Department of Romance Languages and Literatures

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

Faculty and Staff

Chair
• Daisy Delogu

Professors
• Arnold Davidson
• Frederick A. de Armas
• Daisy Delogu
• Philippe Desan
• Daniel Desormeaux
• Martha Feldman
• Robert Kendrick
• Armando Maggi
• Robert J. Morrissey
• David Nirenberg
• Larry F. Norman
• Thomas Pavel
• H. Justin Steinberg
• Mauricio Tenorio

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

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

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

Full-Time Lecturers
• Marie Berg
• Céline Bordeaux
• Irena Cajkova
• Alba Girons Masot
• Sylvie Goutas
• Izas Indacoechea
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.

Our department does not offer a terminal MA degree. Those interested in master's level work should consider the Master of Arts Program in the Humanities (MAPH) (http://maph.uchicago.edu), a three quarter-long program of interdisciplinary study in a number of areas of interest to students. MAPH students take courses with students in the PhD programs.

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 requirement; preparation for written and oral comprehensive exams
- Year 3: Comprehensive exams; fulfill language requirement (if necessary); complete dissertation proposal and colloquium
- Year 4: Dissertation research and writing; applications for dissertation-year fellowships.
- Year 5: Dissertation research and writing; job applications.

Fellowships

Students admitted to doctoral study are typically awarded a five-year fellowship package that includes full tuition, a stipend, and medical insurance. Teaching training is a vital part of the educational experience at the University, so all fellowships include a required teaching component. The Division of the Humanities has additional information (http://humanities.uchicago.edu/students/financial-aid) on the types of financial support available to doctoral students.

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.

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/, or call them at (773) 702-7752.
More Information

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

Graduate Courses

Catalan

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

CATA 36555. Self-determination and Democracy in Spain: The Case of Catalonia. 100 Units.
In recent years, tensions between Spain and Catalonia have called attention to a number of long-standing issues that have
remained unresolved in modern Spanish cultural and political history: the recognition of national or regional identities, the
rights of minority cultures and languages, the nature of democracy and citizenship… This course will study the history of
Spanish and Catalan nation-building, as well as the ideological and cultural discourses generated around those projects, and
it will pay particular attention to current debates regarding Catalonia's claim to self-determination.
Instructor(s): M. Santana Terms Offered: Autumn
Equivalent Course(s): SPAN 26555, SPAN 36555, CATA 26555

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 32619. Paris and the French Revolution. 100 Units.
The French Revolution is one of the defining moments of modern world history. This course will explore the mix of
social, political, and cultural factors which caused its outbreak in 1789 and go on to consider the overthrow of the Bourbon
monarchy in 1792, the drift towards state-driven Terror in 1793-94, and the ensuing failure to achieve political stability
down to the advent of Napoleon Bonaparte in 1799. We will view these epochal changes through the prism of France's
capital city. Paris shaped the revolution in many ways, but the revolution also reshaped Paris. The urbane city of European
enlightenment acquired new identities as democratic hub from 1789 and as site of popular democracy after 1793-94. In
addition, the revolution generated new ways of thinking about urban living and remodelling the city for the modern age. A
wide range of primary sources will be used, including visual sources (notably paintings, political cartoons and caricatures,
and maps).
Instructor(s): C. Jones Terms Offered: Spring
Prerequisite(s): Students taking FREN 22619/32619 must read French texts in French.
Equivalent Course(s): HIST 22610, HIST 32610, FREN 22619

FREN 32910. Medieval Beasts. 100 Units.
From fables to bestiaries, in the margins of medieval manuscripts and at the center of animal narratives, animals abound in
medieval literature. Transformations from human to animal form (or vice versa), friendships between animals and humans,
the anthropomorphization of animals, invite us to interrogate the relationship between animals and humans, and to put into
question the boundary (if indeed one can be defined) between the two. In this course we will read a variety of medieval texts
as well as modern critical theory in order to gain a better understanding of the textual, narrative, hermeneutic, and ethical
roles that animals play in medieval literature, and in our contemporary critical posture vis à vis the natural world.
Instructor(s): D. Delogu Terms Offered: Autumn
Prerequisite(s): Reading knowledge of French for all; FREN 20500 or 20503 for those seeking credit for the French major/
minor.
Note(s): Taught in English, with required discussion section in French for those seeking French credit.
Equivalent Course(s): FREN 22910

