature
debates today.
Instructor(s): K. Lyamlahy and V. Saramago Terms Offered: Autumn
Note(s): Taught in English
Equivalent Course(s): CMLT 42310, FREN 42310, SPAN 42310, MAPH 42310, LACS 42310

PORT 46402. Colloquium: History and Fiction. 100 Units.
We will explore the relations among historical analysis, historical narrative, and fiction, with an emphasis on the
Americas.
Instructor(s): D. Borges, M. Tenorio Terms Offered: Autumn
Prerequisite(s): Students taking course with a Romance subject code must do readings and the final paper in
French, Portuguese, or Spanish.
Equivalent Course(s): HIST 46401, SPAN 46402, LACS 44401, FREN 46402

Romance Languages and Literatures

RLLT 47000. Academic Publishing. 100 Units.
This course is open to all graduate 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): J. Steinberg Terms Offered: Winter
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 and open to other students.
Instructor(s): L. Brewer-García Terms Offered: Spring
Prerequisite(s): Open only to RLL grad students.

**RLIT 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. Designed primarily with RLL students in mind but open to others.
Instructor(s): A. McLean Terms Offered: Spring

Spanish
All literature courses taught in Spanish unless otherwise indicated.

**SPAN 31700. La novela historic del presente. 100 Units.**
Narratives of recovery and transmission of the historical past play a prominent role in contemporary fiction. In the case of the literatures of Spain - in Basque, Catalan, Galician, and Spanish - the attention given by novelists to the memory of the Civil War, the dictatorship, and the Transition to democracy is such that it could be argued that a new form of historical novel, a sort of 'historical novel of the present' (which founds its counterpart in the 'history of the present' that has emerged as a booming field among historians), has become one of the dominant modes of postmodern fictional writing. In this course we will explore this recent development in historical fiction through the analysis of a number of works published in the last thirty years.
Instructor(s): M. Santana Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): CATA 31700, BASQ 31700

**SPAN 31800. Culturas populares en el mundo iberico (siglos XVI-XVII) 100 Units.**
The popular classes of early modern Europe engaged in a rich array of cultural practices, including the production and consumption of a wide variety of literary materials. In the Iberian peninsula, moreover, some of the central cultural phenomena of the period are difficult to understand without taking into account the specifically popular social distribution of their uses and appropriations. In this seminar we will explore, for instance, popular readings of the Amadís, carnivalesque discourses and practices, the complexity and multiplicity of the romancero, the development of popular print and pliegos de cordel, the theater of playwrights such as Gil Vicente, Lope de Rueda, Lope de Vega, and Cervantes, or the autobiographies of the Catalan tanner Miquel Parets and the Valencian typographer Juan Martin Cordero. In order to seriously engage in a theoretical discussion about the complex notion of popular culture, we will also read classic essays by Bakhtin, Burke, Ginzburg, De Certeau, Chartier, Gramsci, Frow, Fiske, Caro Baroja, Redondo, and Maravall.
Instructor(s): M. Martinez

**SPAN 32350. Speaking Truth to Power in Medieval Iberia. 100 Units.**
In the multilingual and multireligious environment of the Iberian middle ages, poetry can express many things. And while literary history has granted a prestigious space to some of these things, such as love or spirituality, it has consistently neglected others, such as socio-political satire or vulgarity. This class will be paying attention to that other less talked-about poetry that gets into the political struggles of the period, that talks in profanities about profane things. In other words, the poetry that does not speak to the eternity of existence, but that gets its hands dirty with earthly matters. The poetry that savagely mocks and cuts through social conventions in a way that makes seem contemporary Twitter trolls benevolent in comparison. For this class we will be reading authors who wrote in Galician-Portuguese such as Joao Soares de Paiva or King Alfonso X, authors who wrote in Catalan such as Guillem de Bergueda or Ramon Vidal de Besalu, and authors who wrote in Spanish such as Juan Ruiz or Juan de Mena. Translations to Spanish will be provided or worked though class discussion.
Instructor(s): N. Blanco Mourelle Terms Offered: Autumn
Equivalent Course(s): CATA 22350, SPAN 22350, PORT 22350, PORT 32350, CATA 32350, MDVL 22350

**SPAN 33025. Vidas Infames: Sujetos heterodoxos en el mundo hispánico (1500-1800) 100 Units.**
In this course we will explore the long history of literary fiction as a means of writing the lives of those individuals who cannot be included within a strict social order. This is a project already published in the form of fictionalized narratives of recovery and transmission of the historical past (the romancero, the Amadís, the fables of Aarón de los Ríos, Joaquín de Valdecañas’s novel El galeón de plata, among others). In this course we will be reading works of different kinds such as the novels of Miguel de Cervantes from El ingenioso hidalgo Don Quijote de la Mancha to El gentilhombre de la伟大lor de la reina; the poetry of Luis de Góngora; the fables of Aarón de los Ríos; and the romances of Pedro de Sandoval, among others. The focus of this course will be on the cultural and political contexts of these works, and on the ways that they have been received and interpreted by later readers and critics. In this way, we will be able to explore the ways in which the genres of the Spanish novel have been shaped by historical and cultural circumstances and have been reinterpreted and remade by later authors and critics.
Instructor(s): M. Martinez Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 23025, LACS 23025, LACS 33025

**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.

Terms Offered: Spring

Prerequisite(s): One quarter of French or equivalent, placement into SPAN 10200, or an intermediate level of another Romance or classical language.

