

# Requirements: Modern Languages and Literatures

## Humanities

Study in the Department of Modern Languages and Literatures (MLL) aims to deepen the understanding of other languages and cultures in their uniqueness and diversity, to develop the communication and analytical skills that provide a window to those cultures, and to invite reflection on the traditions, cultural production, and societies represented by the eight disciplines and American Sign Language (ASL) offerings of the department. Though literature and cinema courses are most often taught in the original languages, the department also features courses taught in English translation. These allow students with limited or no knowledge of the target language to explore the richness of the literary and cultural heritage of the language traditions taught in the department.

In addition, MLL regularly contributes courses to several interdisciplinary programs on campus, including Asian and Middle East studies, international studies, Islamic civilizations and cultures, Latino/a studies, and women's and gender studies, while also providing courses on creative writing in foreign language and for understanding the practice, theories and history of translation. These collaborations and courses reflect the innovative curriculum of MLL, just as our ASL classes reflect our broader departmental promotion of diversity and inclusion.

Further, the department is committed to Community Engaged Learning (CEL), and the peer-teaching program of the Kenyon Language Program (KLP) stands as one of the most unique and celebrated features of MLL. All students who take courses in MLL are strongly encouraged to study abroad, especially majors and minors. The department works closely with the Center for Global Engagement (CGE) to advise students on the most appropriate off-campus study options.

Finally, options for majoring or minoring include Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish. Students can satisfy the language requirement with any one of these languages or with ASL, which is regularly taught as an intensive two-semester introductory sequence.

*The Kenyon College faculty voted to change from Kenyon units to semester hours. This change will go into effect for all students who start at the College in the fall of 2024. Both systems will be used throughout the course catalog with the Kenyon units being listed first.*

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## Placement Examinations

Language placement tests are available to incoming students prior to registration for their first semester. The list of departmental recommendations regarding placement

becomes available to faculty advisors as soon as the tests have been processed, to facilitate registration.

Students who have studied more than one foreign language in secondary school and are considering courses in more than one language or literature should take the placement test in the language in which they feel most competent or which they are most likely to continue studying at Kenyon. It is usually possible for students to take a second placement test during Orientation. Arrangements can also be made with individual instructors to determine placement for the other language or languages, including ASL.

Students who have scored 3, 4 or 5 on the College Board Advanced Placement test in language or literature, or 540 or above on the SAT II test in language, need not take a placement examination in that language and will have fulfilled the College's second language proficiency requirement. Kenyon faculty advisors will have a list noting any Advanced Placement credit and will recommend appropriate courses. However, any student who enters Kenyon having already satisfied the language requirement may still take the placement test and is encouraged to do so. It will not affect fulfillment of the requirement but may help faculty to better determine the appropriate course(s) for further study.

Depending on a student's interests, language background, and the results of the placement test, many departmental offerings listed in this catalog are available and appropriate for diversification credit. It is not unusual for students with four to five years of language study in high school to be recommended for a more advanced course (i.e., a course numbered 321 or above), and first-year students can enroll in advanced courses if that is where they place.

## **Program of Study**

### **New Students**

Students new to MLL will want to consider courses appropriate to their level of placement and/or previous coursework in a language. Incoming, first-year students should take the language placement exam and may have additional test scores (AP, SAT II) that can be used. The department structures its curriculum according to a developmental model of the competencies needed to achieve increasing degrees of proficiency. Because of the intensive language model at the first-year level, it is not uncommon for incoming students with no knowledge of language to reach an advanced level of near fluency by graduation in the languages that MLL offers for majors and minors. Beyond the beginning and intermediate levels, students can explore a broad

range of offerings on particular content and with focus on more advanced skills, such as writing, discussion and analysis. After the intermediate level, students are prepared for study abroad and are encouraged to meet with MLL faculty to discuss the best options for off-campus study, especially if interested in majoring in MLL.

As outlined below, the program of study presents unique opportunities at each stage, as well as an exciting selection of translation and MLL- designated courses (often team-taught by MLL from different language disciplines) that, in most cases, may be taken at any stage. These courses can be an excellent point of entry for students with limited or no knowledge of a particular language to discover the richness of one or more of the literary and cultural traditions taught in the department. Coursework in MLL, though anchored in language study, is truly about the people, places and artistic production of the languages we teach (ASL, Arabic, Chinese, French, German, Italian, Japanese, Russian, Spanish). Focusing on the diverse cultures of these traditions, students can expect to learn about works of visual art, performance, literature, cinema, translation, social movements, politics, history and so much more.

The MLL faculty is composed of accomplished scholars, authors, poets and translators who are committed to preparing students for life after Kenyon. Many graduating seniors, after majoring or minoring in MLL, go on to pursue Fulbright fellowships, graduate programs, teaching positions, diplomacy work, jobs in international relations, humanitarian initiatives and creative writing. Language learning, in these ways, is not an end but rather a point of departure, and we work closely with the Career Development Office (CDO) to ensure that our majors and minors are informed about the many paths an MLL degree can open.

### **Beginning and Intermediate Levels**

Courses numbered 111Y–112Y are beginning language courses, which also satisfy Kenyon's second language proficiency requirement. These courses stress the acquisition of the four basic language skills (oral comprehension, speaking, writing and reading) while incorporating some cultural and/or literary materials. All language courses listed as 111Y–112Y are taught through the KLP, an approach that allows students to gain in one year the proficiency normally acquired after one and a half to two years of non-intensive study. KLP classroom activities stress communication and classes with the professor and typically meet a minimum of 230 minutes per week to account for the 0.75 units/6 semester hour designation. Additionally, with the possible exception of ASL 111Y-112Y, they require sessions with a Kenyon undergraduate teaching assistant, working with a group of approximately six to eight students, usually in the late afternoon or evening. These are arranged during the first days of class each semester. In ASL 111Y-112Y, more informal conversational opportunities typically are

arranged outside of regular class hours during semesters when an ASL teaching assistant is not available.

Courses numbered 213Y–214Y are middle-level or intermediate courses. They continue to develop the basic skills introduced in the beginning-level courses, usually with increasing emphasis on cultural materials, vocabulary and reading skills. Classes usually meet three days per week and, though non-intensive, include one or two additional hours per week with a teaching assistant.

Because both 111Y-112Y and 213Y-214Y are yearlong courses, it is not possible to enroll at the mid-year point and complete only the second semester. The overall grade calculation is an average of the two semesters.

### **Early Advanced Level**

These courses serve as an introduction to more advanced study of literature, film and culture, while continuing the development of language skills. Students are recommended for these courses on the basis of their scores on the placement examination, AP credit or previous coursework.

Depending on placement, these courses and those at the advanced level (see below) may also be appropriate for incoming students in their first year at Kenyon.

Consequently, any first-year student who places at the early advanced level or above may enroll directly in the course(s) corresponding to that placement. These courses are most often numbered in the low 320s across eight languages of the department, usually, 321, 322 and/or 323.

### **Advanced Level**

With all other courses at the 300 level (normally, those above 321 or 322), students can select from a number of introduction to literature and more advanced courses, including those on cinema. These courses are seminars that focus on discussion, analytic or creative writing, and close reading.

### **Courses in Translation**

Several language disciplines in MLL offer a selection of courses taught in English translation. Normally numbered in the 220s for literature and 250s for cinema, these courses have no prerequisite and can be taken by students at any time, though they are encouraged for students in the first or second year as a way to gain exposure to the arts, cultures and histories of the language traditions taught in the department. Because they are taught in English, these courses do not fulfill Kenyon's second language

proficiency requirement but may be taken by MLL majors to satisfy certain degree requirements.

### **Special Topics, MLL Courses and Community-Engaged Learning**

Each year, faculty in MLL create special topic courses (normally designated in the particular language discipline and numbered 191, 291 or 391). These typically reflect the most recent, ongoing teaching interests of faculty, and they may be offered only once, or eventually added to the permanent curriculum. Similarly, faculty in the department are often developing new MLL-designated courses that are either team-taught across language disciplines or do not correspond directly to any single language discipline because they are designed to be broader or more interdisciplinary. Students who take these courses can receive up to 0.5 units/4 semester hours of credit in the language disciplines of their chosen MLL major (track I, II or III) or, in some cases, toward a minor (with permission of the instructor and depending on the language and proficiency level of the student). Finally, the department also regularly offers CEL courses, either in a particular language discipline as permanent or special topics courses, or as MLL courses. These are connected to a community partner and may also have an internship component.

