DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURES

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

FACULTY AND STAFF

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

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- Dain Borges
- Larissa Brewer-García
- Sergio Delgado Moya
- Agnes Lugo-Ortiz
- Miguel Martínez
- François Richard
- Rocco Rubini
- Mario Santana
- Jennifer Scappettone
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- Noel Blanco Mourelle
- Khalid Lyamlahy
- Maria Anna Mariani
- Danielle Roper
- Victoria Saramago

SENIOR RESEARCH ASSOCIATE
- Clovis Gladstone

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- Maria C. Lozada
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• Juliano Saccomani
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• Daniela Gutiérrez Flores
• Enrique Macari
• Juan Diego Mariátegui
• Maximilien Novak

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

STAFF
• Jennifer Hurtarte, Graduate Affairs Administrator

PROGRAM OVERVIEW

We offer PhD programs in three areas of study: French and Francophone Studies (https://rll.uchicago.edu/graduate/french-and-francophone-studies-0/), Hispanic and Luso-Brazilian Studies (https://rll.uchicago.edu/graduate/hispanic-and-luso-brazilian-studies-0/), and Italian Studies (https://rll.uchicago.edu/graduate/italian-studies/). Our students are supported by faculty members within and outside the department and we encourage students to take advantage of the University’s many interdisciplinary programs.

The Joint PhD Program in Theater & Performance Studies (TAPS) allows students to complement their doctoral studies in Romance Languages and Literatures with a program of study in TAPS that reflects their particular training and interests, encompassing both academic and artistic work. Please visit the TAPS graduate program website (https://taps.uchicago.edu/graduate/) for additional information on the joint program.

SIZE OF THE PROGRAM
There are approximately four to six students in each year’s PhD cohort.

TIME TO COMPLETION
Each program has slightly different requirements but all PhD students in Romance Languages and Literatures should be ABD (All But Dissertation) by the end of their third year. A general program of study summary is below:
• Year 1: Coursework; preparation for language requirements; first-year exam
• Year 2: Completion of coursework; fulfill language requirements; complete qualifying paper; preparation for comprehensive exams
Department of Romance Languages and Literatures

- Year 3: Comprehensive exams; fulfill language requirements; complete dissertation proposal and colloquium
- Year 4: Dissertation research and writing; applications for dissertation completion fellowships
- Year 5: Dissertation research and writing; applications for dissertation completion fellowships; job applications
- Year 6: Dissertation completion; job applications.

FUNDING
Information about financial aid can be found on the Humanities Division website.
- Financial aid for prospective graduate students (https://humanities.uchicago.edu/students/admissions/financial-aid-prospective-students/)
- Financial aid for current graduate students (https://humanities.uchicago.edu/students/financial-aid/)

TEACHING
As an integral part of the doctoral program, students will be exposed to a variety of teaching methodologies through coursework, mentoring and workshops, and will gain teaching experience by serving in different roles in our undergraduate program.

MASTERS DEGREE PROGRAM
The University of Chicago offers Masters-level study in Catalan, French, Italian, Portuguese, and Spanish language and culture through the Master of Arts Program in Humanities (https://maph.uchicago.edu). In this one-year program, students build their own curriculum with graduate-level courses in any humanities department (including Romance Languages and Literatures) and complete a thesis with a faculty advisor.

Students may also pursue more thorough language training in the MAPH Two-Year Language Option (https://maph.uchicago.edu/tlo) (MAPH TLO). MAPH TLO students begin taking language classes in their first year of the program, weaving language-focused coursework into the traditional MAPH year. Language Option students continue to focus on their language skills in the second year of the program, registering for a minimum of nine total language classes during the two years they are at the University.

APPLICATION
The application process for admission and financial aid for all graduate programs in the Division of the Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online on their website (http://humanities.uchicago.edu/students/admissions/).