Equivalent Course(s): SPAN 23333

SPAN 35500. New Directions in Afro-Latin Performance. 100 Units.

This class engages contemporary conversations in the study of Afro-Latin performance and explores the work of emerging black performance artists across the hemisphere. Tracing performances of blackness from the Southern cone to the Caribbean, we will examine the ways blackness is wielded by the State and by black communities themselves in performance and visual art across the region. We ask: what is the relationship between race and theatricality? What work is literacy made to do in states organized around discourses of racial democracy and mestizaje? How are notions of diaspora constructed through performances of blackness? We take up these questions in our study of reggaetón, hip hop, samba, el baile de los negritos and examine the works of noted and upcoming black artists such as Victoria and Nicomedes Santa-Cruz, Carlos Martiel, Las Nietas de Nonó, and others.

Instructor(s): D. Roper Terms Offered: Spring

Prerequisite(s): Knowledge of Spanish is recommended

Note(s): While the course will be taught in English, many of the performances and at least four of the readings will be in Spanish.

Equivalent Course(s): LACS 35501, TAPS 34880

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): R. Mérida

Note(s): Taught in Spanish.

Equivalent Course(s): CATA 25520, CATA 35520, SPAN 25520

SPAN 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 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): MDVL 27020, CATA 27020, RLST 27020, CATA 37020, SPAN 27020

SPAN 37401. Literaturas del Caribe Hispanico en el siglo XX. 100 Units.

En este curso se estudiarán algunos ejemplos salientes de las literaturas producidas en el Caribe hispánico insular (Cuba, Puerto Rico y Santo Domingo) durante el siglo XX y a principios del XXI. Entre los asuntos a discutir tendrán un lugar principal los modos en que esta producción se ha constituido como respuesta y elaboración estética de las historias de esclavitud, violencia racial y colonialismo, de militarización y desplazamientos territoriales migratorios, que han marcado a la región en su carácter de frontera imperial desde el siglo XVI. En el curso también se abordará la condición simbólica del Caribe como espacio de utopias y catástrofes, escenario privilegiado tanto de las aspiraciones revolucionarias propias de la modernidad (e.g. la Revolución Haitiana del 1791 y la Revolución Cubana del 1959) como de los terrores de la destrucción ecológica (con su experiencia cruel de huracanes y terremotos).

Instructor(s): A. Lugo-Ortiz Terms Offered: Autumn

Prerequisite(s): At least one of the following courses: SPAN 21500, 21703, 21803, 21903, or 22003.

Note(s): Taught in Spanish.

Equivalent Course(s): CRES 27401, LACS 27401, SPAN 27401, LACS 37401, CRES 37401
SPAN 38810. Empire, Slavery & Salvation: Writing Diff. in Colonial Americas. 100 Units.
This course explores portrayals of human difference in literature, travel writing, painting, and autobiography from Spain, England, and the Americas. Students will become versed in debates surrounding the emergence of human distinctions based on religion, race, and ethnicity in the early modern era. Understanding these debates and the history surrounding them is crucial to participating in informed discussion, research, and activism regarding issues of race, empire, and colonialism across time and space.
Instructor(s): L. Brewer-Garcia Terms Offered: Autumn
Equivalent Course(s): LACS 38810, CMLT 38810

SPAN 39117. Theater and Performance in Latin America. 100 Units.
What is performance? How has it been used in Latin America and the Caribbean? This course is an introduction to theatre and performance in Latin America and the Caribbean that will examine the intersection of performance and social life. While we will place particular emphasis on performance art, we will examine some theatrical works. We ask: how have embodied practice, theatre and visual art been used to negotiate ideologies of race, gender and sexuality? What is the role of performance in relation to systems of power? How has it negotiated dictatorship, military rule, and social memory? Ultimately, the aim of this course is to give students an overview of Latin American performance including blackface performance, indigenous performance, as well as performance and activism.
Instructor(s): D. Roper Terms Offered: Autumn
Prerequisite(s): Undergraduates must be in their third or fourth year
Note(s): Taught in English.
Equivalent Course(s): CRES 29117, SPAN 29117, TAPS 28479, TAPS 38479, CRES 39117, LACS 29117, LACS 39117, GNSE 39117, GNSE 29117