### **Requirements for the Major**

#### **The Curriculum**

Students who major in MLL focus their studies by choosing from among three types of majors:

- Literary, cultural and linguistic studies: track I (study in one language)
- Literary, cultural and linguistic studies: track II (study in two languages)
- Interdisciplinary studies: track III (study in one language in relation to one or more other disciplines)

The specific course of study, is devised by the student in consultation with an MLL faculty advisor, whom the student chooses when declaring the major. This consultation is important for several reasons. Since course offerings vary from one year to the next, depending on the curriculum and staffing, a well-designed plan of study is essential for ensuring that completion of the major is feasible. There may be cases, particularly for track I or track III majors in certain languages with fewer advanced course offerings (such as Italian, for example), in which study abroad and/or summer study are necessary to fulfill the minimum number of courses in the language discipline. In other words, some degree options may not be appropriate for some students. Track III majors

will also need to include a short proposal about the interdisciplinary nature of their course of study (see below) when completing the declaration. Such plans may be revised as the student progresses toward the degree but will nevertheless serve as a guide.

All MLL majors must, as part of the Senior Capstone, take a language-competency examination, given during the first semester of the senior year. Track II majors must take an examination in each of their two languages. In addition, all majors must complete the capstone or an honors project.

Students who have received an Advanced Placement exam score of 5 may apply 0.5 units/4 semester hours of credit toward the major or minor in that language. A score of 3 or 4 counts for placement (3 is the equivalent of intro and 4 is the equivalent of intermediate), and does not count for credit toward the major or minor.

Finally, regardless of the MLL major track and language(s) of study, students may apply 0.5 units/4 semester hours of credit from any MLL subject course(s) (courses that are labeled "MLL" rather than a specific language discipline) to the major.

For information about departmental minors, please see below.

### **Literary, Cultural and Linguistics Studies: Track I (study in one language)**

This major cultivates the skills of literary and film analysis and the appreciation of the cultural, sociopolitical and historical contexts for artistic production in various media and genres. It often also takes into consideration the central questions and practice of translation.

**Course requirements: eight courses (minimum).** Track I majors take at least eight courses of 300-level or equivalent courses in the chosen discipline. In Spanish, a minimum of one pre-1900 and one post-1900 literature course must be taken.

Track I majors in French, German or Spanish must take at least one semester of "Introduction to Literature" (FREN 323, 324; GERM 325, 326; SPAN 324, 325, 330, 335, 337) or the equivalent course taken off campus (with prior approval by the department), preferably when beginning work toward the major. For other languages, this is optional.

Most other courses should be at the advanced (upper-300) level, except for some cinema courses, most courses taught in English translation and special topics.

### **Literary, Cultural and Linguistic Studies: Track II (study in two languages)**

The aim of this major is twofold: to develop the four language skills (oral comprehension, speaking, writing and reading) in at least two modern languages other than English, and to develop the intercultural competencies that are an integral part of language study.

**Course requirements:** 10 language courses or culture/literature/film courses in the languages drawn from two MLL disciplines.

**Primary language:** Students must take at least four courses above the 213Y–214Y level (i.e., advanced-level language courses or culture/literature/film courses taught in the language discipline). A course at the introductory level (111Y–112Y) in the primary language does not count toward this major; with permission of the instructor, courses taught in English translation may.

**Secondary language:** The number of courses depends on the student's level when beginning study of that language at Kenyon:

Students who begin their secondary language at Kenyon by taking 111Y–112Y must take:

111Y–112Y, 213Y–214Y

one course (321 or above) taught in the language discipline

Students who initially place into the 213Y–214Y course must take at least:

213Y–214Y

one course (321 or above) taught in the language discipline

Students who initially place into a more advanced course (321 or above) must take at least:

three courses above the 213Y–214Y level (in the language discipline)

In all of these cases, at least one course in the secondary language must be taken at Kenyon.

**Interdisciplinary Studies: Track III (study in one language in relation to one or more other disciplines)**

This major is designed primarily for students who seek to explore the relations between language and other disciplines, combining advanced work in language, culture and literature taught in the department (or comparable courses taken off campus with MLL approval) with relevant courses in one or more other (secondary) fields. These may include, but are not limited to, anthropology, art, classical studies, drama, economics, film studies, history, music, philosophy, religion, English, international studies, the

sciences and women's and gender studies. When declaring the major, the student must submit a brief statement about the plan of study and a list of some possible courses for the requirements outside the language of focus. A required major areas [form](#)(pdf) must be completed and submitted to the Registrar's Office, indicating those courses.

**Course requirements:** 10 MLL courses, six in the language discipline and four outside it and/or in the secondary field(s), as follows:

A minimum of six courses above the 213Y–214Y level, normally, taught in the target language, including at least three advanced courses in the specific language discipline of study.

A minimum of four courses in MLL and/or in the secondary field(s) related to the focus articulated in the plan of study. Courses offered both at Kenyon (not in MLL) and elsewhere are approved by the advisor and/or the chair on a case-by-case basis.

### Senior Capstone

For the MLL capstone, seniors carry out an extended analytical and/or creative project anchored in reflection and thoroughly researched and cited with secondary sources. This two-semester project, partly compiled using a web-based portfolio model, is composed of:

prospectus and annotated bibliography  
first draft  
final version  
capstone interview  
list of MLL courses taken with reflection on plan of study  
proficiency exam(s)

Note: In connection with these policies on late submissions, all majors are reminded that any approved extensions are determined by the first reader, after notifying both the MLL chair and the senior liaison. The first reader will also notify the chair and senior liaison when a major fails to submit work in accordance with set deadlines and/or extensions. On this basis, a final determination of the consequences for late work will be made, consistent with the policies outlined above. All majors and faculty serving as first readers are thus required to maintain regular communication throughout this process, both with one another, as well as with the MLL chair and the senior liaison, if problems arise.



Read more about the [MLL Capstone Experience](#) on the department website.

## Honors

Especially well-qualified majors may be approved by the advisor and/or a majority vote of the faculty in the discipline (when possible) to pursue honors. Generally during the spring semester, they must enroll in MLL 498 (Senior Honors), which is not a course but does allow for the honors transcript credit and grade. The senior honors enrollment form is available in the Registrar's Office. A substantial portion of the honors project, to be defined by the student and the advisor, should be submitted to the advisor by the end of the first week of the spring semester. The honors thesis is typically written in the target language with a suggested length of 50–75 pages; it is defended during an oral exchange with the discipline and an outside expert in the late spring.

Additional [information about honors](#) is available from the Department of Modern Languages and Literatures.

## Requirements for the Minor

The department provides students with the opportunity to declare a minor in any of the eight languages offered. Because entering students who might want to declare a minor may or may not have had previous experience in the language, we offer three different options.

Option 1: For students who place in introductory language (100 level), the minor requires intensive yearlong introductory, yearlong intermediate, and two courses at the 300 level or equivalent, for a total of 3.5 units/28 semester hours (or six courses).

Option 2: For students who place in intermediate (200 level), the minor requires yearlong intermediate and three courses at the 300 level or equivalent, for a total of 2.5 units/20 semester hours (or five courses).

Option 3: For students who place in advanced (300 level), the minor requires four courses at the 300 level or equivalent, for a total of 2 units/16 semester hours (or four courses).

## Additional Requirements for the Minor

To declare a minor in a language, students must obtain approval from the chair of MLL and the faculty advisor by the registrar's deadline for declaring a minor. A minimum of two courses toward the minor must be completed in residence.

## Transfer Credit Policy

The MLL department will accept a limit of three courses of summer school credit, taken at an approved academic institution, toward the major/minor.

Any courses taken off campus, to be used toward the second language proficiency requirement, must be pre-approved by the MLL department and registrar. For more on this policy, please see the [registrar's page](#).

## Courses in Modern Languages and Literatures

### Second Language Acquisition and Teaching

MLL 100 Credits: 0.25/2

Second language pedagogy — how we teach world languages — aims to drive language development within a classroom so that a learner has the competency to navigate everyday and professional interactions. Situating second language teaching within a usage-based model of language acquisition, the coursework focuses on lesson design and classroom practices that foster development of interdependent language skills (speaking, reading, writing, listening and intercultural competence). We also address contemporary social justice issues in language learning.

Students develop tools to design lessons, integrate high-leverage practices in the language classroom and evaluate how a language curriculum aligns with both national standards and models of natural human communication. This praxis-oriented course gives students many opportunities to practice strategies of language teaching in small group and mock-teaching exercises.

This course is open to all students and recommended for those who may wish to teach a second language, including teaching English abroad. It is required for students who intend to work a teaching assistant in MLL and may be taken any time before, or concurrent with, a student's first semester of work as a TA.