Questions about admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

MORE INFORMATION
- Application Requirements (https://rll.uchicago.edu/graduate/application-requirements/)
- Campus Visit (https://grad.uchicago.edu/admissions/visit-connect/)
- Request More Information (https://rll.uchicago.edu/request-more-information/)

GRADUATE COURSES

Basque
BASQ 39220. Espacio y memoria en el cine español. 100 Units.
This course aims to present, through the detailed analysis and discussion of a selection of films and documentaries, a critical examination of the relation between the representation of space and the recovery of traumatic memory in contemporary culture, with particular attention to the various perspectives (and conflicts) that emerge from the plurinational and multilingual configuration of the Spanish State. The course is also intended to provide a basic vocabulary (in Spanish) and strategies for the critical analysis of film.
Instructor(s): Mario Santana
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 39220, CATA 29220, SPAN 29220, BASQ 29220, CATA 39220

Catalan
CATA 33333. Reading Catalan for Research Purposes. 100 Units.
This fast-paced course prepares students to read and do research using texts in Catalan. Students will work on grammar, vocabulary and reading skills, and they will also get introduced to some translation strategies. Part of the texts students will work on will be academic texts in their respective areas of research. This course may fulfill the graduate language requirement in some departments.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Familiarity with a Romance language is highly recommended.
Equivalent Course(s): CATA 23333
CATA 35323. The Other Catalonias: Representations of Immigration in Catalan Literature. 100 Units.
In this course we will discuss a number of Catalan texts, dating from the 1930s to 2016, on the experience of immigration and its social, cultural, and subjective impact. Representing a variety of genres, these texts will allow us to get a grasp of the complexity of a phenomenon that challenges binaries such as us/them or foreign/native, and problematises concepts such as origins, roots, home, authenticity, citizenship, sameness and difference. We will explore the link between the representations of immigration and issues such as trauma and mourning; memory, the past and the future; national identity; gender and sexuality; the construction of discourses about identity and otherness in Catalan culture; how immigration interlinks with language conflict, and how it is framed by various linguistic ideologies; what role the subject of immigration plays in the political conflict between Catalonia and Spain; how the literature of the 'new Catalans' is transforming existing notions of Catalan identity; and whether we can speak of a "post-migrant condition" in Catalan literature and culture.
Instructor(s): Josep-Anton Fernàndez Terms Offered: Spring
Equivalent Course(s): SPAN 25323, CATA 25323, SPAN 35323

CATA 35605. Inquisiciones. 100 Units.
The Inquisition was, if not the most important juridical and religious institution of premodern Iberia, certainly the most emblematic. In truth, there was not one Inquisition, but many. Without them, terms such as heresy, conversion, or auto-da-fé would not have the currency they do today. These terms are best understood as tools for the disciplining of religious communities and the controlling of the circulation of ideas. This is a class designed to help students understand the Inquisition as a complex historical phenomenon that left a rich archive where anthropological research and theological debate were made to coexist.
Instructor(s): Noel Blanco Mourelle Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): CATA 25605, SPAN 35605, SPAN 25605

CATA 39220. Espacio y memoria en el cine español. 100 Units.
This course aims to present, through the detailed analysis and discussion of a selection of films and documentaries, a critical examination of the relation between the representation of space and the recovery of traumatic memory in contemporary culture, with particular attention to the various perspectives (and conflicts) that emerge from the plurinational and multilingual configuration of the Spanish State. The course is also intended to provide a basic vocabulary (in Spanish) and strategies for the critical analysis of film.
Instructor(s): Mario Santana
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 39220, BASQ 39220, CATA 29220, SPAN 29220, BASQ 29220

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

French

FREN 31505. Lire les littératures francophones : éléments d’analyse littéraire. 100 Units.
Ce cours est une initiation aux méthodes et aux techniques d’analyse littéraire. En travaillant sur des textes en vers et en prose issus des littératures francophones du Maghreb, de l’Afrique sub-saharienne et du Moyen-Orient, on apprendra à analyser les formes littéraires, les figures de sens, les procédés esthétiques et stylistiques, les structures et les voix narratives ainsi que les choix syntaxiques et lexicaux. On travaillera également sur des textes théoriques et critiques qui nous permettront d’approfondir nos lectures et de saisir les enjeux littéraires, culturels et intellectuels qui sous-tendent la création littéraire francophone.
Instructor(s): Khalid Lyamlahy Terms Offered: Winter
Prerequisite(s): FREN 20500, 20503 or consent of instructor.
Note(s): Taught in French.
Equivalent Course(s): FREN 21505

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): Daisy Delogu Terms Offered: Autumn
Prerequisite(s): Reading knowledge of French.
Note(s): Taught in English, with readings available in French and in English. Open to undergraduates with consent of instructor.
Equivalent Course(s): FREN 22910, MDVL 22910

FREN 33333. Reading French for Research Purposes. 100 Units.
Reading French for Research Purposes prepares students to read and do research using scholarly texts in French. Students will build on their fundamental knowledge of French grammar and the most common vocabulary terms used in scholarly writing, while developing reading comprehension skills and working intensively with
academic texts in their areas of research specialty. Students who perform well in FREN 33333/23333 will be able to synthesize key points, arguments and evidence in scholarly texts into their own research. The course also includes practice of skills necessary to pass the Academic Reading Comprehension Assessment (ARCA) in French, administered by the Office for Language Assessment (OLA). Undergraduate students have the option of taking the ARCA, or completing a final assignment in which they identify, cite, and describe the relevance of multiple French secondary texts in their discipline or to a specific project. Note: this course does not count toward the French minor or major.

