Department of Romance Languages and Literatures

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
• Rocco Rubini
• Justin Steinberg
• Mauricio Tenorio

Associate Professors

• Dain Borges
• Alison James
• Aden Kumler
• Agnes Lugo-Ortiz
• Mario Santana
• Jennifer Scappettone
• Jennifer Wild

Assistant Professors

• Larissa Brewer-García
• Laura Gandolfi
• Maria Anna Mariani
• Miguel Martínez
• Victoria Saramago

**Senior Lecturers**

• Nadine Di Vito
• Claude Grangier
• Ana Marfa Fiuza Lima
• Maria C. Lozada
• Janet Sedlar
• Veronica Vegna

**Full-Time Lecturers**

• Marie Berg
• Céline Bordeaux
• Irena Cajkova
• Alba Giron Masot
• Sylvie Goutas
• Izas Indacochea
• Céline Legrand
• Helena Mateos
• Alice McLean
• Verónica Moraga
• Rebecca Petrushi
• Elizabeth Porretto
• Lidwina Van den Hout-Huijben

**Emeritus Faculty**

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

- Deborah Blumenthal, Department Assistant
- Jennifer Hurtarte, Department Coordinator

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 program of interdisciplinary study in a number of areas of interest to students. Directed by senior faculty in the Division of the Humanities, MAPH students take courses with students in the Ph.D. 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.

Students starting the program in 2015–16 received a stipend and teaching remuneration of $28,000 over 12 months.

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)

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 Masot Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): SPAN 21910, SPAN 31910, CATA 21900
CATA 37917. Catalan Multipart Singing in Modern and Contemporary History. 100 Units.
To sing together “a veus” (multipart) has historically been an experiential way to build social groups. The aim of this course is to present this activity across Catalonia from the 16th to the 21st century, paying special attention to how multipart singing has articulated a large part of association and shared community life since the middle 19th century. The Catalan example will be placed among multipart singing in Mediterranean Latin countries, where the phenomenon is shared with great intensity.
Instructor(s): J. Ayats Terms Offered: Spring
Prerequisite(s): Reading knowledge of Arabic, Catalan, French, Italian, Portuguese or Spanish. Prerequisite for students taking course for music credit: MUSI 23300.
Equivalent Course(s): SPAN 27917, SPAN 37917, MUSI 27918, MUSI 37918, CATA 27917

Romance Languages and Literatures - French Courses
FREN 31700. Le Roman de la rose. 100 Units.
The mid-thirteenth-century Roman de la Rose was arguably the single most influential vernacular text of the (French) Middle Ages. A sprawling, encyclopedic summa composed by two separate authors writing some forty years apart, whether taken as a source of inspiration or an object of condemnation, the Roman de la Rose became an obligatory point of reference for generations of authors. Over the course of the quarter, we will read the conjoined text, each student focusing their reading through a critical optic of their choice (e.g., gender studies, animal studies, ethics and philosophy, reception studies, manuscript studies, etc.). Students will select and read ancillary texts to enrich their understanding of the Rose, and will collaborate with one another to chart a rich and diverse set of interpretive paths through this complex work.
Instructor(s): D. Delogu Terms Offered: Autumn
Prerequisite(s): FREN 20500 and at least one other literature course taught in French.
Note(s): Taught in English, with readings in French.
Equivalent Course(s): GNSE 27300, FNDL 21700, FREN 21700

FREN 32203. The Literary Avant-Garde. 100 Units.
This course surveys the history and aesthetics of French avant-garde groups and tendencies in the twentieth century, from Dada and surrealism to the Nouveau Roman and Oulipio. While our focus will be on literary texts, we will also consider theoretical perspectives on the avant-garde and explore connections and contacts between literature and the other arts. Authors studied include Apollinaire, Artaud, Breton, Robbe-Grillet, Sarraute, and Perec.
Instructor(s): A. James Terms Offered: Autumn
Prerequisite(s): FREN 20500 and one other literature course taught in French.
Note(s): Taught in French.
Equivalent Course(s): FREN 22203
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.
Instructor(s): Staff Terms Offered: Spring,Summer,Winter. Summer 2017 dates:
6/19/17-7/21/17
Equivalent Course(s): FREN 23333