### What in the World is World Literature?

MLL 120 Credits: 0.5/4

This course is designed for first-year students with two aims in mind: an exploration of literary texts from around the world and an introduction to the discipline of World Literature. This course is at the forefront of literary study, as it brings global perspectives to Kenyon. It emphasizes the study of literature as a way of crossing linguistic, national and cultural borders. The course draws attention to language by placing novels, poems, plays and short stories written in different languages and translated into English in conversation with one another. It questions the boundedness of the nation by showing how the writing, publishing and reading of literary texts is already a transnational activity. Finally, it reveals how local and global cultures are intertwined in

the literary text. Course readings may include Ahmed Saadawi's "Frankenstein in Baghdad," Eileen Chang's "Love in a Fallen City," Luigi Pirandello's "One, No One, and One Hundred Thousand," Thomas Mann's "Death in Venice," Haruki Marukami's "The Elephant Vanishes," Virginia Woolf's "The Waves" and Gabriela Mistral's "Poem of Chile." The theme and texts taught in the course vary each year, and students are encouraged to contact the course instructor to find out the specific reading list for a given year. This counts toward major requirements in MLL (Tracks I, II, III) or toward any minor offered in MLL. This course paired with any other course taught in the MLL department counts toward the humanities diversification requirement. Only open to first-year students. No prerequisite. Offered every fall.

#### World Cinema

MLL 251 Credits: 0.5/4

This course analyzes artistically significant films from different cultures that address a given theme, such as the tension between obedience and autonomy or love and loss, and course material varies according to topic. Students explore how the films' cinematic qualities convey thematic content. The discussion format asks students to reflect on their own values, behavior and ability to make thoughtful life choices. Readings on the theme complement consideration of the historical and geographical settings of the films. The course emphasizes the development of interpretation through varied writing assignments to conclude with a short research paper. Coursework includes collaborative preparation for class discussion, weekly posts, journal entries, an essay, a mid-term and a final exam. Attendance at screenings outside of class is required. Films are subtitled. This course can count toward the film major, international studies and the fine arts diversification requirement (when paired with another film course). No prerequisite. Offered every year.

#### In Other Wor(l)ds: Literary Translation

MLL 280 Credits: 0.5/4

This course focuses on both the theoretical and practical aspects of literary translation. By reading numerous essays on translation that encompass a wide range of eras and literary traditions, from canonical texts to current debates, it provides the opportunity to think critically about and discuss this vital and yet often understudied cultural practice. These theoretical approaches are used as a framework to compare published translations, to review books of translation, and to inform student practice of the art. In addition to weekly writing assignments and workshops, students complete an extensive literary translation and participate in a reading of their work. This course can be used to satisfy major requirements in MLL. Prerequisite: proficiency in at least one other language besides English and permission of instructor. Generally offered every two years.

#### Senior Seminar: Discovery and Research in the Disciplines

MLL 401 Credits: 0.25/2

With this course students gain an overview of the discipline of modern languages and literatures. Discussion focuses on readings by scholars that survey developments in various sub-fields of the discipline, such as language learning, cultural studies, feminisms, race and ethnicity and translation studies. In addition, the course supports the majors' successful completion of their senior research project. Students articulate their individual research process, complete a literature review, write summaries and practice writing a prospectus with an annotated bibliography. Supplementary individual research and writing guidance is available throughout the semester. Several writing workshops develop collaborative engagement and focus on the writing process. The course is a seminar, taught by the faculty coordinator with presentations by other MLL faculty as well. The course counts toward the major and is offered on a credit/no credit basis.

#### Individual Study

MLL 493 Credits: 0.25/4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS, which must be approved by the department chair before it can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. Typically, an IS earns the student 0.25 or 0.5 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.

#### Senior Honors

MLL 498 Credits: 0.5/4

This course offers independent study for senior candidates for honors under the direction of the honors supervisor. Normally offered in the spring semester, this course may be offered in the fall with the approval of the student's honors supervisor and the chair of modern languages and literature. Permission of instructor and department chair required.

## Courses in American Sign Language

American Sign Language 1

ASL 111Y Credits: 0.75/6

This is an introductory course to American Sign Language (ASL), in which students are instructed in ASL with the support of written English to build their receptive and expressive ASL fluency. Designed as both an introduction and exploration, the course provides a sound basis for how to sign in ASL and how it is used as a linguistic, cultural and historical pillar of the deaf community. This course includes required practice sessions with a teaching assistant. Students enrolled in this course are automatically added to ASL 112Y for the spring semester. No prerequisite.

#### American Sign Language 2

ASL 112Y Credits: 0.75/6

This is the second half of a yearlong course for American Sign Language (ASL), in which students are instructed in ASL with the support of written English to build their receptive and expressive ASL fluency. Designed as both an introduction and exploration, the course provides a sound basis for how to sign in ASL and how it is used as a linguistic, cultural and historical pillar of the deaf community. This course includes required practice sessions with a teaching assistant. Prerequisite: ASL 111Y or equivalent with the permission of the instructor.

## Courses in Arabic

#### Intensive Introductory Arabic

ARBC 111Y Credits: 0.75/6

This is the first half of a yearlong course for students who are beginning the study of Arabic and have minimal or no prior exposure to the language. The first semester introduces students to the Arabic language and culture in all four modalities: speaking, reading, listening and writing across the three communicative modes: interpretive, interpersonal and presentational. Part of the first semester concentrates on the Arabic alphabetic writing system, pronunciation, basic conversation and an introduction to basic Arabic grammar. Classwork includes dictation, group conversations, listening exercises and activities focused on developing reading and writing skills. There is increased focus on vocabulary and grammar during the second half of the semester. Online audio and visual materials are used to reinforce communication and vocabulary building, to expose students to authentic language resources and to help them practice inside and outside of the class. Students are also expected to complete assignments outside of class. Instruction includes an introduction to the customs and cultures of the Arabic-speaking world. This course follows the integrated approach teaching model (Modern Standard Arabic and the Levantine dialect) and includes required practice sessions with a teaching assistant. Students enrolled in this course are automatically enrolled in ARBC 112Y for the spring semester. No prerequisite. Offered every fall semester.

#### Intensive Introductory Arabic

ARBC 112Y Credits: 0.75/6

This is the second half of a yearlong course, a continuation of ARBC 111Y. As in the first semester, the work includes practice of the Arabic language in all four modalities: speaking,

writing, reading and listening across the three communicative modes: interpretive, interpersonal and presentational. This course develops students' communicative competence in the Arabic language and their understanding of the Arabic culture. Classwork includes reading comprehension activities, vocabulary building activities, giving presentations in Arabic, listening to authentic audio, and guided class discussion in the target language. As in the first-half course, this class follows the integrated approach teaching model (Modern Standard Arabic and the Levantine dialect). Students are expected to use online and extracurricular resources (some provided by the instructor) to help improve their skills and complete assignments outside of class. This course includes required practice sessions with a teaching assistant. Prerequisite: ARBC 111Y or equivalent with permission of instructor. Offered every spring semester.

#### Intermediate Arabic I

ARBC 213Y Credits: 0.5/4

The main objective of the course is to develop speaking, listening, reading and writing skills at the intermediate-novice level. Classwork includes reading comprehension activities, vocabulary building activities, giving presentations in Arabic, listening to authentic texts and guided class discussion in the target language. Students are expected to use online and extracurricular resources (some provided by the instructor) to help improve their skills and complete assignments outside of class. This course follows the integrated approach teaching model (MSA and the Levantine dialect) and includes required practice sessions with a teaching assistant. Prerequisite: ARBC 112Y or equivalent. Students enrolled in this course are automatically enrolled in ARBC 214Y for the spring semester. Offered every fall semester.

#### Intermediate Arabic II

ARBC 214Y Credits: 0.5/4

The second half of a yearlong course is a continuation of ARBC 213Y. The second semester continues to build a solid foundation in the Arabic language while developing communication skills in Arabic. By the end of the course, students will have learned all the basic grammar of Modern Standard Arabic and the cumulative of about 400 words. Classwork includes reading authentic texts, vocabulary building, presenting research in Arabic, listening to authentic media (such as news, films and television programs) and class discussion in the target language. Students are expected to use online and extracurricular resources to improve their skills and complete assignments outside of class. The class follows the integrated approach of teaching model (MSA and the Levantine dialect) and includes required practice sessions with a teaching assistant. Prerequisite: ARBC 213Y or equivalent with the permission of instructor. Offered every spring semester.

#### Arab World through Literature and Film (in English)

ARBC 220 Credits: 0.5/4

This course explores the broad and diverse cultures of the Arabic-speaking world through the lens of Arabic literature and modern Arab cinema. Students examine selections of literature and

films from all over the Arabic-speaking world across North Africa into the Arabian Gulf. Additionally, they critique films primarily made in the Arabic-speaking world or about the Arabic-speaking world. By exploring multiple perspectives from inside and outside the cultures, students can begin to research the diversity and richness of this "othered" culture as well as examine its similarities with their own. This course is taught in English. Open to students with an interest in literature, translation, film, religion, art, politics, history, political science, economics, sociology and the Arabic language. No prerequisite. Generally offered every other year.