Instructor(s): Staff Terms Offered: Autumn Spring Winter
Prerequisite(s): PQ for 23333: FREN 10200, 12001 or 14100, placement into FREN 10300 or instructor consent. PQ for 33333: While there is currently no strict prerequisite for FREN 33333, one year of introductory French or the equivalent is highly recommended.
Equivalent Course(s): FREN 23333

FREN 34690. Fairy Tales. 100 Units.
La plupart des contes de fées que vous connaissez, de “Cendrillon” au “Chat Botté”, ont été écrits en français d’abord, et au dix-septième siècle, qui a été l’âge d’or de ce genre en France. Les enfants et les adultes connaissent bien les contes d’auteurs comme Charles Perrault ou les frères Grimm. En France, pourtant, les femmes ont été cruciales au développement du conte de fées, avec Marie Catherine d’Aulnoy, la comtesse de Murat, ou Gabrielle Barbot de Villeneuve (qui a écrit “La Belle et la bête”). Étant donné qu’ils sont en grande partie responsables de ce en quoi consiste, de nos jours, la beauté, et d’une certaine image de l’amour et de la place de la femme dans la société, aussi bien que de ce qui est relégué aux marges, se pencher sur la formation de ce genre et analyser ses histoires est nécessaire pour comprendre pourquoi et comment ces idées prirent racine. Est-ce que les contes de fées sont les premiers recits à mettre en scène des héroïnes de caractère, ou est-ce qu’ils n’ont fait que perpétuer le motif de la demoiselle en détresse ? S’ils étaient, comme un article l’a récemment proposé, les premières critiques du patriarchat, peut-on le percevoir également chez ceux écrits par des hommes et ceux écrits par des femmes ? Nous étudierons des contes de fées français, anciens et modernes, à la fois des textes et des adaptations cinematographiques, en nous appuyant sur des lectures théoriques au sujet du folklore et du féminisme.

Instructor(s): Pauline Goul Terms Offered: Winter
Prerequisite(s): FREN 20500, 20503, or a literature course taught in French.
Note(s): Taught in French.
Equivalent Course(s): FREN 24690

FREN 35600. Realism and Its Returns in 20th-Century France. 100 Units.
This course will examine the influence and continuation in twentieth-century French literature of the great realist enterprise of the previous century. Beginning with the crisis of naturalism in the late nineteenth century, we will consider the inflections given to literary representation by historical cataclysm, the avant-garde critique of the novel, and the postwar “age of suspicion.” We will investigate the reformulations of literature’s relationship to reality offered by theories of literary commitment and by the experiments of the Nouveau Roman. Finally, we will evaluate the phenomenon of the “return to the real” in contemporary French literature. Readings will include works by Aragon, Céline, Sartrre, Robbe-Grillet, Sarraute, Perec, and Pierre Michon.

Instructor(s): Alison James Terms Offered: Spring
Prerequisite(s): FREN 20500, 20503 or a literature course taught in French.
Note(s): Taught in French.
Equivalent Course(s): FREN 25600

FREN 36800. Diderot, philosophe du paradoxe. 100 Units.
In many ways Denis Diderot is the emblem of the French Enlightenment in all its seriousness. He is deeply committed to the cause of rationality, especially in its relation to the ordering of knowledge as a means of producing knowledge. But for all his adherence to the cause of the philosophes, Diderot is the most elusive and self-mocking of them all. His novels turn the world on its head. His rationality is haunted by a mad derision that makes him the most complex, the most elusive, and perhaps the most delightful of all the philosophes. His novels are hilarious, his art criticism profoundly innovative, his philosophy deeply revolutionary, his libertinage scandalous. We will read some of the major works of this master of both rational proof and mystification. Readings may include articles of the Encyclopédie, La Lettre sur les aveugles à l’usage de ceux qui voient, Jacques le Fataliste, Les Bijoux indiscrets, Le Rêve de d’Alembert, La Religieuse.