FREN 33610. Litterature et societe: Flaubert et Marx. 100 Units.
Our approach to Flaubert will be sociological. Three novels will be studied (Madame
Bovary, Un cœur simple, and L’Education sentimentale) in direct relation with texts
from Marx, Althusser, and other critics on alienation, merchandise, value theory, and the
revolution of 1848 (Capital, Manuscripts of 1844, The German Ideology, and 18 Brumaire
de Louis Napoleon).
Instructor(s): P. Desan Terms Offered: Autumn
Note(s): Taught in English, with Flaubert readings in French. Meets RLL French section's
graduate theory requirement.
Equivalent Course(s): FNDL 23610,FREN 23610

FREN 36103. Les Misérables. 100 Units.
In this course we read Les Misérables and discuss the work's message, structure, and
aesthetic vision. We will be particularly attentive to Victor Hugo's role as an observer of
nineteenth-century French society as well as an actor in the political life of his times.
Instructor(s): R. Morrissey Terms Offered: Spring
Prerequisite(s): FREN 20500
Note(s): All classes and texts in French; presentations preferred in French, but English will
be acceptable depending on the concentration. Written work in French or English.
Equivalent Course(s): FNDL 26100,FREN 26103

FREN 36217. Histoire du théâtre français de la Renaissance aux Lumières. 100 Units.
Entre le XVIe et le XVIIIe siècle, le théâtre français connaît une période de remarquable
effervescence. La tragédie renaît avec la Cléopâtre captive d’Étienne Jodelle (1553), la
pastorale et la tragi-comédie connaissent une popularité sans précédent, la comédie est à
jamais transformée par la représentation de L’école des femmes (1663), le théâtre lyrique et
l’opéra-comique acquièrent leurs spécificités respectives et le drame bourgeois rencontre ses
premiers succès. Ce cours d’Histoire du théâtre français de la Renaissance aux Lumières se
propose d’examiner la poétique de chacun de ces genres dans le contexte des grands courants
esthétiques de l’époque (humanisme, baroque et classicisme). Tout en soulignant que les
pièces produites durant les trois siècles étudiés sont encore tributaires des sources antiques et
médiévales, ce panorama montrera de quelle façon le génie de certains auteurs – ainsi que les
querelles que suscite l’opposition morale et intellectuelle à l’art dramatique – contribue au
développement d’un des spectacles les plus brillants et les plus acclamés d’Europe.
Instructor(s): J. Perrier-Chartrand Terms Offered: Spring
Note(s): Taught in French.
Equivalent Course(s): TAPS 26217,TAPS 36217,FREN 26217
FREN 36220. Classicism, Romanticism, Modernism. 100 Units.
This undergraduate/graduate course will examine the problematic impact of seventeenth-century French “Classicism” on the later literary movements of Romanticism and modernism, considering both the violent resistance and enduring influence it encounters. We will pair readings—of both literary (poetic, dramatic, narrative) and critical works—from the 17th century (e.g., Molière, Mme de Sévigné, Boileau, and Racine) with later counterparts ranging from Germaine de Staël, Chateaubriand, Stendhal, and Hugo to Gide, Valéry, Genet, and Beckett.
Instructor(s): L. Norman Terms Offered: Winter
Prerequisite(s): FREN 20500 and one introductory-level literature course taught in French.
Note(s): Taught in French.
Equivalent Course(s): FREN 26220

FREN 37100. Égalité des races dans la francophonie. 100 Units.
Instructor(s): D. Desormeaux Terms Offered: Spring
Note(s): Taught in French. Undergraduates must be in their third or fourth year.
Equivalent Course(s): CRES 27100,FREN 27100

FREN 37620. La Boétie et le Discours de la servitude volontaire. 100 Units.
This course will study one of the founding texts of modern political theory.
Instructor(s): P. Desan Terms Offered: Autumn
Prerequisite(s): FREN 20500 and one literature course taught in French. Open to advanced undergraduates.
Note(s): Taught in French.
Equivalent Course(s): FNDL 27620
FREN 38500. Les Revenants: histoire, fiction et société au 19e siècle. 100 Units.
Instructor(s): D. Desormeaux Terms Offered: Winter
Prerequisite(s): Undergraduates must be in their third or fourth year.
Note(s): Taught in French.
Equivalent Course(s): FREN 28500

