DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURES

Chair
- Larry F. Norman

Professors
- Arnold Davidson
- Frederick A. de Armas
- Philippe Desan
- Martha Feldman
- Robert Kendrick
- Emilio Kourí
- Armando Maggi
- Robert J. Morrisey
- David Nirenberg
- Larry F. Norman
- Thomas Pavel
- Justin Steinberg
- Mauricio Tenorio

Associate Professors
- Dain Borges
- Daisy Delogu
- Daniel Desormeaux
- Alison James
- Agnes Lugo-Ortiz
- Mario Santana
- Jennifer Scappettone
- Jennifer Wild

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

Senior Lecturers
- Nadine Di Vito
- Claude Grangier
The Department of Romance Languages and Literatures offers graduate programs leading to a Ph.D. in French and Francophone Literatures (http://rll.uchicago.edu/content/program-overview-1), Hispanic and Luso-Brazilian Studies (http://rll.uchicago.edu/content/program-overview), and Italian Studies (http://rll.uchicago.edu/content/program-overview-0), as well as in Renaissance and Early Modern Studies (REMS) (http://rll.uchicago.edu/graduate/remm-phd-requirements). These programs include the study of literary history, established and current critical methodologies, literary theory and analysis, the sociology of literature, literature and history, cultural studies, film, and foreign language acquisition and pedagogy.

The Department has developed a unique program of theoretical and practical teacher training in Romance languages and literatures. All Ph.D. students are funded with fellowships that allow them to gain teaching experience in the undergraduate language program - first as language assistants, then as autonomous lecturers. This system allows for a high degree of professional training and competitive funding, without distracting students from their graduate studies.

The Department admits applicants only for the Ph.D. degree, and does not offer a terminal M.A. program. Admitted students without a master’s degree may receive...
an M.A. after their first year of study in the French, Italian, or Hispanic and Latino-Brazilian program. The REMS program does not admit students without an M.A.

Students are encouraged to expand their research and course work into other literatures, departments, and disciplines, and are provided opportunities to broaden their knowledge in a variety of ways. The department collaborates with faculty from other departments, committees, and centers at the university, such as the Department of Cinema and Media Studies, the Committee on Social Thought, and the centers for the Study of Gender and Sexuality (http://gendersexuality.uchicago.edu), Latin American Studies (http://clas.uchicago.edu/page/about), and the Study of Race, Politics and Culture (http://csrpc.uchicago.edu). Each language program also offers students several opportunities for study and research abroad, and the department invites distinguished scholars and writers from the United States and abroad to lecture and to teach.

The France Chicago Center (http://fcc.uchicago.edu)—a Franco-American research institution dedicated to fostering contact among French and American students, professors, and professionals—organizes and sponsors conferences and colloquia, provides fellowships and travel grants, funds visiting faculty members from France, and organizes lectures. The Fulbright Distinguished Chair in Modern Italian Studies enables the Italian program to invite a prominent visitor from Italy each year; past visiting professors have included Roberto Antonelli, Laura Barile, Gianpiero Brunetta and Gianni Celati. Each year, the Edward Larocque Tinker Visiting Professorship in Latin American and Iberian Studies (http://clas.uchicago.edu/page/tinkervisitingprofessors) brings prominent scholars and other professionals to the university for research and teaching. We have brought poets, playwrights, novelists, and distinguished critics such as Luciano García Lorenzo (Spain), Jorge Edwards (Chile), Javier Lasarte (Venezuela), and Anthony Stanton (Mexico).

An innovative program was developed to increase the number of graduate-level courses co-taught by experts from different languages who are investigating topics that extend beyond traditional disciplinary boundaries. This initiative led to the establishment of the department’s Renaissance and Early Modern Studies (REMS) program, which began accepting graduate candidates in 2008-2009.

Students are also encouraged to participate in and coordinate graduate workshops. Some of the current workshops include: Interdisciplinary Approaches to Modern France and the Francophone World; Latin America and the Caribbean; Gender and Sexuality Studies; Latin American History; Literature and Philosophy; Mass Culture; Medieval Studies; Poetry & Poetics; Renaissance; Reproduction of Race and Racial Ideologies, among others. The department features its own workshop on Western Mediterranean Culture.

Upon completion of the Ph.D., students have had great success in finding tenure-track positions at such institutions as Wesleyan University, the University of Pennsylvania, the University of Colorado, the University of Oregon, the State University of New York at Buffalo, Syracuse University, Victoria University of Wellington (New Zealand), and other excellent colleges and universities.