Instructor(s): Robert Morrissey Terms Offered: Winter
Prerequisite(s): For undergrads, FREN 20500, 20503 or a literature course taught in French.
Note(s): Readings, discussion and written work in French, but exceptions for written work in English are possible.
Equivalent Course(s): FREN 24690

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.
ITAL 39601. The Worlds of Harlequin: Commedia Dell’arte. 100 Units.
This course is an introduction to the Italian art of theatrical improvisation or commedia dell’arte, a type of theater featuring masked characters and schematic plots. We will look at the influence of Boccaccio’s Decameron on the formation of stock-characters, the introduction of women into the realm of theatrical professionalism, the art of costume and mask making, and the Italian knack for pantomime and gestural expression. Readings include such masterpieces in the tradition of comic theater as Machiavelli’s The Mandrake and Goldoni’s Harlequin Servant of Two Masters, as well as their renditions in film.
Instructor(s): Rocco Rubini Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): GNSE 43000

ITAL 42100. Readings And Research: Italian. 100 Units.
Independent study with an individual faculty member.

ITAL 43000. Feminine autobiographical voices from the Maghreb. 100 Units.
This course examines Maghrebi women’s autobiographies in relation to historical, social, and cultural contexts in the region. We will analyze the ways in which female Maghrebi writers engage with and respond to experiences of exile, separation, discrimination, linguistic divide, and political repression. We will focus on questions of gender, violence, imagination, and identity formation while investigating the interface between individual and collective memories and the liberating power of writing. Studied authors include Fatema Mernissi, Leïla Abouzeid, Fatna El Bouih, Zahia Rahmani, Leila Sebbar, Malika Mokeddem, and Colette Fellous.
Instructor(s): Khalid Lyamlahy Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): GNSE 43000

ITAL 44000. Inhabiting in the Renaissance. 100 Units.
In a seventeenth-century manuscript map of Brazilian coast, the cartographer wrote, in the middle of an empty space, "pays inhabité que par des sauvages," emphasizing-among other things-the phonetic and semiotic confusion between inhabiting, habituating or settling, and the uninhabitatable as a concept. This seminar will look at the French Renaissance through the lens of inhabiting, in a wide sense of the term, whether it is the house, a plot of land, your local zone or the earth. As a time that is confronted with narratives of other, distant ways of making a home, the French Renaissance deserves to be reframed as a critical moment in defining how the humans of Humanism approached and apprehended their environment and their way of life, as well as their dependence on resources and on other beings. Students will read canonical texts such as Montaigne’s "Essais," Rabelais’s "Gargantua" and "Pantagruel," Jean de Léry’s "Histoire d’un voyage fait en la terre du Brésil," Marguerite de Navarre’s "Heptaméron," as well as the rustic manuals of Charles Estienne and Jean Liebault and of Olivier de Serres. Aside from recent scholarship on early modern French literature and ecocriticism, we will turn to an interdisciplinary corpus of thinkers of ecology (from theory to psychology and nonfiction) to give new depth to the primary sources, as well as dive into the vibrant and recent French ecological thought of Bruno Latour, Emanuele Coccia, Isabelle Stengers, and Emile Hache.
Instructor(s): Pauline Goul Terms Offered: Spring
Note(s): Taught in English. Materials available in English and French.

Italian
ITAL 32900. Vico’s New Science. 100 Units.
This course offers a close reading of Giambattista Vico’s masterpiece, "The New Science" (1744) - a work that sets out to refute "all opinions hitherto held about the principles of humanity." Vico, who is acknowledged as the most resolute scourge of any form of rationalism, breathed new life into rhetoric, imagination, poetry, metaphor, history, and philology in order to promote in his readers that originary "wonder" and "pathos" which sets human beings on the search for truth. However, Vico argues, the truths that are most available and interesting to us are the ones humanity "authored" by means of its culture and history-creating activities. For this reason the study of myth and folklore as well as archeology, anthropology, and ethnology must all play a role in the rediscovery of man. 'The New Science' builds an "alternative philosophy" for a new age and reads like a "novel of formation" recounting the (hi)story of the entire human race and our divine ancestors. In Vico, a prophetic spirit, one recognizes the fulfillment of the Renaissance, the spokesperson of a particular Enlightenment, the precursor of the Kantian revolution, and the forefather of the philosophy of history (Herder, Hegel, and Marx). "The New Science" remained a strong source of inspiration in the twentieth century (Cassirer, Gadamer, Berlin, Joyce, Beckett, etc.) and may prove relevant in disclosing our own responsibilities in postmodernity.
Instructor(s): Rocco Rubini Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): CMLT 32501, FNDL 21408, CMLT 22501, ITAL 29600, ITAL 22900