#### Politics of the Modern Arabic Novel (in English)

ARBC 240 Credits: 0.5/4

This seminar introduces students to the modern Arabic novel. Students read major works of the modern Arabic canon that have been translated into English, paying particular attention to the social and political contexts in which they were written. We investigate the emergence and development of the modern novel in the Arab world, a vast geographic region that is religiously and culturally diverse yet connected by a common language and history. The course covers how the Arabic novel interacted with the emergence of modernity, the collapse of the Ottoman Empire, the colonial era and the post-independence era to see how contemporary history and politics have affected the aesthetics and form of the novel and, conversely, how writers have attempted (successfully or unsuccessfully) to keep literariness at the forefront of their writings. Students read works from Egypt, Iraq, Lebanon, Morocco, Palestine, Saudi Arabia and Sudan. Class discussion is in English; all readings are in English translation. No prerequisite.

#### Advanced Arabic I

ARBC 321 Credits: 0.5/4

This course continues language study from advanced-intermediate level Arabic through advanced levels. The main objective of the course is to develop speaking, listening, reading and writing skills at the advanced-intermediate to advanced level. Classwork includes reading authentic texts, building vocabulary, presenting research in Arabic, listening to authentic media (such as news, films and television programs) and class discussion in the target language. Students conduct research using authentic Arabic texts and online materials. Students are expected to use online and extracurricular resources to help improve their skills and complete assignments outside of class. By the end of the course, students are able to communicate at the advanced level as well as to recognize different genres of literature, read newspapers with the use of a dictionary, and comprehend basic information from media resources without the use of a dictionary. The class follows the integrated approach of teaching model (MSA and the Levantine dialect). Prerequisite: ARBC 214Y or equivalent. Offered every fall semester.

#### Advanced Arabic II

ARBC 322 Credits: 0.5/4

The course is an upper-level course for students who wish to further develop their communicative competence in the Arabic language and their understanding of the Arabic

culture. Throughout the course students develop their listening, speaking, reading and writing skills across the three communicative models: interpretive, interpersonal and presentational. The course is taught entirely in Arabic. Classwork includes reading authentic texts, building vocabulary, presenting research in Arabic, listening to authentic media such as songs, movies, podcasts, tv programs and class discussion in the target language. This course is recommended for students wishing to specialize in any field related to the MENA region. Prerequisite: ARBC321 or equivalent. Offered in spring.

#### Media Arabic

ARBC 323 Credits: 0.5/4

Media Arabic introduces the language of print and internet news media in Arabic to students seeking to reach the advanced level. It makes it possible for those students to master core vocabulary and structures typical of front-page news stories, recognize various modes of coverage, distinguish facts from opinion, detect bias and critically read news in Arabic. News articles, online and printed (in the assigned book), in addition to media reporting in audio and video formats focusing on political, economic, security and current daily issues will be discussed in this class. This course addresses all five communication modes (reading, presentational speaking and interpersonal communication, listening, writing and culture). We work on the expansion of communication skills in increasingly complex and varied situations, with emphasis on conversational speaking, presentational writing and speaking and understanding culturally specific texts and the ways in which they are being discussed and reported in Arabic media. Occasionally, we review or introduce some grammar rules relevant to the texts and topics being discussed. Time in class is devoted to reinforcing the five skills mentioned above through reinforcing vocabulary, reading and analyzing media texts, listening to various media broadcasts, engaging in interactive drills and activities conducted Solely in Arabic. The course embraces the diglossic nature of Arabic by explicitly integrating and welcoming use of materials that include Modern Standard Arabic as well as the various Arabic dialects. Moreover, the course builds students' digital literacy by providing them opportunities for research as well as oral and written production in Arabic using technology. This is also intended to support student autonomy, learning inside and outside the classroom and their ability to continue using these skills beyond this course. In fact, it is expected that students will start using Arabic news sources as venues where they will get their news especially if they are interested in getting multiple perspectives on the same story. Prerequisite: ARBC 321 or equivalent.

#### Introduction to Arabic Translation Studies

ARBC 324 Credits: 0.5/4

This course introduces students to the theory and practice of translation. It is inspired by the Language Across the Curriculum approach and aims to allow the students of the discipline to extend their knowledge of Arabic, and study and research translation as both a field of study and a venue for practicing and improving their language skills. Sessions are designed primarily as practice workshops. Class is conducted in Arabic, and advanced knowledge of Arabic is required. Prerequisite: ARBC 321.



### Individual Study

ARBC 493 Credits: 0.25-0.5/2-4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS. It must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. Typically, an IS will earn the student 0.25 or 0.5 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.

## Courses in Chinese

### Intensive Introductory Chinese

CHNS 111Y Credits: 0.75/6

This is the first half of the basic introductory language course in Modern Standard Chinese (Putonghua). This course develops students' basic communicative competence in the Chinese language and their understanding of the Chinese culture. Throughout the course, students develop their listening, speaking, reading and writing skills across the three communicative modes: interpretive, interpersonal and presentational. The bulk of in-class work is devoted to developing oral and aural skills. The Chinese writing system also is introduced. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to CHNS 112Y for the spring semester. No prerequisite. Offered every fall.

### Intensive Introductory Chinese

CHNS 112Y Credits: 0.75/6

This is the second half of the basic introductory language course in Modern Standard Chinese (Putonghua). This course develops students' basic communicative competence in the Chinese language and their understanding of the Chinese culture. Throughout the course, students develop their listening, speaking, reading and writing skills across the three communicative modes: interpretive, interpersonal and presentational. The bulk of in-class work is devoted to developing oral and aural skills. The Chinese writing system also is introduced. This course

includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: CHNS 111Y or equivalent with the permission of the instructor. Offered every spring.

#### Intermediate Chinese

CHNS 213Y Credits: 0.5/4

In the first semester, all the basic grammar of Modern Standard Chinese (Putonghua) and another 300 Chinese characters are introduced. There are extensive oral and written assignments. In the second semester, basic grammar is reviewed through in-class oral work and the elements of Modern Written Chinese grammar are introduced. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to CHNS 214Y for the spring semester. Prerequisite: CHNS 111Y-112Y or equivalent. Offered every fall.

#### Intermediate Chinese

CHNS 214Y Credits: 0.5/4

In the first semester, all the basic grammar of Modern Standard Chinese (Putonghua) and another 300 Chinese characters are introduced. There are extensive oral and written assignments. In the second semester, basic grammar is reviewed through in-class oral work and the elements of Modern Written Chinese grammar are introduced. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: CHNS 213Y or equivalent. Offered every spring.

#### The Pattern on Jade: Chinese Literary Tradition (in English)

CHNS 221 Credits: 0.5/4

This course serves as an introduction to Chinese literary traditions from the first millennium B.C. to 1911. Readings include the most beloved literary texts that unify Chinese civilization through its long history, selected from early poetry and history, Confucian and Daoist classics, tales of the strange, Tang Dynasty poetry, short stories and drama written in vernacular language, and novels from the late imperial period. The discussion-based seminar explores how Chinese literature, seen as a means of achieving immortality along with virtue, confirms social values or challenges them, and how it articulates the place of the individual in a thoroughly Confucian and patriarchal society. No background in Chinese language or culture required. This course is taught in English translation. No prerequisite. Generally offered every other year.

#### Women of the Inner Chambers (in English)

CHNS 222 Credits: 0.5/4

This course examines roles, images and writings of women in ancient and modern China. The integration of gender relations into cosmological and sociopolitical patterns set the tone for the representation of women in Chinese literature, theater, film and religious texts, but the notion

that women were oppressed and silenced throughout imperial China is overly simplistic and needs to be re-examined. Our discussion focuses on three main themes: the gap between Confucian ideals of womanhood and the complex realities of female social roles, the construction of a feminine voice by both female writers and men writing as women, and the issue of female agency and its various manifestations within and without the domestic realm. This course is taught in English translation. No prerequisite. Generally offered every other year.

#### Masterpieces of Modern Chinese Literature (in English)

CHNS 223 Credits: 0.5/4

With a selection of short stories and fiction by prominent writers whose careers span the 20th century, this course examines Chinese modern literature that can be seen in part as the result of a constant negotiation between the social use of literature and the autonomy of literature as an art form. Emerging in the contexts of nation-building, anti-imperialism and westernization, what does literary modernity mean for a third-world literature with its literary discourse so closely linked with national discourse? We trace the evolution from literary revolution to revolutionary literature before 1949 and examine various manifestations of resistance to the master narrative of communism before and after the Mao era. Primary texts concern a wide range of themes such as national identity, historical memory, visions of rural life and primitive communities, modernity and female subjectivity, family and romance. This course is taught in English translation. No prerequisite. Offered every other year.