FREN 33333. Reading French for Research Purposes. 100 Units.
This intensive course is designed to take students with a basic knowledge of French to the level of reading proficiency
needed for research. To that end, students will work on grammar, vocabulary, and reading strategies. Students will read a
range of scholarly texts, a number of which will be directly drawn from their respective areas of research.
Terms Offered: Autumn Spring Summer Winter
Equivalent Course(s): FREN 23333
FREN 33500. Caribbean Fiction: Self-Understanding and Exoticism. 100 Units.
The Caribbean is often described as enigmatic, uncommon, and supernatural. While foreigners assume that the Caribbean is exotic, this course will explore this assumption from a Caribbean perspective. We will examine the links between Caribbean and Old World imagination, the relationship between exoticism and Caribbean notions of superstition, and the way in which the Caribbean fictional universe derives from a variety of cultural myths.
Instructor(s): D. Desormeaux Terms Offered: Winter
Prerequisite(s): FREN 20500 or 20503
Note(s): Taught in English. A weekly session in French will be held for majors/minors and graduate students in French and Comparative Literature.
Equivalent Course(s): LACS 33500, FREN 23500, LACS 23500

FREN 33660. Baudelaire et Flaubert: la vie littéraire en l’an 1857. 100 Units.
Charles Baudelaire (1821-1867) and Gustave Flaubert (1821-1880): two young men from wealthy families, two opponents of bourgeois education, two aborted social callings, two terminal illnesses, two resounding failures before literary institutions, two adventures in love, two satanic fascinations, two notorious literary trials, two conceptions of the craft of writing, two approaches to realism, two criticisms of romantic art, two models of poetic inspiration, two aesthetics of language, two cults of Beauty, all for one and a unique literature. This seminar will be devoted to the literary life of two writers whose canon for more than a century has occupied a central place of importance in contemporary literary criticism. It will be our task to place their work in perspective within the context of the rise of modernism, which is to say, the new status of literature as of the year 1857. We shall endeavor, thus, to discern the authenticity of the creative relationship of each artist with himself and subsequently with others. The point will be to foreground three fundamental principles that will aid in grasping the evolution of the literary world under the Second Empire and under the Third Republic: literary history, writing and the elevation of the writer (Bénichou). Our work will be based on three or four texts by Baudelaire and Flaubert, it being understood that additional works of criticism will illuminate the discussion of these texts.
Instructor(s): D. Desormeaux Terms Offered: Autumn
Prerequisite(s): FREN 20500 or 20503
Note(s): Taught in French. Discussions in both French and English.
Equivalent Course(s): FREN 23660, FNDL 23660

FREN 33720. Montaigne and Modernity. 100 Units.
Creator of the "Essay," Montaigne served as a bridge between what we call the Early Modern and Modernity. Montaigne constantly redefined the nature of his task, in order to fashion himself anew and, in the end, offered an impressionistic model of descriptions based on momentary experiences. Over the centuries, the reception of Montaigne has been anything but simple. The institutionalization of an author depends on what one might call his or her "ideological and historical trajectory." An effect of "globalization" has even reached Montaigne in recent years, bringing him sudden, worldwide visibility. The 21st century seems somewhat less interested in the writer Montaigne, but strives more than ever to find for him a place in the western philosophical canon. Thus, for the last two decades people all over the world have been asking: what is it that makes Montaigne a modern philosopher? In what way can the Essays be considered the first great text of modernity? In short, the question of Montaigne's modernity or postmodernity is now posed more than ever. In this sense, the 21st century is in the process of reinventing a new Montaigne. This Montaigne is inside us, he inhabits us. We will attempt to define this Modern or Post-Modern Montaigne.
Instructor(s): P. Desan Terms Offered: Spring
Note(s): Classes and discussions will be in English, and the Essais will be read in English (or French by students seeking French credit).