ITAL 39601. The Worlds of Harlequin: Commedia Dell’arte. 100 Units.
This course is an introduction to the Italian art of theatrical improvisation or commedia dell’arte, a type of theater featuring masked characters and schematic plots. We will look at the influence of Boccaccio’s Decameron on the formation of stock-characters, the introduction of women into the realm of theatrical professionalism, the art of costume and mask making, and the Italian knack for pantomime and gestural expression. Readings include such masterpieces in the tradition of comic theater as Machiavelli’s The Mandrake and Goldoni’s Harlequin Servant of Two Masters, as well as their renditions in film.
Instructor(s): Rocco Rubini Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): TAPS 28480, ITAL 29600, TAPS 38480

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

**PORT 35000. The Amazon: Literature, Culture, Environment. 100 Units.**
This course proposes a cultural history of the Amazonian region. Through films, novels, visual arts, essays, manifestos, and works on cultural and environmental history, we will explore the history of Amazon from a range of perspectives. We will examine indigenous cultures and epistemologies, extractivist activities, environmental policies, contemporary literature and film, and a global imagination of the Amazon. Authors and projects may include Claudia Andujar, Gaspar de Carvajal, Milton Hatoum, Euclides da Cunha, Ciro Guerra, Susanna Hecht, Davi Kopenawa, Ailton Krenak, Chico Mendes, Daniel Munduruku, Lúcia Sá, Silvino Santos, Candance Slater, Mario Vargas Llosa, Eduardo Viveiros de Castro, Video in the Villages, among others.
Instructor(s): Victoria Saramago
Terms Offered: Spring
Equivalent Course(s): ENST 25000, LACS 25005, SIGN 26059, SPAN 25555, SPAN 35555, PORT 25000, LACS 35005

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

**Romance Languages and Literatures**

**RLLT 30032. Digital Texts II. 100 Units.**
This course is designed to expose students who already have experience in Python programming and text processing to more advanced computational approaches to text analysis. Over the course of the quarter, students will learn how to leverage existing Python libraries to extract the morphological structure from texts, they will become adept at building, analyzing, and refining their own machine-learning models using a variety of preprocessing and feature engineering methods. We will be covering clustering methods such as topic modeling, as well as different supervised learning or word embedding approaches. Our class content will be supplemented by readings which highlight the uses of these computational methods in current academic research. The source material for the course will be drawn from literary and/or media resources, and students will be free (and encouraged) to use texts which are relevant to their own research interests. At the end of the course, students will be expected to produce their own digital project using some of the methods covered in class. Students will need to bring a laptop to class.
Instructor(s): Gladstone, Clovis
Terms Offered: Spring
Prerequisite(s): DIGS 20031/30031 Digital Texts I DIGS 20001/30001 Intro to Computer Programming (or an equivalent course)
Note(s): Prerequisites may be waived by permission of the instructor for students who have sufficient background in the subject.
Equivalent Course(s): DIGS 30032, DIGS 20032, RLLT 20032

**RLLT 35000. Literary Criticism before Theory: Auerbach's Mimesis. 100 Units.**
This course is an introduction to Erich Auerbach's Mimesis: The Representation of Reality in Western Literature, often hailed as the masterpiece of twentieth-century literary criticism, through a historical contextualization that recovers the theoretical, ethical, and existential underpinnings of so-called Romance Philology, as purveyed by Auerbach; the influential Dante scholar Karl Vossler (1872-1949), the medievalist Ernst Robert Curtius (1886-1956); and, especially, Leo Spitzer (1887-1960), the author of innumerable seminal essays in the French, Italian, and Spanish literary traditions. We will home in on these scholars' quarrelsome sodality among themselves and others (e.g., Benedetto Croce, Martin Heidegger, Arthur Lovejoy, and Georges Poulet) by reviewing some of the discipline-defining debates, such as debates about canonical authors (including, Dante, Cervantes, and Proust) and the (dis)advantages of periodization in textual interpretation (Middle Ages, Renaissance, Baroque). We will also take stock of this generation's shared reliance on 18th- and 19th-century sources and methodologies (Giambattista Vico and German Hermeneutics, among others) and their remarkable foreknowledge of the many turns literary analysis would take at a time when textual concerns and/or close readings gave way to a more theoretical outlook.
Instructor(s): Rocco Rubini
Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): GRMN 35000, RLLT 25000, KNOW 25001, MDVL 25000, KNOW 35001, FNDL 25003, GRMN 25000