#### Modern China through Film and Fiction (in English)

CHNS 251 Credits: 0.5/4

This seminar explores how the image of modern China has been constructed through a variety of cinematic and literary representations. Background readings and documentaries provide basic historical narrative. Class discussions focus on how cultural, social and political changes find expression in film and fiction and, more important, how China has come to be imagined and represented as primitive, exotic, oppressive, revolutionary, modern and, most recently, postmodern and economically appealing. Some of the key issues include gender, youth, family, ethnicity, modernity, visuality, violence, identity and cultural stereotyping. The course aims to acquaint students with major works of 20th-century Chinese filmmaking and to promote students' critical understanding of Chinese literature, culture and society. This course is taught in English translation, but advanced Chinese language students also have the opportunity to watch movies in Chinese and write short essays in Chinese. No prerequisite. Generally offered every other year.

#### Advanced Conversation and Composition

CHNS 321 Credits: 0.5/4

This course is for students who wish to develop and refine their ability to understand, speak, read and write Modern Standard Chinese. Extensive reading deals with aspects of Chinese culture and society. Reading assignments serve as points of departure for discussion and

composition. Video materials also are used for this purpose. This course is recommended for students wishing to specialize in any field related to China. The course may be repeated for credit for a maximum of 1.5 units when taught with different reading assignments and supplementary material. Prerequisite: CHNS 213Y-214Y or equivalent. Offered every year.

#### Chinese Language and Culture

CHNS 322 Credits: 0.5/4

This course is for students who wish to develop and refine their ability to understand, speak, read and write Modern Standard Chinese. Extensive reading deals with aspects of Chinese culture and society. Reading assignments serve as points of departure for discussion and composition. Video materials also are used for this purpose. This course is recommended for students wishing to specialize in any field related to China. The course may be repeated for credit for a maximum of 1.5 units when taught with different reading assignments and supplementary material. Prerequisite: CHNS 321 or equivalent. Offered every year.

#### Contemporary Issues in China

CHNS 323 Credits: 0.5/4

The course is an upper-level course for students at the Intermediate High or Advanced Low Level (on an OPI scale) who wish to further develop their communicative competence in the Chinese language and their understanding of the Chinese culture. Throughout the course, students develop their listening, speaking, reading and writing skills across the three communicative modes: interpretive, interpersonal and presentational. The course adopts a theme-based approach to learning advanced Chinese. Reading materials include newspaper articles and other authentic material such as short essays on aspects of Chinese culture and contemporary issues. Materials are arranged by thematic units and serve as points of departure for critical analysis of the content and for oral discussion and composition. Films also are used in this course. The course is conducted entirely in Chinese and recommended for students wishing to specialize in any field of research related to China. The course may be repeated for credit for a maximum of 1.5 units. Prerequisite: CHNS 322 .

#### China in Ten Words

CHNS 332 Credits: 0.5/4

Through essays, short stories and science fiction by some of China's most acclaimed writers of the 20th century, along with selected poems and films, this course aims to offer insights into Chinese culture and language, and examine its modern history and contemporary society from fresh perspectives. Topics might appear trivial but are profoundly revealing upon further examination, ranging from Chinese naming conventions, the flux of words and fashion, and quibbles about women's vices to human memory and various animal allegories. Also included is a collection of Yu Hua's essays that juxtapose his accounts of coming of age in the Mao era and his reflections on post-Mao societal changes. This course is designed for advanced Chinese learners and native speakers of Chinese. With few exceptions, students are provided with both

Chinese texts and their English translations. Through a combined method of intensive and extensive reading, this course seeks to enhance students' proficiency in the target language, foster critical thinking and develop the skills of literary analysis and creative writing. Prerequisite: CHNS 322 or equivalent; none for native speakers. Offered every two to three years.

#### Individual Study

CHNS 493 Credits: 0.25-0.5/2-4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS. It must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. Typically, an IS earns the student 0.25 or 0.5 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.

## Courses in French

#### Intensive Introductory French

FREN 111Y Credits: 0.75/6

This is a yearlong course offering the equivalent of three semesters of conventional language study. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Class meetings and practice sessions are supplemented with online activities and written homework. Work in class focuses primarily on developing listening comprehension and speaking skills while reinforcing vocabulary acquisition and the use of grammatical structures. Written exercises, short compositions and elementary reading materials serve to develop writing and reading skills and promote in-class discussion. This course is intended for students who have had no experience with French or are placed in FREN 111Y-112Y on the basis of a placement exam administered during Orientation. Students enrolled in this course are automatically added to FREN 112Y for the spring semester. No prerequisite, Offered every fall.

#### Intensive Introductory French

FREN 112Y Credits: 0.75/6

This course is a continuation of the first semester of intensive introductory French. During the second semester, students further the study of the fundamentals of French including literary and cultural materials, introduced with a view toward increasing reading comprehension and writing ability, expanding vocabulary, and enhancing cultural awareness. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: FREN 111Y or equivalent with permission of instructor. Offered every spring.

#### Languages and Cultures of the Francophone World: Intermediate French

FREN 213Y Credits: 0.5/4

This course is designed for students interested in further developing their ability to speak, write and read French. The course includes a comprehensive grammar review and short cultural and literary readings, which serve as points of departure for class discussion. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Attendance at a weekly French table is strongly encouraged. Students enrolled in this course are automatically added to FREN 214Y for the spring semester. Prerequisite: FREN 111Y-112Y or equivalent. Offered every fall.

#### Languages and Cultures of the Francophone World: Intermediate French

FREN 214Y Credits: 0.5/4

This course is the continuation of the first semester of intermediate French and includes a comprehensive grammar review and short cultural and literary readings, which serve as points of departure for class discussion. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Attendance at a weekly French table is strongly encouraged. Prerequisite: FREN 213Y or placement. Offered every spring.

#### Advanced Composition and Conversation: Analyzing, Debating, Storytelling

FREN 321 Credits: 0.5/4

This course is designed to provide advanced students with the opportunity to strengthen their abilities to write, read and speak French. The conversation component of the course focuses on the discussion of articles from the current French and Francophone press, films and web sites, with the aim of developing students' fluency in French and their performance of linguistically and culturally appropriate tasks. Through the composition component, students seek to improve their ability to write clearly and coherently in French in both analytic and creative modes. To foster these goals, the course also provides a review of selected advanced grammatical structures and work on literary excerpts. Prerequisite: FREN 213Y–214Y or equivalent. Offered every year.

#### From The “Dark Ages” to The Enlightenment: French Literature Before 1800

FREN 323 Credits: 0.5/4

In this course, we examine representative texts — lyric poems, plays, short stories and novels — from the Middle Ages to the French Revolution. In addition to gaining a greater understanding of French literary history and related social and philosophical trends, students develop skills necessary for close reading, explication de texte and oral discussion. It is especially recommended for students with little or no previous exposure to French literature. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Offered every year or alternating with FREN 324.

French and Francophone Literature since the Revolution

FREN 324 Credits: 0.5/4

The purpose of this course is to introduce students to the study of three major literary genres — poetry, theater and the novel — from the French Revolution to the 21st century. Readings include the works of authors such as Hugo, Baudelaire, Lamartine, Balzac, Mallarmé, Colette, Cocteau, Camus and Sartre. Students gain a deeper understanding of French literary history and its relationship to major social and philosophical movements. In addition to exploring certain themes, we see how the literature reflects important societal and intellectual debates of the time. The course continues the development of the skills of literary analysis, guided discussion and essay writing in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Offered every year or alternating with FREN 323.

Contes et Nouvelles: Exploring French and Francophone Short Fiction

FREN 325 Credits: 0.5/4

Many of the best-loved and most original writers in French experimented with short forms of fiction while simultaneously cultivating other literary genres. This course focuses on short works of fiction as a means of exploring both the French and Francophone literary tradition and the parameters of the short-story genre. It includes examples of the folk tale, the fairy tale, the philosophical tale, the realist short story, the fantastic tale, the existentialist short story, the fragmentary narrative in the style of the "nouveau roman," and more recent Francophone fiction. Selections from theoretical works also help guide our understanding of the genres of short fiction. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

Modern French and Francophone Cultures

FREN 328 Credits: 0.5/4

We examine some of the social, cultural and political issues in contemporary France, as well as their historical context, by analyzing representative films and texts from the 20th and 21st centuries. Students are regularly required to view films outside of class. We also read a textbook on contemporary France to supplement the films, and students are required to complete an independent research project on a topic related to class discussions. FREN 321 is

recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every other year.