FREN 34110. L’écriture du quotidien au XXe siècle. 100 Units.
Si les avant-gardes de la première moitié du siècle prétendent "changer la vie" (selon l'expression de Rimbaud), c’est surtout après la Seconde Guerre mondiale que s’élaborent des théories du quotidien (Lefebvre, de Certeau). Ce cours se propose de confronter les théories du quotidien aux différentes pratiques d’écriture du quotidien et au quotidien (des surréalistes à Annie Ernaux, en passant par Michel Leiris, Roland Barthes, et Georges Perec), afin de mieux cerner la spécificité des approches littéraires du réel.
Instructor(s): A. James Terms Offered: Winter
Prerequisite(s): FREN 20500 or 20503, or consent of instructor
Equivalent Course(s): FREN 24110

FREN 34301. Le Regne Des Passions Au XVII. 100 Units.
The course will discuss the way in which human passions were understood and represented by seventeenth-century thinkers and writers. While the center of gravity of the course is French, authors who wrote in Spanish and English will also be present. We will read tragedies by Shakespeare, Corneille and Racine, novellas by Cervantes, Mme de Lafayette, and Saint-RéaL, and excerpts from novels by Honoré d’Urfé and Fénélon. Reference will also be made to Pascal’s Pensées, Plato’s Republic, Aristotle’s Nicomachean Ethics, and Marcus Aurelius’ Meditations.
Instructor(s): T. Pavel Terms Offered: Spring
Equivalent Course(s): CMLT 29500, REMS 34301, CMLT 39500, FREN 24301
FREN 35000. Molière. 100 Units.
Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We will read the plays in the context of the literary and dramatic traditions that Molière reworked (farce, commedia dell'arte, Latin comedy, Spanish Golden Age theater, satiric poetry, the novel), while considering the relationship of laughter to social norms, as well as the performance practices and life of theater in Molière's day.
Instructor(s): L. Norman Terms Offered: Winter
Prerequisite(s): FREN 20500 or 20503, and one introductory-level literature course taught in French
Equivalent Course(s): REMS 35000, FREN 25000, TAPS 28470

FREN 35220. Pour une sociologie de Rabelais. 100 Units.
Nous aborderons l'œuvre de Rabelais à partir d'une lecture contextuelle de Gargantua et Pantagruel (les deux romans que nous lirons dans ce cours). Le but de ce cours est de présenter le contexte social, politique, économique et religieux de la première moitié du XVIe siècle en reliant les thèmes choisis (guerre, genre, utopie, éducation, amitié, économie, etc.), à des problèmes plus modernes. Car Rabelais nous permet aussi d'adresser les grands thèmes de la société française et occidentale contemporaine. Nous étudierons ainsi l'écriture du corps, l'organisation sociale de l'Ancien régime, les premières théories économiques, la découverte du Nouveau Monde et l'exploration de l'altérité. Nous lirons deux romans de Rabelais: Gargantua et Pantagruel.
Instructor(s): P. Desan Terms Offered: Spring
Prerequisite(s): FREN 20300
Note(s): Taught in French.
Equivalent Course(s): FNDL 25220, FREN 25220

FREN 35961. Versailles. 100 Units.
Independent study course
Instructor(s): L. Norman Terms Offered: Spring
Prerequisite(s): Instructor consent

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: Spring
Prerequisite(s): Reading knowledge of French required. Advanced undergraduates admitted with consent of instructor.
Note(s): Course conducted in English, with readings in French.

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 seventeenth century, and the light and dark faces of the Enlightenment. It will treat scholasticism, humanism, the scientific revolution, Bacon, Descartes, Hobbes, Locke, Voltaire, Diderot, and Sade.
Instructor(s): A. Palmer Terms Offered: Winter
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): FREN 29322, HIST 39522, HCHR 39522, HIST 29522, RLST 22605, SIGN 26036

FREN 40007. Michel Foucault: "Les aveux de la chair" 100 Units.
The last volume of Foucault's history of sexuality has finally been published after more than a 30 year wait. In this volume Foucault moves from his previous focus on Greco-Roman culture to early Christianity, and his account culminates in an extensive discussion of Saint Augustine. This seminar will consist of a close reading of "Les Aveux de la chair", supplemented by a few other texts from the later Foucault. We will also try to draw some general methodological and philosophical conclusions from our reading.
Instructor(s): A. Davidson Terms Offered: Winter
Prerequisite(s): Good reading knowledge of French and familiarity with the previous volumes of Foucault's "Histoire de la sexualité". All students interested in enrolling in this course should send an application to jbarbaro@uchicago.edu by 12/14/2018. Applications should be no longer than one page and should include name, email address, phone number, and department or committee. Applicants should briefly describe their background and explain their interest in, and their reasons for applying to, this course.
Equivalent Course(s): DVPR 50007, CMLT 50007, PHIL 50007