FREN 46551. Henri Focillon’s “Formalism” 100 Units.
Henri Focillon (1881-1943) advanced an account of form that influenced work in many fields and provoked vehement critique. This seminar takes up Focillon’s thought with a critical eye: immersing ourselves in his writings, we will seek to understand their intellectual debts and contributions and we will also take up the question: what might Focillon still teach us about perennially vexed historical questions of form, style, influence, perception and creativity? Historiographically framed, the seminar will nonetheless seek to attend closely to the works of art and architecture that interested Focillon from his early writings while director of the Musée des Beaux-Arts in Lyon, through his attainment of the Chair of Archeology at the Sorbonne, his election to the Collège de France, and during his time in the United States, before and during World War II.
Instructor(s): A. Kumler Terms Offered: Spring
Prerequisite(s): Many readings will be in French (much of Focillon’s writing has not yet been translated); students who cannot read French should contact Prof. Kumler in advance to discuss how appropriate accommodations might be made.
Equivalent Course(s): ARTH 46550

FREN 48017. Phaedras Compared: Adaptation, Gender, Tragic Form. 100 Units.
This seminar places Racine’s French neoclassical tragedy Phaedra within a wide-ranging series of adaptations of the ancient myth, from its Greek and Latin sources (Euripides, Seneca, Ovid) to twentieth-century and contemporary translations and stage adaptations (Ted Hughes, Sarah Kane), read along with a series of theoretical and critical texts. Particular attention will be paid to critical paradigms and approaches in the evolving fields of classical reception studies, theater and performance studies, and gender studies. Reading knowledge of French strongly preferred.
Instructor(s): D. Wray & L. Norman Terms Offered: Winter
Equivalent Course(s): CDIN 48017, TAPS 48017, CLAS 48017
ITAL 31820. Italo Calvino: The Dark Side. 100 Units.
An intense reading of Italo Calvino’s later works: We will contemplate the orbital debris of *Cosmicomics* and *t zero*, and we will follow the labyrinthine threads of *The Castle of Crossed Destinies* and *Invisible Cities*. After stumbling upon the suspended multiple beginnings of *If on a winter’s night a traveler*, we will probe the possibilities of literature with the essays collected in *Una pietra sopra*. Finally, we will encounter Mr. Palomar, who will provide us with a set of instructions on how to neutralize the self and "learn how to be dead." The approach will be both philosophical and historical, focusing on Calvino’s ambiguous fascination with science, his critique of the aporias of reason and the “dementia” of the intellectual, and his engagement with the nuclear threat of total annihilation.
Instructor(s): M.A. Mariani Terms Offered: Winter
Note(s): Taught in Italian.
Equivalent Course(s): FNDL 21820, ITAL 21820

ITAL 33900. Marsilio Ficino's "On Love" 100 Units.
This course is first of all a close reading of Marsilio Ficino’s seminal book *On Love* (first Latin edition *De amore* 1484; Ficino’s own Italian translation 1544). Ficino’s philosophical masterpiece is the foundation of the Renaissance view of love from a Neo-Platonic perspective. It is impossible to overemphasize its influence on European culture. *On Love* is not just a radically new interpretation of Plato’s *Symposium*. It is the book through which sixteenth- and seventeenth-century Europe read the love experience. Our course will analyze its multiple classical sources and its spiritual connotations. During our close reading of Ficino’s text, we will show how European writers and philosophers appropriated specific parts of this Renaissance masterpiece. In particular, we will read extensive excerpts from some important love treatises, such as Castiglione’s *The Courtier* (*Il cortigiano*), Leone Ebreo’s *Dialogues on Love*, Tullia d’Aragona’s *On the Infinity of Love*, but also selections from a variety of European poets, such as Michelangelo’s *canzoniere*, Maurice Scève’s *Délie*, and Fray Luis de León’s *Poesía*.
Instructor(s): A. Maggi Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): CMLT 26701, CMLT 36701, FNDL 21103, ITAL 23900