**RLLT 34500. Digital Approaches to Text Analysis: opening new paths for textual scholarship. 100 Units.**
The purpose of this course is to introduce students of literature, and more generally the humanities, to digital humanities methodologies for the study of text. Among the various digital approaches which will be introduced in class are concordances (retrieving occurrences of words), semantic similarity detection (finding similar passages across texts), sentiment analysis, stylometry (analysis of literary style), and topic modeling (automatic classification of texts). The course will highlight how these approaches to text can provide new avenues of research, such as tracing intellectual influence over the longue durée, or uncovering the distinguishing stylistic features of an author, work, or literary movement. Students need no prior knowledge of such methods, and the course will aim at providing the basics of computer programming in Python to give students the necessary tooling to conduct a digital humanities project. The source material for the course will be drawn from literary
sources, and students will be free (and encouraged) to use texts which are relevant to their own research interests.

Instructor(s): Clovis Gladstone Terms Offered: Winter
Note(s): Students will need to bring a laptop to class.
Equivalent Course(s): DIGS 20018, RLLT 24500, DIGS 30018

**RLLT 47000. Professional Academic Writing. 100 Units.**

This course is open to all RLL students and will be run as a workshop. The primary goal is to work on the Qualifying Paper with the objective of producing a piece of work that might, with subsequent revision, be submitted to an academic journal for publication. This course is also appropriate for anyone who wants to work on a dissertation proposal or chapter. We will cover all aspects of professional writing, from abstracts and grant proposals to revising manuscripts after readers’ reports.

Instructor(s): Armando Maggi Terms Offered: Winter
Prerequisite(s): Open only to RLL students.
Note(s): Taught in English.

**RLLT 48000. Academic Job Market Preparation. 100 Units.**

Advanced RLL graduate students will prepare and polish materials needed for applying to academic jobs: cover letter, CV, dissertation abstract, research statement, teaching statement, and diversity statement. In addition we will discuss best practices for first-round interviews and campus visits. The course is strongly recommended for students in their fifth and sixth years but open to other students.

Instructor(s): Larissa Brewer-García Terms Offered: Spring
Prerequisite(s): Designed primarily with RLL students in mind but open to others.

**Spanish**

**SPAN 32810. Traducción y piratería en el mundo colonial. 100 Units.**

Translation and piracy can both involve the strategic appropriation of language, knowledge, or property. This course analyzes the relationship between translation and piracy in the creation of foundational works of colonial Latin American literature. As students read texts about colonial encounters, conquests, piracy, and conversion, they will become familiar with early histories of translation in Latin America and a variety of early modern, modern, and post-colonial translation theories.

Instructor(s): Larissa Brewer-García
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 32810

**SPAN 33333. Reading Spanish for Research Purposes. 100 Units.**

Reading Spanish for Research Purposes prepares students to read and do research using scholarly texts in Spanish. Students will build on their fundamental knowledge of Spanish grammar and the most common vocabulary terms used in scholarly writing, while developing reading comprehension skills and working intensively with academic texts in their areas of research specialty. Students who perform well in SPAN 23333/33333 will be able to comprehend difficult scholarly texts and begin using them in their own research. The course also includes practice of skills necessary to pass the Academic Reading Comprehension Assessment (ARCA) in Spanish, administered by the Office for Language Assessment (OLA). Undergraduate students have the option of taking the ARCA, or completing another final assignment to complete the course. Note: This course may fulfill the graduate language requirement in some departments.