#### French Drama Workshop

FREN 337 Credits: 0.5/4

This course is designed to build on the oral and written skills of students at the advanced level. Students undertake critical writing, creative writing and performance activities. Coursework also includes attention to pronunciation, with the goal of increasing sensitivity to phonetics, intonation and expressiveness in French. Students regularly perform improvisations, short scenes they write themselves and scenes from authors such as Molière, Beckett and Camus. The largest single component of the course is the analysis, interpretation and staging of a French play or series of scenes in the original. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

#### Identity in the Francophone Novel

FREN 340 Credits: 0.5/4

This course examines the theme of individual and collective cultural identity in the Francophone novel, focusing primarily on texts from the 1970s to the 21st century. We explore literary expressions of issues of belonging, otherness, migration, ethnicity and assimilation in a wide range of sociocultural and political contexts, including working-class Montreal, rural and urban postcolonial West Africa, Judeo-Maghrebian communities of North Africa, Arab-Muslim immigration in Western Europe, postcolonial and transnational identities in the French Caribbean, and the influence of French culture in Asian and Middle Eastern communities. Authors may include Albert Memmi (Tunisia), Jean-Marie Adiaffi (Ivory Coast), Mariama Bâ (Senegal), Alain Mabanckou (Congo), Maryse Condé (Guadeloupe), Dany Lafferrière (Haiti), Dai Sijie (China), Michel Tremblay (Québec;), Antonine Maillet (Acadie) and Leila Houari (Belgium). Secondary readings engage a number of critical approaches, ranging from postcolonial to anthropological-mythological. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

#### Francophone Poetry

FREN 341 Credits: 0.5/4

This course focuses on lyric poetry from a number of French-speaking regions including Canada, the Antilles and French Guiana, North Africa and sub-Saharan Africa. In analyzing the poetry, we examine the relationship between concepts of human purpose and dignity, on the one hand, and modern urbanized life, on the other; the sense of connection between the individual and the land; and modes of self-definition in the context of social groups. We read a selection of poems, ranging from those that evoke universalizing images of the human experience to those that reflect and sometimes also advocate intense political engagement with contemporary struggles in the postcolonial world. The work to be studied comes primarily, though not exclusively, from 20th- and 21st-century poets including Paul Chamberland



(Québec), Gilles Vigneault (Québec), Anne Hébert (Québec), Aimé Césaire (Martinique), Léon-Gontran Damas (Guiana), Tahar Ben Jelloun (Morocco), Andrée Chérid (Lebanon), Léopold Sédar Senghor (Senegal), Jean-Marie Adiaffi (Ivory Coast), Véronique Tadjo (Ivory Coast), Jean Arceneaux (Louisiana) and Abd al-Malik (French and Congolese origin). FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

L'Âge; Classique: 17th-century French Literature

FREN 343 Credits: 0.5/4

The works of French literature and thought in the 17th century embody what the French call le classicisme: the golden age of the national literary tradition. The belief still persists that French literature of the period, such as Racine's tragedies or Boileau's "Art poétique," rivaled the great works of antiquity. This course introduces students to the literature and intellectual history of 17th-century France and examines the concept of the Baroque, the ideals of the classical aesthetic that succeeded it, and the tensions that may lie beneath the classical facade.

Readings include such works as Pascal's "Pensées"; plays by Corneille, Molière and Racine; selected poems by La Fontaine; and what is often considered the first psychological novel, "La Princesse de Clèves" by Madame de Lafayette. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

Heart and Reason: 18th-century French Prose

FREN 345 Credits: 0.5/4

We explore the competing forces of la raison and la sensibilité as they affect developing notions of the self and of individual freedom in 18th-century France. Our readings include some of the major works of Enlightenment thought, representative of several genres: philosophical narratives, plays, novels and autobiographical texts by such authors as Montesquieu, Voltaire, Diderot, Rousseau, Graffigny and Laclos. Our considerations of the tensions between the heart and reason also provide some glimpses of the underside of the French Enlightenment and reveal an ongoing dialogue between the center (Paris) and a variously constituted periphery. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

Romantics and Realists

FREN 346 Credits: 0.5/4

We read major novels and plays produced during one of the most turbulent eras of French history, from the wake of the French Revolution to the establishment of France's first viable democratic regime, the Third Republic. Works by authors such as Sand, Hugo, Balzac, Flaubert and Zola provide us with a perspective on the social and political upheavals of the time. In addition to interpreting these works in relation to their historical background, we try to understand and compare the authors' aesthetics of literary creation, their understanding of the individual's role in society, and the opposition of idealism and material forces that they portray.

FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

#### Modernism and its Discontents: 20th-century French Prose

FREN 348 Credits: 0.5/4

Though centered on the novel, this course may examine various genres including drama, short narrative and even film. Close readings of classic modern texts illuminate questions such as the role and nature of the subject, narrative coherence and incoherence, the incorporation of marginal voices into the literary mainstream, and the relationship between literature and modernism. These texts are situated in historical and intellectual context. Authors studied may include Marcel Proust, Samuel Beckett and Marguerite Duras. This course is designed to accommodate advanced students as well as those with less experience in French literature. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

#### Out Of This World: 19th-century French Poetry

FREN 352 Credits: 0.5/4

We explore the relationship between poetry and modernity, as well as learn techniques for the close reading of French poetic texts, covering the period from Romanticism to the "Belle Epoque" (early to late 19th century). Authors include Lamartine, Hugo, Desbordes-Valmore, Baudelaire and Rimbaud. The literary and philosophic consequences of the development of a poetic language that rejects all reference to the outside world, striving toward the pure or absolute text, constitutes the primary focus of the course. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

#### Myth and Meaning of the French Revolution

FREN 353 Credits: 0.5/4

Few events in world history were as cataclysmic as the French Revolution. The purpose of this course is to acquaint students with the basic events of the revolution and to expose them to the conflicting interpretations of those events, particularly as they are portrayed in literature and film. In so doing, the course will explore different authors' visions of history and the creation of a mythology surrounding the Revolution. Discussion of fictional narratives will be enriched by allusions to revolutionary art and music in order to elucidate the role of symbol in political ideology. Readings will include selected essays and excerpts from historical narratives, as well as major works by Beaumarchais, Balzac, Hugo and Anatole France. We also will discuss major feature films by directors Renoir, Wadja, Gance and others. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

#### Symbolism to Surrealism and Beyond: Modern French Poetry

FREN 361 Credits: 0.5/4

The period extending from the belle époque to World War II saw the birth, ascendancy and worldwide influence of French avant-garde poetry. We study this phenomenon chronologically, beginning with the Symbolist "cult of literature" epitomized by poet Stéphane Mallarmé, moving on to "anti-literature" such as the Paris Dada movement, and ending with the Surrealist and post-World War II periods, when the literary avant-garde established itself as a powerful institution in its own right. We study poems and some shorter prose texts by a range of authors including Anna de Noailles, Paul Valéry, Guillaume Apollinaire, Tristan Tzara, Aimé Césaire; and André Breton. Also discussed is the relationship between literature and other arts such as painting and film. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

#### Francophone Graphic Novels and Films

FREN 365 Credits: 0.5/4

From "Tintin au Congo" (1929) -- which is still at the core of controversies about the representations of Africa and Africans by European colonizers — to "Le Bleu est une couleur chaude" (2010) — which inspired the movie that was awarded the Palme d'Or at the 2013 Cannes Film Festival — this course explores and analyzes the forms and contents of a peculiar set of narratives: the bande dessinée and the animated films of the Francophone world. Through intensive weekly reading of scholarly articles and excerpts, bandes dessinées, films and animated films in French, we study the historical and aesthetic evolutions of the so-called "9e art" along with a wide sample of themes it illustrates: the colonization of Africa and its postcolonial aftermath; the history of slavery, queer and gender issues and a diverse range of coming-of-age narratives; the linguistic tensions in Acadian Canada; the Asterix myth; a modern perspective on African society far from the Third World clichés; the forced migration and identity crisis of a Korean War orphan; or the humorous discovery of Paris by a Japanese Mangaka. A Francophone graphic novelist visits and works with us during the semester. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or placement. Generally offered every third year.

#### Individual Study

FREN 493 Credits: 0.25-0.5/2-4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS. It must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. Typically, an IS earns the student 0.25 or 0.5 units of credit. At a minimum, the department expects the student to meet with the instructor

one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.