ITAL 34920. Primo Levi. 100 Units.
Witness, novelist, essayist, translator, linguist, chemist, and even entomologist. Primo Levi is a polyhedral author, and this course revisits his work in all its facets. We will privilege the most hybrid of his texts: The Search for Roots, an anthology that collects the author’s favorite readings—a book assembled through the books of the others, but which represents Levi’s most authentic portrait. By using this work as an entry point into Levi’s universe, we will later explore his other texts, addressing issues such as the unsettling relationship between survival and testimony, the “sinful” choice of fiction, the oblique path towards autobiography, and the paradoxes of witnessing by proxy.
Instructor(s): M. A. Mariani Terms Offered: Autumn
Note(s): Taught in English.
ITAL 36002. Philosophical Petrarchism. 100 Units.
This course is a close reading of Petrarch’s Latin corpus. Readings include the Coronation Oration, The Secret, and selections from Remedies for Fortune Fair and Foul, On Illustrious Men, On Religious Leisure, and The Life of Solitude. Special attention is devoted to Petrarch’s letter collections (Letters on Familiar Matters, Letters of Old Age, Book without a Name, etc.) and his invectives. The aim of the course is to familiarize the student with the new and complete Petrarch that emerged in 2004 on the occasion of the 700th anniversary of his birth. Discussion will focus on Petrarch’s self-consciousness as the “father of humanism,” his relationship to Dante, autobiographism, dialogical inquiry, anti-scholasticism, patriotism, and Petrarch’s “civic” reception in the Quattrocento as well as on a comparative evaluation of the nineteenth-century Petrarchs of Alfred Mézières, Georg Voigt, and Francesco De Sanctis.
Instructor(s): R. Rubini Terms Offered: Spring
Note(s): Taught in Italian.
Equivalent Course(s): FNDL 25802, ITAL 26002

ITAL 36401. Torquato Tasso. 100 Units.
This course investigates the entire corpus of Torquato Tasso, the major Italian poet of the second half of the sixteenth century. We read in detail the Gerusalemme Liberata and Aminta, his two most famous works, in the context of their specific literary genre. We then spend some time examining the intricacies of his vast collection of lyric poetry, including passages from his poem “Il mondo creato.” We also consider some of his dialogues in prose that address essential issues of Renaissance culture, such as the theories of love, emblematic expression, and the meaning of friendship.
Instructor(s): A. Maggi Terms Offered: Autumn
Note(s): Taught in Italian.
Equivalent Course(s): FNDL 26401, ITAL 26401

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 English.
Equivalent Course(s): TAPS 28702, TAPS 38702, ITAL 28702

Romance Languages and Literatures - Portuguese Courses
Romance Languages and Literatures - Renaissance and Early Modern Studies

Courses

Romance Languages and Literatures - Spanish Courses

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 Masot Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): CATA 31900, SPAN 21910, CATA 21900

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.
Instructor(s): Staff Terms Offered: Spring, Summer. Summer 2017 dates: 6/19/17-7/27/17
Equivalent Course(s): SPAN 23333

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. Gandolfi Terms Offered: Winter
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 33700
SPAN 33920. Lengua, cultura y ciudadanía en la España contemporánea. 100 Units.
Uno de los componentes fundamentales en la construcción de la España contemporánea (desde principios del siglo XIX hasta el presente) ha sido la “invención” de una cultura nacional a partir de un proceso selectivo de materiales preexistentes (lenguas, tradiciones, ideologías, mitos...) que facilitaran y legitimaran la transformación de los súbditos del Antiguo Régimen en ciudadanos de un estado. Este seminario estará dedicado a estudiar tanto la trayectoria histórica como los debates críticos actuales sobre el papel que han jugado en esa conceptualización moderna de la identidad colectiva las lenguas y literaturas ibéricas, y en particular su institucionalización y difusión a través de aparatos de transmisión ideológica y epistemológica (el sistema educativo o el paradigma epistemológico del “hispanismo”, por ejemplo).
Instructor(s): M. Santana Terms Offered: Winter
Note(s): Taught in Spanish.

SPAN 34200. Cervantes' Novelas ejemplares and the mysteries of narrative. 100 Units.
This course will re-assess Cervantes’ Novelas ejemplares during the 400th anniversary of its publication. The course will take as a point of departure two statements made in the Prologue to the collection: that this was the first such collection in Spanish; and that it contains hidden mysteries. Thus, we will study the Novelas in the context of the Italian novelle by Boccaccio and Bandello to assess their originality. And we will look for the mysteries in narrative through ekphrasis, onomastics, disruptions in chronology, the doubling of a historical present, the subversion of the romance mode and the geographical amplitude of the tales. The course will conclude with a look at later Spanish novelas in order to gain further insight as to Cervantes’ innovative techniques.
Instructor(s): F. de Armas Terms Offered: Winter
Note(s): Taught in Spanish.