Instructor(s): Staff Terms Offered: Spring
Prerequisite(s): FQ for 23333: SPAN 10200, 12001 or 14100, placement in SPAN 10300, or instructor consent. FQ for 33333: While there is currently no strict prerequisite for SPAN 33333, one year of introductory Spanish or the equivalent is highly recommended.
Equivalent Course(s): SPAN 23333

**SPAN 34200. Cervantes’ Novelas ejemplares and the mysteries of narrative. 100 Units.**

En este curso estudiaremos los espacios y las arquitecturas de las Novelas ejemplares (1613) de Cervantes. Nos dedicaremos a analizar: lugares íntimos, espacios herméticos, rutas imposibles, arquitecturas simbólicas y esferas míticas. Tendremos en cuenta la división entre espacio y lugar siguiendo los postulados de Yi Fu Tuan. También estudiaremos las estructuras de estas novelas, y nos preguntaremos por qué algunas son muy leídas (La gitanilla, El coloquio de los perros, El celoso extremeno) y otras olvidadas (Las dos doncellas, La señora Cornelia). Nos preguntaremos si estas obras son una "mesa de trucos" o si esconden misterios tras elementos ecfrásticos, arqueológicos y onomásticos; o si los trucos y misterios pueden hallarse conjuntamente en las extrañas cronologías, el doble presente, la subversión del romance, la amplitud geográfica, la vigilancia imperial, etc. La clase terminará con una breve discusión de una de las novelas de María de Zayas, Tarde llega el desengaño, para entrever cómo transforma el modelo cervantino y el italiano.

Instructor(s): Frederick de Armas Terms Offered: Autumn
Note(s): Taught in Spanish.

**SPAN 35122. Viceroyalty of New Spain and its Cultural History. 100 Units.**

This seminar reviews the cultural production of the Viceroyalty of New Spain (sixteenth to eighteenth century). It takes as its point of departure the cultural exchange between Europe, America, and Asia. The opening of new routes (terrestrial and maritime) fostered a circulation of ideas and artifacts anchored in complex socio-cultural structures. The analysis of their transfer
along migration routes will allow to understand how their aesthetic values and symbolic meanings are transformed within the allied goals of religion (church) and political power (state) involved in the colonial enterprise. The seminar will take into consideration visual material (engravings, paintings) of the time as well as primary textual sources.

Instructor(s): Baez Rubi, Linda Terms Offered: Autumn
Equivalent Course(s): LACS 35126, HIST 32726, LACS 25126, HIST 22726, SPAN 25122

SPAN 35323. The Other Catalonias: Representations of Immigration in Catalan Literature. 100 Units.

This course proposes a cultural history of the Amazonian region. Through films, novels, visual arts, essays, manifestos, and works on cultural and environmental history, we will explore the history of Amazon from a range of perspectives. We will examine indigenous cultures and epistemologies, extractivist activities, environmental policies, contemporary literature and film, and a global imagination of the Amazon. Authors and projects may include Claudia Andujar, Gaspar de Carvajal, Milton Hatoum, Euclides da Cunha, Ciro Guerra, Susanna Hecht, Davi Kopenawa, Ailton Krenak, Chico Mendes, Daniel Munduruku, Lúcia Sá, Silvino Santos, Candance Slater, Mario Vargas Llosa, Eduardo Viveiros de Castro, Video in the Villages, among others.

Instructor(s): Victoria Saramago Terms Offered: Spring
Note(s): Taught in English. Materials available in English, Portuguese and Spanish.
Equivalent Course(s): TAPS 34880, LACS 35501

SPAN 35555. The Amazon: Literature, Culture, Environment. 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 and Nicomedes Santa-Cruz, Carlos Martiel, Las Nietas de Nonó, and others.

Instructor(s): Danielle Roper
Prerequisite(s): Knowledge of Spanish is recommended.
Note(s): While the course will be taught in English, many of the performances and at least four of the readings will be in Spanish.
Equivalent Course(s): TAPS 34880, LACS 35501

SPAN 35605. Inquisiciones. 100 Units.

The Inquisition was, if not the most important juridical and religious institution of premodern Iberia, certainly the most emblematic. In truth, there was not one Inquisition, but many. Without them, terms such as heresy, conversion, or auto-da-fé would not have the currency they do today. These terms are best understood as tools for the disciplining of religious communities and the controlling of the circulation of ideas. This is a class designed to help students understand the Inquisition as a complex historical phenomenon that left a rich archive where anthropological research and theological debate were made to coexist.

Instructor(s): Noel Blanco Mourelle Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): CATA 25605, CATA 35605, SPAN 25605

SPAN 37660. Chilean Art and Literature During the Dictatorship. 100 Units.