Further details regarding the Department and specific program requirements can be found online at: http://rll.uchicago.edu/.
The application process for admission and financial aid for all graduate programs in 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. Students admitted to doctoral study are typically awarded a five-year fellowship package that includes full tuition, academic year stipends, summer stipends, and medical insurance. Teaching training is a vital part of the educational experience at the University, so all fellowships include a required teaching component. Questions pertaining to admission and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

ROMANCE LANGUAGES AND LITERATURES - CATALAN COURSES

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

CATA 32210. Iberian Studies: Rethinking National Literatures. 100 Units.
Over the last two decades, a number of critical interventions within Hispanism have argued for the need to rethink the “Peninsular” and argue for a paradigmatic change towards Iberian Studies, a new configuration of the field aimed at exploring the cultural complexity of the Iberian Peninsula in ways that more traditional modes of scholarly inquiry — dependent on conceptual and institutional frameworks established around the invention of national literatures — are not equipped to facilitate. This course will provide a historical overview of the configuration of (Peninsular) Hispanism, analyze current debates on Iberian Studies, and use a selection of Iberian literary works to discuss and explore the disciplinary and practical implications of this change.
Instructor(s): M. Santana Terms Offered: Winter
Prerequisite(s): SPAN 20300 or consent of instructor.
Equivalent Course(s): SPAN 32210
CATA 32515. Catalan Culture from Without and Within. 100 Units.
It is not unusual for minority cultures confronted by the adversity of historical and geographical circumstance to close ranks and gaze lovingly on the milk-wood comfort of their own little homeland patch. The topic becomes a commonplace in Catalan literature and lyric of the last century. This course will challenge the validity of this introspection and through a study of comparative culture (history, literature, song and the visual arts) will demonstrate the opposite: the centrality of the Catalan voice to the creative experience globally. What is more, the adoption of a regional, non-metropolitan perspective in the study will uncover a friction and variety, thoroughly transnational in inspiration, which further challenges the lazy uniformity of the introspective petita pàtria. The course will function on three axes: historical contextualization, close reading of texts and comparative commentary. All Catalan works are available in English, often online. Students will acquaint themselves with the work prior to class to facilitate detailed discussion.
Instructor(s): D. Keown Terms Offered: Spring
Equivalent Course(s): SPAN 22515, SPAN 32515, CATA 22515

CATA 38620. Fiction, Memory, History: Jaume Cabré’s Jo confesso. 100 Units.
A detailed reading, analysis, and discussion of Jaume Cabré’s Jo confesso (Confessions, 2011), a monumental work of contemporary Catalan literature. We will explore the literary strategies and techniques at play in the novel, as well as its take on the relation between fiction and history, and the representation of memory and loss.
Instructor(s): M. Santana Terms Offered: Winter
Equivalent Course(s): CATA 28620, SPAN 38620, SPAN 28620

ROMANCE LANGUAGES AND LITERATURES - FRENCH COURSES

FREN 31503. Approches à l’analyse littéraire. 100 Units.
Dans ce cours nous aborderons des techniques d’analyse littéraire des textes en vers et en prose. En outre, nous nous pencherons sur des écrits métatextuels—ceux qui traitent des aspects formels des ouvrages littéraires, de leur utilité morale et/ou politique, du rapport entre la littérature et la vie dite réelle. La production littéraire est non seulement une activité culturelle, intellectuelle, politique, éthique, et esthétique, mais aussi l’objet d’une réflexion soutenue au cours des siècles.
Instructor(s): A. James Terms Offered: Winter
Prerequisite(s): FREN 20500 and one previous literature course taught in French.
Note(s): Taught in French.
Equivalent Course(s): FREN 21503
Au XVIIIe siècle, un esclave à Saint-Domingue ou d’ailleurs, n’a aucun droit à la parole: on parle pour lui, de lui et sans lui. À la veille même de la première abolition de l’esclavage en France le 16 pluviôse an II (4 février 1794), une députation (un blanc, Louis-Pierre Dufaÿ, un mulâtre libre, Jean-Baptiste Mills, et un ancien esclave noir, Jean-Baptiste Belley) se présente à la Convention à Paris le 15 pluviôse an II (3 février 1794) pour faire valoir d’abord leur droit à la parole républicaine et ensuite les droits civils et politiques de leurs «concitoyens». Au XIXe siècle, peu après de la Révolution haïtienne et la Déclaration de l’Indépendance en 1804, c’est une nouvelle classe d’écrivains et d’hommes politiques haïtiens qui vont émerger sur la scène internationale avec comme première préoccupation l’aménagement d’un espace public où ils se font le porte-parole d’une Nation unique, composée en majorité d’anciens esclaves qui entendent glorifier l’histoire de leur lutte armée, défendre le principe de liberté universelle et surtout témoigner l’indépendance de leur culture. Ce séminaire se penchera précisément sur la pensée culturelle de cinq historiens antillais de l’époque dont les œuvres ont connu des sorts différents: Beaubrun Ardouin (1796-1865), Pompée Valentin (Baron de) Vastey (1781-1820), Louis-Boisrond Tonnerre (1776-1806), Thomas Madiou (1814-1884) et Joseph Saint-Rémy (1815-1858). On cherchera à explorer en profondeur les différentes prémisses qui fondent le

FREN 32100. L’historien antillais au 19e siècle: conquête d’une culture nationale. 100 Units.

Instructor(s): D. Desormeaux Terms Offered: Spring
Equivalent Course(s): FREN 22100

FREN 32800. Montaigne and Liberalism. 100 Units.