FREN 42100. Readings And Research: French. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter
FREN 43713. Neo-Avant-Wave: Post War Film Experiment in France. 100 Units.
The New Wave. The Neo-Avant Garde. Rarely have these film and art movements been placed into an explicit historical or theoretical dialog or dialectic. It will be the task of this seminar to do just that. We will begin our study with a brief look into the pre-WWII situation of radical art and film movements, and classic theories of the avant-garde and neo-avant-garde. Turning our attention to the rise of Lettrism within the context of post-war film and art culture, we will subsequently evaluate the conditions that surrounded the emergence of New Wave filmmaking and criticism, and that include the Situationist International and Nouveau Réalisme. As we move toward and beyond the events of May 1968, we will bring our study of social documentary, politically militant forms, collective film and art practices, and historiography to bear on purportedly stable understandings of the New Wave, its art historical forebears, and its heirs. Reading knowledge of French is required. While some of our texts will appear in English translation, many will not. The seminar will be conducted in English, but the last thirty minutes of each session will be conducted in French. This component is intended to improve students' oral proficiency, but it will not be used in student evaluation. Screenings are mandatory. With some possible exceptions, films will be subtitled. Students enrolled in FREN 43713 will be required to complete all reading and writing in French.
Instructor(s): Jennifer Wild Terms Offered: Winter
Equivalent Course(s): ARTH 43701, CMST 63701

Italian

ITAL 32101. Dante's Divine Comedy-3: 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): H. J. Steinberg Terms Offered: Winter
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): FNDL 21804, REMS 32101, ITAL 22101

ITAL 33101. Early Italian Lyric: Dante and His Rivals. 100 Units.
This course examines Dante's complicated relationship with other contemporary and near-contemporary lyric poets. In particular, we examine Dante's texts as part of a dense web of contending vernacular discourses instead of as the final word or telos of our studies. For this reason, special emphasis is given to the sonnet form as a ritualized genre in which poetic communities are formed and contending philosophical, political, and sociological visions of society are constructed and deconstructed. The role of books and manuscript culture is especially important as we try to understand the material production and reception of the emergent vernacular literature, and its role and function in late medieval urban Italy.
Instructor(s): J. Steinberg Terms Offered: Autumn
Prerequisite(s): Interested undergraduates should contact instructor before the first day of class
Note(s): The first hour will be dedicated to close reading of poem/s in Italian. Auditors without knowledge of Italian are welcome to arrive for the discussion after that.
Equivalent Course(s): ITAL 23101

ITAL 32560. Poetic Postures of the Twentieth Century. 100 Units.
Modern poetry begins with a crisis-the loss of the poet's authority. What are the cultural and historical factors that determine this loss of authority? And what are the Italian poets' reactions to such a crisis? The variety of possible attitudes is wide and ranges between two extremes: the shame for the poetic gesture and the pride of reaffirming its importance. This survey course explores chronologically how these reactions are embodied by poetic postures that go range from the poet as idol (D'Annunzio) to the poet who is ashamed of his own verses (Gozzano), from the playful clown (Palazzeschi) to the sleepwalker (Sbarbaro). Throughout this course, we will see how these attitudes postures can expand into literary movements, but we will also pay attention to how postures can be textualized, manifesting themselves in specific stylistic elements, which we will analyze with careful close readings.
Instructor(s): M. A. Mariani Terms Offered: Spring
Equivalent Course(s): ITAL 22560

ITAL 36200. Renaissance and Baroque Fairytales and Their Modern Rewritings. 100 Units.
We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz.
Instructor(s): A. Maggi Terms Offered: Autumn
Note(s): Class conducted in English
Equivalent Course(s): CMLT 36700, ITAL 26200, REMS 36200, CMLT 26700
ITAL 37700. The (Auto)Biography of a Nation: Francesco De Sanctis and Benedetto Croce. 100 Units.
At its core, this course examines the making and legacy of Francesco De Sanctis's History of Italian Literature (1870-71), a work that distinguished literary critic René Wellek defined as "the finest history of any literature ever written" and "an active instrument of aesthetic evolution." We will read the History in the larger context of De Sanctis's corpus, including his vast epistolary exchanges, autobiographical writings, and so-called Critical Essays in order to detail his reform of Hegelian aesthetics, his redefinition of the intellectual's task after the perceived exhaustion of the Renaissance, Enlightenment, and Romantic moments, and his campaign against the bent toward erudition, philology, and antiquarianism in 19th-century European scholarship. We will compare De Sanctis's methodology to that of his scholarly models in France (Alphonse de Lamartine, Alfred Mézières) and Germany (Georg Gottfried Gervinus, Georg Voigt) to explore De Sanctis's claim that literary criticisms - not just literary cultures - are "national." In the second part of the course, we assess Benedetto Croce's appropriation of De Sanctis in his Aesthetics (1902), arguably the last, vastly influential work in its genre and we conclude with Antonio Gramsci's use of De Sanctis for the regeneration of a literary savvy Marxism or philosophy of praxis.
Instructor(s): R. Rubini Terms Offered: Winter
Equivalent Course(s): ITAL 27700