On September 11, 1973, a US-backed military coup in Chile brought down the government of Salvador Allender, the first democratically elected Marxist president in Latin America. The military dictatorship that governed over the course of the following two decades brought about radical transformation to the macro- and micropolitical dynamics of Chile. This course is a survey of the art and literature produced during the years of dictatorship. We study the work of some of the most consequential literary and artistic figures active during the years of the dictatorship. The unprecedented level of experimentation in the arts and literature of this period will be studied vis-a-vis the radically shifted social and affective coordinates faced by those living in Chile during
the dictatorship. Works by Catalina Parra, Diamela Eltit, Lotty Rosenfeld, Nelly Richard, Adriana Valdés, José Donoso, Raúl Zurita, and others.

Instructor(s): Sergio Delgado Moya Terms Offered: Spring
Equivalent Course(s): LACS 37660, LACS 27660, SPAN 27660

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): Danielle Roper
Prerequisite(s): Undergraduates must be in their third or fourth year.
Note(s): Taught in English.
Equivalent Course(s): BASQ 39220, CATA 29220, SPAN 29220, BASQ 29220, CATA 39220

SPAN 39220. Espacio y memoria en el cine español. 100 Units.
This course aims to present, through the detailed analysis and discussion of a selection of films and documentaries, a critical examination of the relation between the representation of space and the recovery of traumatic memory in contemporary culture, with particular attention to the various perspectives (and conflicts) that emerge from the plurinational and multilingual configuration of the Spanish State. The course is also intended to provide a basic vocabulary (in Spanish) and strategies for the critical analysis of film.

Instructor(s): Mario Santana
Note(s): Taught in Spanish.
Equivalent Course(s): BASQ 39220, CATA 29220, SPAN 29220, BASQ 29220, CATA 39220

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

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

Instructor(s): Noel Blanco Mourelle Terms Offered: Autumn Spring Winter
Note(s): Class discussions and reading materials in Spanish.

SPAN 44000. Cultura visual y esclavitud en Iberoamérica. 100 Units.
La esclavitud en las Américas no fue únicamente un sistema de organización socio-económica fundamentado en el trabajo coactivo. Este también conllevó la gestación de complejas y heterogéneas formas de producción cultural. En el contexto del moderno sistema de la plantación, ello en parte implicó una inédita articulación filosófica de las relaciones entre poder, raza y cuerpo, sofisticadas formas sincréticas de musicalidad y religiosidad populares, así como la producción de numerosas representaciones artísticas en las que se simbolizaron las conflictivas y a veces insólitas relaciones entre amos y esclavos. En este seminario nos enfocaremos en una serie de artefactos en los que se dramatiza puntualmente la intersección entre cultural visual y dominación esclavista en el mundo iberoamericano, prestándole especial atención a sus encuadres transatlánticos y a sus relaciones con los proyectos de constitución nacional en el siglo XIX. Nuestro objetivo es identificar el lugar de lo visual al interior de las culturas de la esclavitud –las lógicas de sus funcionamientos-- a partir del reconocimiento de algunas de sus zonas menos estudiadas. Examinaremos una selección de expresiones relativas a la “alta” pintura, las dimensiones visuales de los reglamentos de esclavos, ciertas modalidades performáticas de las prácticas evangélicas y del teatro popular, y la dialéctica de lo visible y lo invisible en narrativas de esclavos y en algunas producciones efímeras de la cultura material.

Instructor(s): Agnes Lugo-Ortiz Terms Offered: Spring
Note(s): Taught in Spanish. Open to advanced undergraduates with consent of instructor.
Equivalent Course(s): CRES 44000, CMLT 44000, LACS 44000

SPAN 46000. A Nervous Archive: Sensationalism and the Arts in the Americas. 100 Units.
This seminar explores sensationalist journalism - and crime tabloids in particular - as an understudied archive of a certain kind of violence: the violence that falls on the most marginalized segments of the population. The
seminar covers the years between the 1950s and 1980s, a bourgeoning time for crime tabloids in the Americas and a pivotal period in the history of violence in the region. It brings together works from painters, writers, filmmakers, journalists, and photojournalists from Mexico, Colombia, Chile, and the United States. The course is transnational in scope and structure, and it aims to provide a panoramic picture of the forms of violence (rural displacement, rising urban crime, racial oppression, dictatorship, violence by sexual means, war) that gained visibility in the decades after WWII.

Instructor(s): Sergio Delgado Moya
Terms Offered: Winter
Prerequisite(s): Spanish proficiency required.
Equivalent Course(s): LACS 46000