At a time when liberal models are undergoing a crisis in Europe and in America, this course seeks to explore an alternative genealogy for political modernity and its theoretical implications. Indeed, liberalism is frequently reduced to a philosophy of the free exchange of goods, associated with the theory (explicit or implied) of the “invisible hand,” whose origins can be traced back to John Locke and Adam Smith. By taking a “step backward” towards the sixteenth century, we propose to re-establish the broader dimension of liberal thought, taking account of its anthropological, epistemological, moral, and political aspects. This course also aims to bring to light a comparatively neglected aspect of the thought of Montaigne —his political thought and its complex relationship with later major political philosophies. The political thought of Montaigne does indeed appear to be divided into a “conservative” element (associated with its skepticism), a cynical “apolitical” element (associated with its individualism), and a “republican” element, inspired by the great examples of antiquity and shaped by the harmony of ideas with Étienne de La Boétie. Our working hypothesis is that these different themes may be linked coherently if they are understood in terms of the contribution made by Montaigne to the construction of modern liberal thought, as it has developed from Hobbes to the present day.

Instructor(s): P. Desan Terms Offered: Spring
Note(s): All readings in French, discussion in English; final papers in French for students in RLL and English for students in other departments.
Equivalent Course(s): FREN 22810
FREN 33333. Reading French for Research Purposes. 100 Units.
This intensive course is designed to take students with a basic knowledge of French
to the level of reading proficiency needed for research. To that end, students will
work on grammar, vocabulary, and reading strategies. Students will read a range of
scholarly texts, a number of which will be directly drawn from their respective areas
of research.
Terms Offered: Summer
Prerequisite(s): One quarter of French or equivalent, placement into FREN 10200, or
an intermediate level of another Romance or classical language

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

FREN 35910. Racine. 100 Units.
Racine’s tragedies are often considered the culminating achievement of French
classicism. Most famous for his powerful re-imaginings 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): Taught in French. All work in French for students seeking French credit;
written work may be in English for others.
Equivalent Course(s): FNDL 25910, TAPS 28476, TAPS 35910, FREN 25910
FREN 36303. Grace, Love, and Pleasure. Painting in Eighteenth Century France. 100 Units.
The easing of political life and the relaxation of private morals which came
to characterize the long reign of Louis XV (1715–1774) was mirrored by the
development of a new conception of art, an art more intimate, decorative, generally
amorous, and often erotic. It is these last two related dimensions which are
the basis of a new visual aesthetic which constitutes the subject matter of this
course. Through the exploration of contemporary novels and theater, as well as
contemporary critical and philosophical writings, we will demonstrate how both
the sensual and the erotic become essential components of the century’s cultural
ethos. Artistic subjects, the mechanisms to represent them, their metaphorical stakes,
and their phenomenological effects on the beholder will therefore be considered as
the expression of a particular historical and ideological context. It is in this context
that love became the symbol of a king who privileged peace against war, and where
emotional pleasure triumphed over moralizing values and asserted itself as a new
aesthetic category.
Instructor(s): S. Caviglia-Brunel Terms Offered: Winter
Note(s): Students who take this course for French credit must do the readings and
assignments in French.
Equivalent Course(s): ARTH 33603, FREN 26303, GNSE 23603, GNSE 33603, ARTH 23603

FREN 37600. Ancien Franchais/Old French. 100 Units.
This course will introduce students to the phonetics, morphology, syntax, and
vocabulary of Old French in order to equip them with the skills necessary to work
with Old and Middle French texts. We will examine and translate verse and prose
passages from the twelfth to fifteenth centuries, discussing also their literary and
historical contexts. The course will be conducted, as a practicum, in English.
Instructor(s): D. Delogu Terms Offered: Autumn
Note(s): Knowledge of Latin and/or modern French, though obviously helpful, is
not required.
Equivalent Course(s): FREN 27600

FREN 37601. Débats et querelles littéraires au Moyen Age. 100 Units.
Ce cours examinera des poèmes à deux voix, des débats textuels, ainsi que les
querelles littéraires qui ont réellement animé la culture française du Moyen Âge
tardif. Nous nous intéresserons aux pratiques de collaboration, de continuation, et
de concurrence littéraire qui ont influencé la production littéraire aussi bien que les
notions de l’auteur et de l’autorité.
Instructor(s): D. Delogu Terms Offered: Autumn
Note(s): Taught in French. Advanced undergraduates admitted by permission only.
FREN 38510. Margins of Fiction in Contemporary France. 100 Units.
This course explores the strategies adopted by French literary fiction in a cultural context that increasingly relegates the novel to the margins and privileges forms of non-fiction narrative. Countering the pervasive discourse of literary crisis, we will examine the ways in which contemporary literature increasingly asserts its agency in the world by locating itself on the margins of fiction. We will also consider the extension of the literary domain beyond the boundaries of the book with the emergence of new digital forms. Readings may include texts by Modiano, Michon, Ernaux, Bon, Chevillard, Bouraoui, Carrère, J. Rolin, Salvayre, in conjunction with theoretical and critical readings (Genette, J.-M. Schaeffer, J.-P. Richard, Viart, Rancière).
Instructor(s): A. James
Terms Offered: Winter
Prerequisite(s): Reading knowledge of French required
Note(s): Course conducted in English, with readings in French. Advanced undergraduates admitted with consent of instructor.