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

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

Portuguese

PORT 33400. Antropofagia, Transculturación, Heterogeneidad. 100 Units.
This course examines three key concepts in twentieth-century Latin American literary and cultural studies that deal with cultural exchanges in situations of sociocultural asymmetry. The study of each concept combines: 1) the major works in which these concepts were coined and/or developed, 2) fictional works that have inspired or been inspired by them, and 3) their presence and resonances in subsequent debates. This comparative history may include works by Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, José María Arguedas, Beatriz Azevedo, Haroldo de Campos, Antonio Cornejo Polar, Néstor García Canclini, Mabel Moraña, Alberto Moreiras, Fernando Ortiz, Mary Louise Pratt, Ángel Rama, Juan Rulfo, and others.
Instructor(s): V. Saramago Terms Offered: Spring
Prerequisite(s): Reading knowledge of Portuguese recommended
Equivalent Course(s): SPAN 33400

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

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: Winter
Note(s): Taught in English
Equivalent Course(s): LACS 27200, LACS 37200, PORT 27200

PORT 42100. Readings And Research. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter
Renaissance and Early Modern Studies

REMS 32101. Dante's Divine Comedy: 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): H. J. Steinberg Terms Offered: Winter
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): FNDL 21804, ITAL 32101, ITAL 22101

REMS 34202. Don Quixote. 100 Units.
The course will provide a close reading of Cervantes' Don Quijote and discuss its links with Renaissance art and Early Modern narrative genres. On the one hand, Don Quijote can be viewed in terms of prose fiction, from the ancient Greek romances to the medieval books of knights errant and the Renaissance pastoral novels. On the other hand, Don Quijote exhibits a desire for Italy through the utilization of Renaissance art. Beneath the dusty roads of La Mancha and within Don Quijote's chivalric fantasies, the careful reader will come to appreciate glimpses of images with Italian designs.
Instructor(s): F. de Armas, T. Pavel Terms Offered: Winter
Note(s): Taught in English. Students seeking Spanish credit will read the text in the original and use Spanish for the course assignments.
Equivalent Course(s): SPAN 24202, CMLT 28101, SCTH 38250, CMLT 38101, SPAN 34202

REMS 34301. Le Regne Des Passions Au XVII. 100 Units.
The course will discuss the way in which human passions were understood and represented by seventeenth-century thinkers and writers. While the center of gravity of the course is French, authors who wrote in Spanish and English will also be present. We will read tragedies by Shakespeare, Corneille and Racine, novellas by Cervantes, Mme de Lafayette, and Saint-Réal, and excerpts from novels by Honoré d'Urfé and Fénélon. Reference will also be made to Pascal's Pensées, Plato's Republic, Aristotle's Nicomachean Ethics, and Marcus Aurelius' Meditations.
Instructor(s): T. Pavel Terms Offered: Spring
Equivalent Course(s): CMLT 29500, FREN 34301, CMLT 39500, FREN 24301

REMS 35000. Molière. 100 Units.
Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We will read the plays in the context of the literary and dramatic traditions that Molière reworked (farce, commedia dell'arte, Latin comedy, Spanish Golden Age theater, satiric poetry, the novel), while considering the relationship of laughter to social norms, as well as the performance practices and life of theater in Molière's day.
Instructor(s): L. Norman Terms Offered: Winter
Prerequisite(s): FREN 20500 or 20503, and one introductory-level literature course taught in French
Equivalent Course(s): FREN 25000, FREN 35000, FREN 24301

REMS 36200. Renaissance and Baroque Fairytales and Their Modern Rewritings. 100 Units.
We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz.
Instructor(s): A. Maggi Terms Offered: Autumn
Note(s): Class conducted in English
Equivalent Course(s): CMLT 36700, ITAL 26200, CMLT 26700, ITAL 36200

Romance Languages and Literatures

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

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): A. Lima Terms Offered: Autumn
Prerequisite(s): Open only to RLL students
Spanish
All literature courses taught in Spanish unless otherwise indicated.
SPAN 33201. Art, Ekphrasis, and Myth in Early Modern Spanish Theater. 100 Units.