SPAN 34420. Narrating the Other: The Non-Human in Latin American Literature. 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. Gandolfi Terms Offered: Winter
Note(s): Taught in Spanish.
SPAN 36117. Nuevas formas de la intimidad: escrituras lat.am. actuales. 100 Units.
La literatura del siglo XX se caracterizó por poner el foco en el “yo” del escritor. Ya sea para ocultarlo, para mostrarlo tímidamente o para exhibirlo sin prejuicios, lo cierto es que ese “yo” se transformó en el protagonista de los cambios literarios que apuntaron al siglo XXI. Este fenómeno, que se produjo tanto en la poesía como en la narrativa y en el teatro, permite hoy el surgimiento de formas nuevas que descolocan los viejos géneros literarios. Formas donde los restos de las novelas en primera persona, del “yo lírico” de la poesía, del viejo diario íntimo, de las autobiografías, de las crónicas, se pueden encontrar insertados en nuevas escrituras del presente que operan más a la manera de la producción escrita en las redes sociales, que con el protocolo estético de lo literario. Este curso se propone analizar el recorrido de estas verdaderas transformaciones subjetivas, en relación directa con los contextos históricosociales en los que se producen. Para esto se trabajaran textos narrativos, poéticos y teatrales de diversos creadores latinoamericanos contemporáneos.

Instructor(s): Kamenszain, Tamara Terms Offered: Autumn
Note(s): This course will be taught in Spanish
Equivalent Course(s): LACS 35115, SPAN 26117, LACS 25115

SPAN 37620. Mexico's Post-Revolutionary Cultural Renaissance. 100 Units.
This seminar will explore literary and artistic production in post-Revolutionary Mexico, with special attention to new technologies of communication (such as radio, photography, and film) and their impact on literature and art. Moving from the formative moment of the Mexican Revolution, with the novela de la revolución and the muralist movement, to the 1920s and 1930s avant garde, we will examine the ways in which media, politics, class, race and gender have informed the production of art in Mexico during the first half of the twentieth century. Primary texts will include works by Salvador Novo, Manuel Maples Arce, José Vasconcelos, Nellie Campobello, Tina Modotti, Manuel Alvarez Bravo, Diego Rivera, David Alfaro Siqueiros.

Instructor(s): L. Gandolfi Terms Offered: Spring
Note(s): Taught in Spanish.
Equivalent Course(s): LACS 27620, LACS 37620, SPAN 27620

SPAN 37917. Catalan Multipart Singing in Modern and Contemporary History. 100 Units.
To sing together “a veus” (multipart) has historically been an experiential way to build social groups. The aim of this course is to present this activity across Catalonia from the 16th to the 21st century, paying special attention to how multipart singing has articulated a large part of association and shared community life since the middle 19th century. The Catalan example will be placed among multipart singing in Mediterranean Latin countries, where the phenomenon is shared with great intensity.

Instructor(s): J. Ayats Terms Offered: Spring
Prerequisite(s): Reading knowledge of Arabic, Catalan, French, Italian, Portuguese or Spanish. Prerequisite for students taking course for music credit: MUSI 23300.
Equivalent Course(s): CATA 37917, SPAN 27917, MUSI 27918, MUSI 37918, CATA 27917
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 el campo de los estudios literarios hispánicos/ibéricos y latinoamericanos en las pasadas décadas.
Instructor(s): M. Martínez Terms Offered: Spring
Equivalent Course(s): LACS 38802