FREN 39661. History Colloquium: Digital Humanities/Digital History. 100 Units.
This course will be an interdisciplinary introduction to digital humanities broadly writ with an emphasis on literary and historical developments over long periods of time (longue durée), and across large textual, cultural, and archival databases. Questions we will address include how do we constitute and navigate these collections? How do we conceive of digital tools in ways that speak to humanists and humanistic social scientists? How do we incorporate these tools and approaches into discursive argumentation and other traditional humanistic and historical modes of inquiry. No technical background is required, but basic computer skills and reading knowledge of French would be welcome. History concentrators may direct their coursework in this class toward the completion of a pre-BA essay for the major using primary sources.
Instructor(s): C. Gladstone, R. Morrissey, J. Sparrow
Terms Offered: Winter
Prerequisite(s): History majors must take a History colloquium in their third year.
Equivalent Course(s): HIST 39661,BPRO 29660,FREN 29661,HIST 29661

FREN 43351. Poetry and Theory: Mallarmé 100 Units.
This course will undertake a close reading (in French) of seminal texts (essays and translation as well as poems) by Mallarmé. We will also read older critical interpretations (Mauron, Sartre, H. Friedrich, Robert Greer Cohn, Scherer, J-P Richard, Poulet, eg) and more contemporary theorists (Derrida, Blanchot, De Man, Jameson, Johnson, Kristeva, Rancière, bersani, Zizek). Finally, we will read him in conjunction with some other, more or less overtly philosophical texts (Heidegger, Badiou, Nietzsche, Meschonnic, e.g.). Reading knowledge of French is REQUIRED, though the course will be conducted in English.
Instructor(s): Françoise Meltzer and Jean-Luc Marion
Terms Offered: Spring
Equivalent Course(s): DVPR 43351,CMLT 43351
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 “deep dive” 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): J. Wild Terms Offered: Spring
Equivalent Course(s): ARTH 49700,CMST 69110

ROMANCE LANGUAGES AND LITERATURES - ITALIAN COURSES
ITAL 32200. Dante’s Divine Comedy 2: Purgatorio and Vita Nova. 100 Units.
This course is an intense study of the middle cantica of the Divine Comedy and its relationship with Dante’s early masterpiece, the Vita Nuova. The very middleness of the Purgatorio provides Dante the opportunity to explore a variety of problems dealing with our life here, now, on earth: contemporary politics, the relationship between body and soul, poetry and the literary canon, art and imagination, the nature of dreams, and, of course, love and desire. The Purgatorio is also Dante’s most original contribution to the imagination of the underworld, equally influenced by new conceptualizations of “merchant time” and by contemporary travel writing and fantastic voyages.
Instructor(s): J. Steinberg Terms Offered: Spring
Equivalent Course(s): FNDL 27202,LLSO 27202,ITAL 22000
ITAL 32410. Reproduction/Reproduction: A Context for Dante. 100 Units.
The word “reproduction” is intrinsically ambiguous: it can be taken either in a literal (i.e., biological) or in a metaphorical (i.e., non-biological) sense. In the late Middle Ages this ambiguity was often conveyed by the aristotelian motto “ars imitatur naturam,” art imitates nature. This motto sounds familiar to us – but such familiarity is misleading. In the Middle Ages none of those words (“art,” “imitates,” “nature”) meant what they mean today. The seminar will approach this dialogue between contemporary and medieval categories focusing on a special case study: Dante.
Instructor(s): C. Ginzburg Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): CDIN 42410, HIST 60903

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 poets' reactions to this 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 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 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): M. A. Mariani Terms Offered: Winter
Note(s): Taught in Italian
Equivalent Course(s): ITAL 22560

ITAL 32710. Sulla sopravvivenza. 100 Units.
Questo corso è una riflessione sulla sopravvivenza attraverso pagine letterarie e filosofiche. Inizieremo ripercorrendo il pensiero di Elias Canetti, che senza sosta ha esplorato il concetto di sopravvivenza, specialmente nel suo intreccio col potere. Proseguiremo poi considerando come, nell’era dello sterminio di massa, la sopravvivenza si separi dal legame col potere e il trionfo e si leghi invece alla vergogna di chi resta in vita e al debito nei confronti dei morti. Affronteremo questo aspetto del problema attraverso un close reading dei testi di Primo Levi, che ci porteranno a riflettere sul rapporto tra sopravvivenza e testimonianza. La parte conclusiva del corso sarà dedicata emblematicamente a Anna Frank e alle appropriazioni e trivializzazioni postume della sua figura.
Instructor(s): M. A. Mariani Terms Offered: Spring
Note(s): Taught in Italian
Equivalent Course(s): ITAL 23710
ITAL 33203. Rome in Film and Literature. 100 Units.
We shall analyze films and fictional works that reflect both realities and myths about the “Eternal City,” Rome. Classical Rome will not be studied; instead the focus will be on a trajectory of works, both written and cinematic, that are set in and explore late nineteenth to late twentieth-century Rome. The goal is to analyze some of the numerous diverse representations of modern Rome that portray historical, political, subjective, and/or fantastical/mythopoetic elements that have interacted over time to produce the palimpsest that is the city of Rome. Books by D’Annunzio, Moravia, Pasolini and Malerba; films by Fellini, Visconti, Rossellini, Bertolucci, Pasolini, and Moretti.
Instructor(s): R. West Terms Offered: Winter
Note(s): Taught in English; Italian majors will read the texts in the original Italian. Equivalent Course(s): CMST 23202, CMST 32302, ITAL 23203