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

SPAN 42310. World Literatures in Dialogue: Latin American and Francophone Perspectives. 100 Units.
This course aims to explore the major debates that have surrounded the concept of ‘World literature’ in both Latin American and Francophone contexts. Building upon a wide range of critical works (Said, Casanova, Damrosch, Apter, Moretti), it highlights the significance of the concept of ‘World literature’ in two different yet equally instructive and often intersecting contexts. In the French-speaking world, this course will draw on the Manifesto ‘Toward a World literature in French’ (2007) signed by eminent writers from areas as diverse as Sub-Saharan Africa (Mabanckou, Waberi), North Africa (Ben Jelloun, Sansal), Indian Ocean islands (Ananda Devi, Raharimanana), and the Caribbean (Condé, Laferrière). Some of the key questions that will be studied include the critique of ‘Francophonie’, the question of multilingualism and its manifestations, and the relationship between world literature and cosmopolitanism. In a similar vein, the course will explore the expanding corpus of Latin American scholarship on the topic (Kristal, Siskind, Hoyos) in relation to the contributions of Latin American authors (Bolaño, García Márquez, Indiana, Lisboa, Oleixarac). This portion aims to revisit some of the topics and issues present in contemporary scholarship on world literature as they relate to earlier Latin American theory and criticism, and to discuss major contemporary works that directly intervene on world literature debates today.
Instructor(s): K. Lyamlahy and V. Saramago Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): CMLT 42310, FREN 42310, PORT 42310, MAPH 42310, LACS 42310

SPAN 43333. Waiting for the End of the World. 100 Units.
From the beginning of its recorded history, humanity has always been equally fascinated and terrified with the representation of its own finitude. This class explores some of the cultural forms that the imagination of this finitude has inspired in religious, socio-political, and aesthetic terms, focusing on apocalyptic productions coming from the Iberian Middle Ages, such as Julian de Toledo, Beatus de Liebana, Gonzalo de Berceo, or Ramon Llull. Our goal will be to confront the nightmarish scenarios that different forms of society imagined for their ending. In doing so, we will discover that such scenarios for the end of the world, or, at least, the end of the world as humans conceive it, reveal deeply rooted forms of ideological violence, social exclusion, and fear of a chaotic and unpredictable universe. Ultimately, these forms of imagining the end of the world are the proof that it is inherent to the human condition to imagine itself as the center of its own universe, while suspecting that this exceptionality is nothing but wishful thinking. The class will function like a seminar and be discussion-based.
Instructor(s): N. Blanco Moureille Terms Offered: Winter
Note(s): Class discussions and reading materials in Spanish.

SPAN 46402. Colloquium: History and Fiction. 100 Units.
We will explore the relations among historical analysis, historical narrative, and fiction, with an emphasis on the Americas.
Instructor(s): D. Borges, M. Tenorio Terms Offered: Autumn
Prerequisite(s): Students taking course with a Romance subject code must do readings and the final paper in French, Portuguese, or Spanish.
Equivalent Course(s): PORT 46402, HIST 46401, LACS 44401, FREN 46402
SPAN 49350. Literatura e ideas en el Caribe Hispánico: El siglo XIX. 100 Units.
En este curso examinaremos algunas de las principales corrientes intelectuales del Caribe Hispánico durante el siglo XIX y sus relaciones con la producción literaria de la época. Para ello nos enfocaremos en la lectura cuidadosa de una serie de documentos históricos y de textos literarios clave. En particular, haremos hincapié en los modos en que algunas de las ideas de la Ilustración, del liberalismo y del positivismo filosóficos fueron refuncionalizadas al interior de los debates en torno a la esclavitud así como de los proyectos de independencia nacional y de reforma social que se escenificaron en la región durante este periodo, procurando destacar sus efectos para el desarrollo de determinadas estéticas literarias y retóricas políticas. ¿En qué medida los postulados de la Ilustración sirvieron para estructurar el imaginario pro y anti-esclavista del Caribe Hispánico? ¿Cuál fue la naturaleza de las relaciones entre liberalismo y abolicionismo? ¿Hasta qué punto ciertos principios conceptuales asociados al desarrollo de las modernas ciencias naturales vinieron a apoyar o a cuestionar --y por ende a narrar-- la legitimidad del orden colonial y de los proceso de emancipación social (tales como aquellos relacionados a los derechos de las mujeres y al temprano movimiento obrero) que se despegaron hacia finales del siglo? Y finalmente, ¿cómo la literatura terminó participando de estas polémicas, transformándolas estéticamente en proyectos de ficción?
Instructor(s): A. Lugo-Ortiz Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 46350