## Courses in German

### Intensive Introductory German

GERM 111Y Credits: 0.75/6

This is the first half of a yearlong course for students who are beginning the study of German or have had only minimal exposure to the language. The first semester introduces students to the German language in all four modalities: reading, writing, speaking and listening. The work includes practice in understanding and using the spoken language. Written exercises and elementary reading materials completed outside class serve as a basis for vocabulary-building and in-class discussion and role-plays. Students also write four short essays on familiar topics over the course of the semester. During the second semester, there is more advanced practice in the use of the spoken and written language and we use short fictional and authentic cultural texts to develop techniques of reading. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to GERM 112Y for the spring semester. No prerequisite. Offered every fall.

### Intensive Introductory German

GERM 112Y Credits: 0.75/6

This is the second half of a yearlong course for students who are beginning the study of German or have had only minimal exposure to the language. As in the first semester, the work includes practice of the German language in all four modalities — reading, writing, speaking and listening — in class, in scheduled review sessions with an apprentice teacher and using an online workbook. There is more advanced practice in the use of the spoken and written language. We develop reading skills through a variety of fictional and cultural texts, including a short book we read in its entirety. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. At the end of the semester, students read their first book of fiction in German. Prerequisite: GERM 111Y or equivalent with permission of instructor. Offered every spring.

### Intermediate German Language

GERM 213Y Credits: 0.5/4

This first-semester middle-level course is designed to develop German reading, writing and speaking skills beyond GERM 111Y-112Y. We use a grammar text for reviewing and expanding upon aspects of German grammar from the first year. We apply this review as we read "Tshick," a young adult novel in German by Wolfgang Herrndorf, and other short literary and journalistic texts; as we gain a basic understanding of films in the original German; and as we converse in

German with a partner or in groups. These texts and films serve as a point of departure for short compositions as well. Keeping a diary in German also is an integral component of the course. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to GERM 214Y for the spring semester. Prerequisite: GERM 111Y-112Y or equivalent. Offered every fall.

#### Intermediate German Language

GERM 214Y Credits: 0.5/4

This second-semester middle-level course is designed to develop German reading, writing and speaking skills beyond GERM 111Y-112Y. We use a grammar text for reviewing and expanding upon aspects of German grammar from the first year. We apply this review as we read short literary and journalistic texts, as we gain a basic understanding of films in the original German, and as we converse in German with a partner or in groups. These texts and films serve as a point of departure for short compositions as well. Keeping a diary in German also is an integral component of the course. Studying the novel "Der Richter und sein Henker" by Swiss author Friedrich Dürrenmatt is a special component of GERM 214Y. This course includes required practice sessions with a teaching assistant, which will be scheduled at the beginning of the semester. Prerequisite: GERM 213Y or equivalent. Offered every spring.

#### Rilke, Celan and Theory (in English)

GERM 225 Credits: 0.5/4

In this course, we attempt to gain an understanding of some of the most complex poetry in German in the 20th century. At least two of the poets we study, Rainer Maria Rilke and Paul Celan, have made it into the canon of what some call "world literature." Our approach is theoretical in that we start with a seminal work in German aesthetics, Nietzsche's "Birth of Tragedy," and throughout the semester discuss the poems side by side with philosophical and critical essays on the poems in question. German 20th-century poetry has resonated in extraordinary ways with writers in theoretically and philosophically oriented criticism. Theoretical work we discuss includes Martin Heidegger's essays "What are Poets for?" and "Language"; Hans Georg Gadamer's essays on Rilke and Celan; Werner Hamacher's "The Second of Inversion"; Adorno's "The Lyric and Society"; and Paul de Man's "Tropes (Rilke)." In addition to Rilke and Celan, we study poems by Else Lasker-Schüler, Stefan George, Georg Trakl, Gertrud Kolmar and Gottfried Benn. The readings open up perspectives on the central aspects of criticism on poetry, namely the relationship between philosophical thought and poetry, the relationship between poetry and language, the problem of self-reference, and questions of history and memory. This course is taught in English translation. No prerequisite. Generally offered every three years.

#### Politics and Gender in German Cinema after 1990 (in English)

GERM 250 Credits: 0.5/4

Contemporary German cinema has been criticized for its presentation of "characters whose primary sense of person and place is rarely an overt function of their national identity or directly impacted by Germany's difficult past" (Eric Rentschler). Politics seem to disappear more and more from the German screen, whereas the New German Cinema from the 1960s to the early '80s often used film explicitly as a means of coming to terms with the past. This course presents major trends in German film since 1989 (beginning with Heiner Carow's "Coming Out," a queer movie and one of the last DEFA films). We try to reassess the often-repeated claim of the disappearance of the political. Indeed, we look at a number of films dealing with gender and queer issues by directors such as Monika Treut ("My Father is Coming") and Kutlug Ataman ("Lola and Billy the Kid"), among others. Ataman, along with director Fatih Akin ("In July," "Head On") serves as an example for a breakthrough in Turkish-German film production. Discussing the work of Tom Tykwer ("Winter Sleepers," "The Princess and the Warrior" and "Perfume") forms one thematic block in this overview of the past 18 years of German film. Another group of movies that deals with the German division and re-unification, such as "The Promise," "Good-Bye Lenin" and "Go For Zucker," is included as well. The course also introduces students to the tools of film analysis. No previous knowledge of German or film is required. This course is taught in English translation. No prerequisite. Generally offered every three years.

Myth of Nation: German Film from Nosferatu to Hitler and Beyond (in English)

GERM 255 Credits: 0.5/4

This course examines the construction of national identity through the medium of film. For Germany, which historically looked to its writers to define its national identity, film became a very important medium for expressing this goal. In addition to a basic understanding of the terms and methods used in the formal description of film, this course provides students with the sociohistorical background to be able to understand and evaluate the role that films played in both shaping and reflecting German cultural ideals from the early 20th century through the present. The majority of films viewed in this course represent three distinct historical epochs: the Weimar period, which produced some of the greatest silent films ever made, such as "Nosferatu," "The Golem," "Dr. Caligari" and "Dr. Mabuse"; the Nazi period, which resulted in the artistically unequalled propaganda film "The Triumph of the Will," as well as examples of Hollywood-inspired Nazi propaganda films such as "Jew Süss"; and the post-World War II period, for which we view films made by members of the New German Cinema, like Fassbinder's "The Marriage of Maria Braun," Werner Herzog's "Aguirre: The Wrath of God," and "Wings of Desire" by Wim Wenders. Finally, we view a number of films that represent a reaction of sorts to the New German Cinema, such as the (anti-) war film "Das Boot," as well as recent works by female filmmakers such as Margarethe von Trotta ("Rosenstraße"), Dorris Dörrie ("Men") and Vaness Jopp ("Forget America"). This course is taught in English translation. Students majoring in film should contact the department chair regarding counting this course toward their major. No prerequisite. Generally offered every three years.

Advanced Composition and Conversation

GERM 321 Credits: 0.5/4

In this course, we explore a wide array of topics in contemporary German culture to provide advanced students with the opportunity to strengthen their abilities to write, read and speak German. Topics may include the impact of reunification on contemporary Germany, religious life and popular music. Students read excerpts from two German books on German culture and identity: "Typisch Deutsch: Wie deutsch sind die Deutschen?" by Herman Bausinger and "Die deutsche Seele" by Thea Dorn and Richard Wagner. We explore the topics of migration and citizenship, as well. Students develop fluency in German to perform linguistically and culturally appropriate tasks. The composition component seeks to improve the ability to write clearly and coherently in German. To foster these goals, the course also provides a review of advanced grammatical structures. This course can be repeated for credit up to 1.0 unit. Prerequisite: GERM 213Y-214Y or equivalent. Offered every fall semester.

#### Approaches to German Literature and Culture I

GERM 325 Credits: 0.5/4

This course is designed as an introduction to the study of German literature and culture beginning with the earliest writings by the Germanic tribes in the early Middle Ages and going through 1900. Students gain a greater understanding of German literary history and related social and philosophical trends. Other central goals include practice in the close reading of texts and acquiring a basic German vocabulary to do so. We read samples from various genres — drama, prose and lyric poetry. Authors and works to be studied may include the "Hildebrandslied," Walther von der Vogelweide, Martin Luther, Immanuel Kant, Ludwig Tieck, Georg Büchner (including Werner Herzog's film rendition of Büchner's "Woyzeck"), Karl Marx, Louise Otto-Peters, Gerhard Hauptmann, Karl May and others. GERM 321 is recommended. Prerequisite: GERM 213Y–214Y or equivalent.