ITAL 34410. Vichianism: The Italian (Counter-) Enlightenment. 100 Units.
This course looks at the reception of Giambattista Vico (1668-1744), whose philosophy, largely neglected at first, eventually came to enjoy far-reaching influence as European thinkers set out on repeated quests for the source of a different “modernity” or “Counter-Enlightenment” in fields as varied as political theory (Romagnosi, Cattaneo, Ferrari), the historical and modernist novel (Cuoco, Manzoni, Joyce), Romantic historiography (Michelet, Gioberti), literary criticism (Auerbach), and intellectual history (Berlin). What is the secret behind the enduring appeal of Vico’s anti-rationalist stance? This seminar, going further than dedicating itself to the legacy of a single thinker, wishes to investigate the “logic” (or lack thereof) that attends posthumous acclaim, eponymity, and etiological myths, and to provide guidelines for a disciplined approach to the history, practice, and theory of reception.
Instructor(s): R. Rubini Terms Offered: Autumn
Equivalent Course(s): ITAL 24410

ITAL 34910. Italo Svevo. 100 Units.
Visceralmente amato da Coetzee, Canetti e Perec – e prima ancora da Joyce e Montale, Italo Svevo potrebbe sembrare a tutti gli effetti un “writer’s writer.” Eppure è molto di più, perché anche il lettore comune è presto spinto a simpatizzare con questo autore dagli esordi sfortunati, costretto a pagare da sé la pubblicazione dei propri romanzi e incline a trattare l’italiano come una lingua straniera, rivoluzionandone la sintassi e il lessico. In questo corso introduttivo leggeremo tutte le sue opere, privilegiando la Coscienza di Zeno e addentrandoci anche nel romanzo postumo – Le confessioni del vegliardo – che celebra i borbottii della vecchiaia e descrive lo stupore della vita inghiottita dalla scrittura. Durante il corso porteremo spesso in primo piano lo sfondo filosofico delle pagine di Svevo, valorizzando in particolare gli elementi nietzschiani che vi sono disseminati: l’esaltazione dell’arte come potenza del falso e la scoperta del carattere di menzogna inseparabile dalla conoscenza.
Instructor(s): M. A. Mariani Terms Offered: Autumn
Note(s): Taught in Italian
Equivalent Course(s): ITAL 24910
ITAL 38702. Italian Comic Theater. 100 Units.
A survey of the history of Italian theater from the Erudite Renaissance Comedy to Goldoni's reform. We will pay particular attention to the tradition of commedia dell'arte (scenarios, stock characters, and plot formation), ancient and medieval influences, evolution and emancipation of female characters, and the question of language. Readings include works by Plautus, Ariosto, Machiavelli, Angelo Beolco (Ruzante), Flaminio Scala, and Goldoni. Toward the end of the course we will consider the legacy of Italian Comedy in relation to the birth of grotesque and realist drama in Pirandello.
Instructor(s): R. Rubini Terms Offered: Spring
Note(s): Taught in Italian
Equivalent Course(s): ITAL 28702

PORT 31200. Inside & Outside the Latin American Boom: Critical Perspective. 100 Units.
The Latin American boom is surrounded by superlative as well as controversial terms. They range from its international repercussions, its best-selling novels, and its commitment to aesthetic innovation to its elitism, its lack of space for women writers, and its market-oriented dynamics. Besides reading some of the most representative works of the boom, this course will focus on discourses of self-legitimation and criticism by and about the boom authors. We will revisit the beginnings of this literary phenomenon, its attack on previous regionalist fiction, its flourishing years, some aspects of the participation of its authors in the geopolitics of the Cold War, and the exclusion of certain authors, especially women. We will also carefully examine attempts and problems of bringing Brazilian authors to the boom. Novelists may include Gabriel García Márquez, Carlos Fuentes, Julio Cortázar, Mario Vargas Llosa, José Donoso, Clarice Lispector, Elena Garro, João Guimarães Rosa, Jorge Amado, and José María Argüedas.
Instructor(s): V. Saramago Terms Offered: Winter
Note(s): Taught in Spanish, with readings available in Spanish, Portuguese, and English.
Equivalent Course(s): LACS 31200, SPAN 31200
PORT 36900. Travels to Backlands of Brazil and Portuguese-speaking Africa. 100 Units.
The “sertões” or backlands of Brazil are composed of a broad and varied number of areas. Since its early usage as all the space beyond the Portuguese gaze during colonial times to its more common identification with the Northeast of Brazil in the twentieth century, it has played an unstable and versatile role in Brazilian history, from rural banditry to the building of the country’s capital. This course will study the variety of sociocultural facets with which the term “sertão” has been identified in Brazil, with a focus on the twentieth century. We will also examine how this trope of colonial discourse would take on a different connotation in Angola and Mozambique due to the attentive reading of Brazilian literature by Angolan and Mozambican writers. Authors may include Mia Couto, Ruy Duarte de Carvalho, Euclides da Cunha, Graciliano Ramos, Guimarães Rosa, João Cabral de Melo Neto, Nísia Trindade Lima, Janaína Amado, Alfredo de Taunay, José Luiz Passos, Glauber Rocha, Karim Aïnouz, Marcelo Gomes, Ana Rieper, and Sandra Kogut.
Instructor(s): V. Saramago Terms Offered: Winter
Note(s): A reading knowledge of Portuguese is helpful but not required.
Equivalent Course(s): LACS 26900, LACS 36900, PORT 26900