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

SPAN 39117. Theater and Performance in Latin America. 100 Units.
This course is an introduction to theatre, performance, and visual art in Latin America and the Caribbean. We will examine the intersection of performance and social life by looking at performance practices in key historical moments in Latin America and the Caribbean. We ask: how have embodied practice, theatre and visual art been used to negotiate particular moments in Latin American history? We will study performances during independence, revolution, dictatorships, processes of democratization, truth and reconciliation, as well as the rise of neoliberalism. In our investigation, we will pay close attention to how ideologies of race, gender, and sexuality are articulated and disseminated within these performances at critical historical junctures. Our corpus may include blackface performance traditions in the Caribbean, indigenous performance, queer performance and we will look closely at the artistic works of Coco Fusco, Neo Bustamante, Las Yeguas del Apocalipsis, Yuyachkani, Griselda Gámbaro, and others. We will also read key theoretical work in Performance Studies including the work Joseph Roach, Richard Schechner, Diana Taylor, Jill Lane, and others.
Instructor(s): D. Roper Terms Offered: Winter
Note(s): Taught in English.
Equivalent Course(s): TAPS 28479, LACS 29117, LACS 39117, TAPS 34879, GNSE 29117, GNSE 39117, CRES 29117, CRES 39117, SPAN 29117
SPAN 39200. Literatura mexicana del siglo XIX. 100 Units.
This course examines multiple forms of Mexican literary and cultural production from the nineteenth century through the early twentieth century. Drawing from essays, poetry, fiction, travel narratives, photographs, and illustrated magazines, the course focuses on key periods of social and artistic upheavals. We will start by examining the relationship between fiction writing and the nation-building process, as well as the link between the construction of a national “Mexican identity” and foreign travel narratives. We will then move to the second half of the century, exploring authors pertaining to the mayor literary movements of the period (in particular, romantic and realist novels), and we will analyze the textual and visual rhetoric associated with the costumbrista genre. We will conclude with modernista poetry, chronicles, and short story. Readings in literary criticism and theory will engage with primary texts in the course as well.
Instructor(s): L. Gandolfi Terms Offered: Spring
Equivalent Course(s): LACS 29200,LACS 39200,SPAN 29200

SPAN 39220. Espacio y memoria en el cine español. 100 Units.
Through the study of a selection of films and documentaries, this course will provide a critical examination of the history and poetics of cinema in Spain, with particular attention to the relation between the representation of space and the recovery of traumatic memory in contemporary culture.
Instructor(s): M. Santana Terms Offered: Autumn
Note(s): Taught in Spanish.
Equivalent Course(s): SPAN 29220

SPAN 40017. CDI Seminar: From Baroque to Neo-Baroque. 100 Units.
We will take a transatlantic and hemispheric approach to examining the political, epistemological, and aesthetic dimensions of the concept of the Baroque, by reading European and Latin American theory and poetry from three centuries (17th, 20th, 21st). The course is purposefully designed to put modern and early modern texts in constant dialogue. The literary essays of 20th-c. Latin American writers such as Lezama Lima and Alfonso Reyes, for instance, will illuminate the 17th-c. poems of Góngora and Sor Juana, while these will be read in conjunction with those of José Kozer, Luis Felipe Fabre, and Tamara Kamenszain. The remarkable persistence of the Baroque across centuries, geographies, and cultures raises a number of questions. Why has the Baroque not gone out of fashion, but rather, been reborn again and again? How does this apparently recondite mode manage to remain politically relevant and articulate urgent ideas in its moment? How does the Baroque provide poets with a prism through which to explore questions of subjectivity, originality, and capital? How does the connection between the neo-Baroque and antropofagia, the Brazilian notion of cultural cannibalism, play out in poems not only written in Brazil, but also throughout Latin America and in the United States? Although the course will be conducted in English, most of the materials will also be available in Spanish.
Instructor(s): R. Galvin and M. Martinez Terms Offered: Autumn
Equivalent Course(s): CDIN 40000,CMLT 40000,ENGL 63400
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.

**RLLT 42918. CDI Seminar: Exploratory Translation. 100 Units.**
Focusing on the theory, history and practice of poetic translation, this seminar includes sessions with invited theorists and practitioners from North and South America, Europe, and Asia. Taking translation to be an art of making sense that is transmitted together with a craft of shapes and sequences, we aim to account for social and intellectual pressures influencing translation projects. We deliberately foreground other frameworks beyond “foreign to English” and “olden epochs to modern”—and other methods than the “equivalence of meaning”—in order to aim at a truly general history and theory of translation that might both guide comparative cultural history and enlarge the imaginative resources of translators and readers of translation. In addition to reading and analysis of outside texts spanning such topics as semantic and grammatical interference, gain and loss, bilingualism, self-translation, pidgin, code-switching, translationese, and foreignization vs. nativization, students will be invited to try their hands at a range of tactics, aiming toward a final portfolio of annotated translations.

Instructor(s): J. Scappettone and H. Saussy Terms Offered: Winter
Equivalent Course(s): CDIN 42918, CMLT 42918, SCTH 42918, ENGL 42918
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.