In the early modern age, the verbal had a strong visual component. Poets and playwrights utilized the sense of sight since it was the highest of the Platonic senses and a mnemonic key to lead spectators to remember vividly what they had read or heard, long before spectacle plays were in fashion. One important technique for visualization was ekphrasis, the description of an art work within a text. Often, to perform was to imitate the affects, sentiments and poses of a painting. For this purpose, playwrights such as Cervantes, Lope de Vega and Calderón often turned to the mythological canvases of the Italian Renaissance along with the portraits of great rulers and images of battle. The class will examine the uses of art onstage: mnemonic, mimetic, political, religious comic, tragic, lyric and licentious. It will also delve into different forms of ekphrasis from the notional to the dramatic and from the fragmented to the reversed. Although the course will focus on Spanish plays of the early modern period, it will also include ancient treatises by Cicero, and Pliny as well as Renaissance mnemonic treatises by Della Porta. The course will be in English. Reading knowledge of Spanish is required since plays will be read in the original. Those taking the class for credit in Spanish must write their final paper in Spanish.

Instructor(s): Frederick de Armas Terms Offered: Spring
Equivalent Course(s): CMLT 23212, SPAN 23201, CMLT 33212

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 Summer
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 33400. Antropofagia, Transculturacion, Heterogeneidad. 100 Units.

This course examines three key concepts in twentieth-century Latin American literary and cultural studies that deal with cultural exchanges in situations of sociocultural asymmetry. The study of each concept combines: 1) the major works in which these concepts were coined and/or developed, 2) fictional works that have inspired or been inspired by them, and 3) their presence and resonances in subsequent debates. This comparative history may include works by Tarsila do Amaral, Mário de Andrade, Oswaldo de Andrade, José María Arguedas, Beatriz Azevedo, Haroldo de Campos, Antonio Cornejo Polar, Néstor García Canclini, Mabel Morára, Alberto Moreiras, Fernando Ortiz, Mary Louise Pratt, Ángel Rama, Juan Rulfo, and others.

Instructor(s): V. Saramago Terms Offered: Spring
Prerequisite(s): Reading knowledge of Portuguese recommended
Equivalent Course(s): PORT 33400

SPAN 33700. Narrating the Other: The Non-Human in Latin American Literature and Culture. 100 Units.

This seminar explores the construction of “Otherness” in contemporary Latin American literature and culture from the nineteenth to the twenty-first century. We will examine the representation of multiple "others" (such as animals, monsters, corpses, and cyborgs) in novels, short-stories, poems, non-fiction writings, and photography, and we will reflect on the ways in which contemporary literary and artistic production addresses and problematizes the human/non-human binary opposition. Special emphasis will be given to questions of animality, monstrosity, abjection, disgust, deviance. Critical and theoretical readings may include Giorgio Agamben, Georges Batailles, Rosi Braidotti, Martha Nussbaum. Authors and artists may include Juan José Arreola, Jorge Luis Borges, Julio Cortazar, Teresa Margolles, Guadalupe Nettel, Horacio Quiroga.

Instructor(s): L. Gandolfo Terms Offered: Spring
Equivalent Course(s): LACS 33700

SPAN 33710. Text/Image/Territory in Nineteenth-Century Latin America. 100 Units.

In this seminar we will explore how concepts of territory and territorialization were textually and visually articulated in nineteenth-century Latin America. Our inquiry will not only interrogate the aesthetic principles and procedures through which the nation (conceived as geography) was envisioned in the literature and arts of the period, most saliently around the figure of the landscape. We will also investigate alternative forms of spatialization related, yet irreducible, to the imperatives of the modern nation-state, such as the cognitive mappings associated to scientific explorations and to the symbolization of private property. What are the epistemological presuppositions and ideological implications of such practices? What scenarios did they produce? Who was deemed or destined to inhabit them, and within what temporality? In our discussions we will engage key theoretical works on space, territory and landscape (e.g. Lefebvre, Mignolo, Cosgrove, W.J.T. Mitchell, Casid, Mirzoeff) and may focus on literary texts by Bello, Echeverría, Sarmiento, Matto de Turner and Cirilo Villaverde, and on visual artifacts by Rugendas, Blanes, Laplante, Christiano Junior, and Velasco, among others.