PORT 37200. Introduction to Brazilian Culture. 100 Units.
This course provides a survey of Brazilian culture through its literature, music, cinema, 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: Autumn
Note(s): Taught in English
Equivalent Course(s): LACS 27200, LACS 37200, PORT 27200
ROMANCE LANGUAGES AND LITERATURES - SPANISH COURSES

SPAN 31200. Inside & Outside the Latin American Boom: Critical Perspective. 100 Units.
The Latin American boom is surrounded by superlative as well as controversial terms. They range from its international repercussions, its best-selling novels, and its commitment to aesthetic innovation to its elitism, its lack of space for women writers, and its market-oriented dynamics. Besides reading some of the most representative works of the boom, this course will focus on discourses of self-legitimation and criticism by and about the boom authors. We will revisit the beginnings of this literary phenomenon, its attack on previous regionalist fiction, its flourishing years, some aspects of the participation of its authors in the geopolitics of the Cold War, and the exclusion of certain authors, especially women. We will also carefully examine attempts and problems of bringing Brazilian authors to the boom. Novelists may include Gabriel García Márquez, Carlos Fuentes, Julio Cortázar, Mario Vargas Llosa, José Donoso, Clarice Lispector, Elena Garro, João Guimarães Rosa, Jorge Amado, and José María Arguedas.
Instructor(s): V. Saramago Terms Offered: Winter
Note(s): Taught in Spanish, with readings available in Spanish, Portuguese, and English.
Equivalent Course(s): PORT 31200, LACS 31200

SPAN 31310. Golden Age Poetry. Theory and Practice of Lyric Reading. 100 Units.
In this course we will read 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 systematically 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 genres, traditions, periods, 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, gender studies, New Historicism, and emerging scholarship in “lyric theory.”
Instructor(s): M. Martinez Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 21310

SPAN 31910. Contemporary Catalan Literature. 100 Units.
This course provides a survey of major authors, works, and trends in Catalan literature from the beginning of the twentieth century to the present. We study works representing various literary genres (novel, poetry, short story) and analyze the most important cultural debates of the period.
Instructor(s): A. Girons Terms Offered: Winter
Equivalent Course(s): CATA 31900, SPAN 21910, CATA 21900
SPAN 32110. Global Iberia. Travel, Ethnography, and Literature. 100 Units.
In this seminar we will examine Iberian articulations of early modern globality. We will read vivid narratives by world travelers such as Fernão Mendes Pinto (Peregrinação, 1614), Miguel de Jaque (Viaje de las Indias Orientales y Occidentales, 1606), and Pedro Ordóñez de Ceballos’s (Viaje del mundo, 1614); an illuminated ethnographic miscellany about the peoples of east and south-east Asia (Boxer Codex, ca. 1595); and a multilingual poetic collection gathered in Manila’s streets (Rueda y Mendoza’s Exequias, 1625), among some others. By integrating these and other neglected works into the critical narrative and cultural history of early modern colonialism, the seminar aims at rethinking the geocultural configuration of Iberian and colonial studies in their current disciplinary shape. Readings in world and connected history, postcolonial theory, critical geography, and comparative ethnography will complement the primary readings.
Instructor(s): M. Martinez Terms Offered: Autumn

SPAN 32210. Iberian Studies: Rethinking National Literatures. 100 Units.
Over the last two decades, a number of critical interventions within Hispanism have argued for the need to rethink the “Peninsular” and argue for a paradigmatic change towards Iberian Studies, a new configuration of the field aimed at exploring the cultural complexity of the Iberian Peninsula in ways that more traditional modes of scholarly inquiry — dependent on conceptual and institutional frameworks established around the invention of national literatures — are not equipped to facilitate. This course will provide a historical overview of the configuration of (Peninsular) Hispanism, analyze current debates on Iberian Studies, and use a selection of Iberian literary works to discuss and explore the disciplinary and practical implications of this change.
Instructor(s): M. Santana Terms Offered: Winter
Prerequisite(s): SPAN 20300 or consent of instructor.
Equivalent Course(s): CATA 32210

SPAN 32515. Catalan Culture from Without and Within. 100 Units.
It is not unusual for minority cultures confronted by the adversity of historical and geographical circumstance to close ranks and gaze lovingly on the milk-wood comfort of their own little homeland patch. The topic becomes a commonplace in Catalan literature and lyric of the last century. This course will challenge the validity of this introspection and through a study of comparative culture (history, literature, song and the visual arts) will demonstrate the opposite: the centrality of the Catalan voice to the creative experience globally. What is more, the adoption of a regional, non-metropolitan perspective in the study will uncover a friction and variety, thoroughly transnational in inspiration, which further challenges the lazy uniformity of the introspective petita patria. The course will function on three axes: historical contextualization, close reading of texts and comparative commentary. All Catalan works are available in English, often online. Students will acquaint themselves with the work prior to class to facilitate detailed discussion.
Instructor(s): D. Keown Terms Offered: Spring
Equivalent Course(s): CATA 32515,SPAN 22515,CATA 22515
SPAN 33300. Las diagonales de Rafael en La Galatea y Miau. 100 Units.
Ambos Miguel de Cervantes y Benito Pérez Galdós viajaron a Italia donde vieron muy de cerca el arte Renacentista. Los dos escribieron novelas donde la écfrasis (descripción de obras de arte en un texto) aparece en toda una serie de escenas, sea para adornar la descripción, profundizar la caracterización o subrayar temas y conceptos. A ambos les interesó la pintura de Rafael. En este curso estudiarémos dos obras de Rafael, pintadas casi al mismo tiempo, donde la diagonal es clave para la interpretación: El triunfo de Galatea (1514) y El pasmo de Sicilia también llamada Caída en el camino del calvario (1515-17). Encontraremos la primera pintura en La Galatea de Cervantes (1585) y la segunda en Miau de Pérez Galdós (1888). Aunque separadas por tres siglos, y de tono y géneros muy diferentes, estas dos obras de ficción tienen mucho en común, comenzando con su textura ecfrástica. Es así que además de Rafael, analizaremos, entre otras, écfrasis de Fra Angelico, Botticelli y Ribera (español que desarrolló su carrera en Italia). El curso también analizará elementos cervantinos en Galdós.
Instructor(s): F. de Armas Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 23300

SPAN 33900. El teatro en la corte de Felipe IV. 100 Units.
Spectacle plays flourished in the Spanish Golden Age after Philip IV ascended to the throne in 1621. Many of these plays rework mythological materials and make use of mechanical devices and designs prepared by Italian engineers and artists. Not only did these works appeal to the eyes, thus undermining the preeminent role of the poet, but they often included music and dance. And, they were ostensibly written in praise of the king and of his courtiers, who were seen as classical deities walking on earth. Philip’s minister, the Count-Duke of Olivares, promoted these works and a vision of Philip as a solar king around whom revolved artists and poets, enjoying his vivifying rays and glorifying his reign. This course will investigate the oppositions between the verbal and the visual, the laudatory and the critical, the Christian and the pagan in a number of plays written during Philip’s reign, beginning with Villamediana’s La gloria de Niquea and culminating with works by “a true master of the polyphony of the theatrical idiom,” Calderón de la Barca. The course will also include a chivalric spectacle play by one of the few women playwrights of the period, Ana Caro.
Instructor(s): F. de Armas Terms Offered: Winter
SPAN 34701. Literaturas del Caribe Hispánico Insular en el siglo XX. 100 Units.
En este curso se estudiarán algunos ejemplos salientes de las literaturas producidas en el Caribe hispánico insular (Cuba, Puerto Rico y Santo Domingo) durante el siglo XX y a principios del XXI. Entre los asuntos a discutir tendrán un lugar principal los modos en que esta producción se ha constituído como respuesta y elaboración estética de las historias de esclavitud y colonialismo, militarización y desplazamientos territoriales que han marcado a la región en su condición de frontera imperial desde el siglo XVI.
Instructor(s): A. Lugo-Ortiz Terms Offered: Autumn
Prerequisite(s): SPAN 22003 or instructor consent.
Equivalent Course(s): LACS 24704, LACS 34704, SPAN 24701

SPAN 34720. Contemporary Basque Fiction: National Ghosts, Global Audiences. 100 Units.
The goal of the present course will be to analyze the function that re-memorizing the past has had in Basque literature during the last four decades. It will, specifically, explore the evolution in Basque literature from stories, which recalled a mythic past in the 1980s to those in which our recent conflictive political past has almost totally assumed center stage. The course will begin by examining the cultural heterodoxy which inundated Basque artistic creation in the 1960s, an era in which the essay Quousques tandem! (1963) by the sculptor Jorge Oteiza and the book of poems Harri eta Herri (1964) by Gabriel Aresti established a dialogue between vanguard and oral literature, whether this was traditional or not, such as bertsolaritza (oral improvisation of rhyming verses). Indeed, certain legends transmitted orally would serve to construct, with techniques resembling South American magic realism, the imaginary worlds that inundated stories in the 1980s by authors such as Atxaga, Lertxundi, or Mujika Iraola, imaginary worlds like Obaba, which served to give voice to that peripheral and silenced Other, which until the arrival of the romantics did not exist in the Western literary canon. The excellent reception that Atxaga’s Obabkoak (1988) had at the international level and its canonization/assimilation into the Iberian interliterary system will allow us to reflect on the expectations and the place that international critics conferred on Basque works.
Terms Offered: Spring
Equivalent Course(s): BASQ 24720, SPAN 24720, BASQ 34720
SPAN 35215. Góngora y sor Juana: el Barroco y la poética de la oscuridad. 100 Units.
El curso está pensado como continuación del que se impartió en el otoño de 2013. La obra de Góngora desató toda una polémica por la revolución lingüística y estética a la que dio origen. Varios intelectuales de entonces criticaron la “oscuridad” poética de Góngora; otros la defendieron. Más de medio siglo después de Góngora y de la polémica en torno a la “oscuridad”, llegó la poesía de sor Juana a confirmar la originalidad e innovación estéticas que trajeron las Soledades, con su insólito Primero sueño. Contrastar la obra de estos dos autores explica muchas de las características del Barroco, sobre todo el nuevo enfoque epistemológico que supuso, que dio lugar a formas artísticas innovadoras, originales y complejas.
Instructor(s): M. L. Tenorio Terms Offered: Autumn
Equivalent Course(s): SPAN 25215