Instructor(s): A. Lugo-Ortiz Terms Offered: Spring
Equivalent Course(s): LACS 33710
SPAN 34202. Don Quijote. 100 Units.
The course will provide a close reading of Cervantes' Don Quijote and discuss its links with Renaissance art and Early Modern narrative genres. On the one hand, Don Quijote can be viewed in terms of prose fiction, from the ancient Greek romances to the medieval books of knights errant and the Renaissance pastoral novels. On the other hand, Don Quijote exhibits a desire for Italy through the utilization of Renaissance art. Beneath the dusty roads of La Mancha and within Don Quijote's chivalric fantasies, the careful reader will come to appreciate glimpses of images with Italian designs.
Instructor(s): F. de Armas, T. Pavel
Terms Offered: Winter
Note(s): Taught in English. Students seeking Spanish credit will read the text in the original and use Spanish for the course assignments.
Equivalent Course(s): SPAN 24202, CMLT 28101, SCTH 38250, CMLT 38101, REMS 34202

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 blackness 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 Medes Santa-Cruz, Carlos Martiel, Las Nietas de Nonó, and others.

SPAN 36210. Witches, Sinners, and Saints. 100 Units.
This course examines representations of women's bodies and sexualities in colonial Latin American writings. In doing so, we will study the body through a variety of lenses: the anatomical body as a site of construction of sexual difference, the witch's body as a site of sexual excess, the mystic's body as a double of the possessed body, the tortured body as a site of knowledge production, and the racialized bodies of New World women as sites to govern sexuality, spirituality, labor, and property in the reaches of the Spanish Empire.
Instructor(s): L. Brewer-García
Terms Offered: Spring
Equivalent Course(s): GNSE 36210, LACS 26212, CRES 26220, SPAN 26210, LACS 36212, CRES 36220

SPAN 36555. Self-determination and Democracy in Spain: The Case of Catalonia. 100 Units.
In recent years, tensions between Spain and Catalonia have called attention to a number of long-standing issues that have remained unresolved in modern Spanish cultural and political history: the recognition of national or regional identities, the rights of minority cultures and languages, the nature of democracy and citizenship… This course will study the history of Spanish and Catalan nation-building, as well as the ideological and cultural discourses generated around those projects, and it will pay particular attention to current debates regarding Catalonia's claim to self-determination.
Instructor(s): M. Santana
Terms Offered: Autumn
Equivalent Course(s): CATA 36555, SPAN 26555, CATA 26555

SPAN 39100. Objetos materiales en la produccion lit. y cultural de Mexico. 100 Units.
Pre-Columbian antiquities, local artifacts, luxury goods, European commodities. In this course we will examine the presence and function of different categories of material objects in nineteenth and twentieth-century Mexican literary and artistic production. Using objects as lens, we will focus on the ways in which textual and visual representations of the inanimate world address questions concerning aesthetics and material culture, nationalism, gender, class, and human agency. At the same time, we will engage with theoretical debates on objects, things, commodities, fetishes, practices of collecting, consuming, and exchanging (Agamben, Appadurai. Benjamin, Bodei, Clifford, Freud, Heidegger, Lukács, Marx, Winnicott, among others). Authors and artists may include William Bullock, Manuel Gutiérrez Nájera, Amado Nervo, Manuel Payno, Tina Modotti, Manuel Álvarez Bravo, Salvador Novo, Carlos Fuentes, and Ana Clavel.
Instructor(s): L. Gandolfi
Terms Offered: Winter
Equivalent Course(s): LACS 39100

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: Winter
Prerequisite(s): Undergraduates must be in their third or fourth year
Note(s): Taught in English.
Equivalent Course(s): TAPS 38479, LACS 39117, GNSE 29117, CRES 29117, GNSE 39117, CRES 39117, TAPS 28479, SPAN 29117, LACS 29117
SPAN 42100. Rdgs/Rsch: Spanish. 100 Units.
Independent study with an individual faculty member.
Terms Offered: Autumn Spring Winter
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

- Times was used instead of Trajan.
- Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.