SPAN 38215. Ethics, Gender and Biography in the Hist. of Span-Amer. Lit. 100 Units.
Compared to the English and French traditions, historically the Spanish-speaking world has more often than not resisted biographical writing, somehow displaying misgivings regarding the narration of private forms of existence. The only available biographies in the past were directly linked to political and ideological interests. This created a moral economy that by and large has marked the lack of academic interest in the biography genre in the cultural history of the Spanish-speaking world. Small wonder, for quite some time the biography has been in the much freer hands of international scholars such as John Elliot, Paul Preston, Ian Gibson, Joseph Perez, Ana Rossi, Geoffrey Parker, John Lynch and so on. They enjoyed the necessary freedom from political and ideological distortion so that they could objectively study historical figures of great importance. But then again should we still approach biography from a moral standpoint, especially relevant in the case of gender studies? What are the limits of biography as a scholarly endeavor in history or literary studies? Has not the time for an Iberian “school” of biography to emerge? The course aims to briefly go over questions of gender in the Spanish and Latin American world, analyzing how biography came to change how we see important historical figures, how they marked their times and were in turn demarcated by their context.
Instructor(s): Anna Caballe, Tinker Visiting Professor, Romance Languages & Literatures Terms Offered: Spring
Equivalent Course(s): SPAN 28215,LACS 35108

SPAN 38620. Fiction, Memory, History: Jaume Cabré’s Jo confesso. 100 Units.
A detailed reading, analysis, and discussion of Jaume Cabré’s Jo confesso (Confessions, 2011), a monumental work of contemporary Catalan literature. We will explore the literary strategies and techniques at play in the novel, as well as its take on the relation between fiction and history, and the representation of memory and loss.
Instructor(s): M. Santana Terms Offered: Winter
Equivalent Course(s): CATA 28620,CATA 38620,SPAN 28620
SPAN 38800. Problemas críticos en el estudio de las literaturas y culturas ibéricas y latinoamericanas. 100 Units.
En este seminario abordaremos algunas de las problemáticas clave que han estructurado, y en no pocos casos des-estructurado, el campo de los estudios literarios hispánicos/ibéricos y latinoamericanos en las pasadas décadas. Tomando como punto de partida la puesta en cuestión del "orden de la letra" en sus relaciones con el poder --formulada con mayor coherencia y fundamento histórico por Angel Rama en La ciudad letrada-- nos interesa perseguir la aparición de ciertos paradigmas de interpretación surgidos (en parte) desde el interior mismo de los estudios literarios pero constituidos, no obstante, a partir de un disenso respecto a la centralidad de "la literatura" y de "la escritura" como ejes privilegiados o exclusivos para el análisis textual-cultural. Estas nuevas prácticas críticas han llevado no sólo a una aparente y paradójica descentralización del privilegio de la letra en los estudios literarios mismos sino también a un esfuerzo por desarrollar un distinto instrumental analítico en el que las convenciones que habían definido al objeto "literatura" aparecen trastocadas, cuando no desplazadas. Entre estas prácticas se encuentran el surgimiento de los estudios del performance, las exploraciones de las relaciones entre literatura, visualidad y cultura material y las reflexiones en torno a las categorías de género y sexualidad. ¿Qué condición adquiere el objeto literario dentro de estas redes?
Instructor(s): A. Lugo-Ortiz Terms Offered: Autumn
Note(s): Este curso incluye (en un horario adicional a ser acordado) un coloquio con el profesorado del Progama de Estudios Hispánicos y Luso-Brasileños y con profesores invitados cuyas investigaciones han formado parte de estas transformaciones (aún en curso, y por ello inciertas) de la disciplina.

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-García Terms Offered: Spring
Equivalent Course(s): LACS 38810
ROMANCE LANGUAGES AND LITERATURES COURSES

RLLT 38800. Foreign Language Acquisition, Research and Teaching. 100 Units.
This course provides students with a foundation in foreign language acquisition and sociolinguistic research pertinent to foreign language teaching and introduces current teaching methodologies and technologies and their usefulness in the classroom.
Instructor(s): J. Sedlar Terms Offered: Autumn
Note(s): Open only to RLL students