#### Approaches to German Literature and Culture II

GERM 326 Credits: 0.5/4

This course provides an overview of various movements in German, Swiss and Austrian literature and film of the 20th and 21st centuries on the basis of representative textual and cinematic examples. Students gain a greater understanding of German literary history and related social and philosophical trends. Other central goals include practice in the close reading of texts and films and acquiring a basic German vocabulary to do so. We read samples from various genres — drama, prose and lyric poetry. Authors to be studied may include Arthur Schnitzler, Franz Kafka, Thomas Mann, Anna Seghers, Bertolt Brecht, Heinrich Böll, Ingeborg Bachmann, Barbara Honigmann, Uwe Timm and Judith Hermann. We also watch films such as "The Blue Angel" (1930, von Sternberg), "The Murderers Are among Us" (Staudte, 1946), "Berlin: Schönhauser; Corner" (Klein 1957) and "Aguirre: The Wrath of God" (Herzog, 1972). GERM 321 recommended. Prerequisite: GERM 213Y-214Y or equivalent.

#### Jewish Writers in German Culture: Assimilation and Its Discontents

GERM 355 Credits: 0.5/4

Heinrich Heine, Arthur Schnitzler, Franz Kafka and Paul Celan are considered among the greatest authors ever to have written in the German language — or, one might argue, in any language. They also were all Jews. In this course, we read short fictional texts and poems created over the last 250 years by these and other German-language Jewish artists. In addition, we examine a variety of treatises surrounding the origins of Germany's so called Judenfrage and the answers to the Jewish question given over time by important Jewish and non-Jewish thinkers such as G. E. Lessing, C. W. von Dohm, Karl Marx, Richard Wagner, Theodor Adorno, Jean Améry and Gershom Scholem. Even as we consider the meaning of the Holocaust's unhealable rupture in the German-Jewish encounter, the primary focus of the course is on the continuity and vibrancy of German-Jewish life and the variety of German-Jewish cultural expression during the period in question, including after the Shoah. Other possible authors include Moses Mendelssohn, Fanny Lewald and Karl Emil Franzos in the late 18th and 19th centuries; Theodor Herzl, Joseph Roth and Else Lasker-Schüler in the early 20th century; Ilse Aichinger in the immediate postwar period; and Jurek Becker, André Kaminski, Maxim Biller and Doron Rabinovici in more recent times. Films by Ernst Lubitsch, Ruth Beckermann and Dani Levy also are examined. Prerequisite: GERM 325 or above. Generally offered every three years.

#### Vienna 1900: The Joyful Apocalypse

GERM 357 Credits: 0.5/4

At the turn of the 20th century, Vienna was home to figures as diverse as Sigmund Freud, Gustav Klimt, Gustav Mahler, Leon Trotsky, Adolf Hitler and Bertha von Suttner, the first woman to be solely awarded the Nobel Peace Prize. How do we explain the extraordinary cultural energy of the capital of the far-flung Austro-Hungarian Empire, which was itself on the verge of disintegration? The course first examines some of the tensions that characterized “fin-de-siècle;” Vienna. These included a new urban modernism that confronted historicist architectural trends, the rise of mass politics and the disintegration of political liberalism, and the power of the Habsburg monarchy in Vienna vis-à-vis; nationalist movements at the periphery of the empire. Against this historical backdrop, Vienna 1900 became home to a variety of modernist movements. We explore significant figures in literature (Schnitzler, Hofmannsthal, Musil), music (Mahler, R. Strauss, Schönberg) and the visual arts (Klimt, Schiele, Kokoschka, Otto Wagner, Adolf Loos). We investigate the psychoanalysis of Freud and the important role of the coffee house in cultural exchange. We ask ourselves, where are women in all of this? Finally, we examine the specific role Jews played in this cultural flowering, tracing the emergence of modern Zionism (Theodor Herzl) in a context of growing anti-Semitism. This seminar's readings and discussions are in German. Students who have completed GERM 321 should contact the instructor for permission. Prerequisite: GERM 325 or above. Generally offered every three years.

#### Challenging Borders: Nation, Migration and Identity in Germany

GERM 359 Credits: 0.5/4



Taking the concept of borders and border crossing as a central theme, we consider how German-speaking countries have long been nodes of cultural transit and migratory exchange. The course further explores how migration challenges the borders drawn between nation-states and blurs the boundaries of identity, language, religion and culture. We examine the topic from a variety of perspectives, studying the history, politics, rhetoric and culture of immigration in Germany. The cultural aspect of the course will include literary and cinematic expressions of migration and immigrant communities. Of particular interest for this course is the influx of refugees to Europe and Germany during the years 2014-15, as well as the political changes that have come to Germany since then. Germany took on an outside role in responding to the refugee situation in the Middle East, accepting around 1 million refugees and asylum seekers. Though admirable in scope and aspiration, the events sparked an intense debate about the country's ability to absorb and integrate such a large number of immigrants, fueling the rise of right-wing parties such as the "Alternative for Germany" and xenophobic groups such as Pegida. We contextualize these contemporary debates about the refugee crisis within longstanding discussions of migration and German identity. This advanced-level course taught in German may count toward all three major tracks in MLL. Prerequisite: GERM 325 or above. Generally offered every two to three years.

#### Images of the German Family

GERM 361 Credits: 0.5/4

Some of the greatest masterpieces of German literature thematically explore family relationships, harmonious or dysfunctional. In this course, we look at images of the family in German and Austrian literature and film. Three masterworks from the Age of Goethe are juxtaposed with novels, short fiction and films from the early and late 20th century. Schiller's "Intrigue and Love," Goethe's "Elective Affinities" and Heinrich von Kleist's "Earthquake in Chile" provide surprisingly different approaches to the family theme in the earlier period. Discussion of these works provides a basis for exploring later texts, such as excerpts from Thomas Mann's "Buddenbrooks," Kafka's shorter works "The Metamorphosis" and "The Judgment," and Thomas Bernhard's 1986 novel "Extinction," which shares with Kafka's texts the outsider status of its protagonist within his family. Films may include Fritz Lang's silent movies based on the Nibelungen myth, Margarethe von Trotta's "Marianne and Juliane" and Tom Tykwer's "The Princess and the Warrior." We analyze these works from different perspectives — for example, family history as a mirror for economic development (Mann), the family in the face of terror (Schiller, Kleist, von Trotta), and the juxtaposition of family intimacy with totalitarian power (Schiller). We trace connections among different family images while also exploring theoretical considerations, such as the influence of the family theme on narrative structure. All readings and discussion are in German. Prerequisite: GERM 325. Generally offered every other year.

#### Contemporary German Fiction

GERM 362 Credits: 0.5/4

In a special journal issue on emerging German writers, Frank Finley and Stuart Taberner write: "What is most immediately striking about the German literary market since unification, and in

particular since the mid-1990s, is its sheer diversity." In this course, we read and interpret exemplary works from the wealth of texts that form this new literature. Among the authors are emerging writers, as well as well-established writers such as Nobel Prize winner Günter Grass. Our focus for discussion shifts a number of times during the semester. We explore issues of German history and German identity with respect to Grass' novel "Im Krebsgang" and Daniel Kehlmann's historical novel "Die Vermessung der Welt." More aesthetic and philosophical problems, such as intertextuality and memory, guide our discussion of W.G. Sebald's "Schwindel. Gefühle." Sebald's book is related to Judith Hermann's "Nichts als Gespenster" through the theme of the travelogue. Likewise, we discuss the poetics and narrative strategies of Hermann's stories. We investigate questions of popular literature and generational issues ("Generation Golf") by looking at Christian Kracht's "Faserland" (which — like the Hermann and Sebald texts — can be read as a travelogue) and excerpts from Jochen Schmidt's "Triumphgemüse." We discuss at least one of the texts in connection with its adaptation to the screen. The format of the course is seminar-type discussion, complemented by occasional presentations by students and the instructor. All readings and discussion are in German. Prerequisite: GERM 325 or above. Generally offered every three years.

From Nietzsche to Kafka

GERM 363 Credits: 0.5/4

Nietzsche and Kafka stand out as two of the most important prose stylists of the German language. At the same time, the period between the beginning of Nietzsche's productive career around 1870 and Kafka's death in 1924 is one of fundamental historical change: It starts with the rise of the German nation-state and ends after the downfall of both the German and the Austro-Hungarian monarchies. Not surprisingly, the literature of this era in the German language is marked by similar radical transformations. We attempt to trace these changes by beginning with a discussion of Nietzsche's "Also sprach Zarathustra" (1883-85) and concluding with Kafka's fragmentary novel "Der Process." From the perspective of the changing role of literature in response to societal and historical realities, or as a depiction of states of human consciousness, we investigate a number of additional works: for example, Hugo von Hofmannsthal's "Ein Brief," Gerhart Hauptmann's "Bahnwärter Thiel," Lou Andreas-Salome's "Fenitschka" and Arthur Schnitzler's "Leutnant Gustl," as well as poetry by Rilke, Trakl and Benn. All readings and discussion are in German. Prerequisite: GERM 325 or 326, or equivalent. Offered every two to three years.

Cinema & Sexuality in German Film after 1990

GERM 366 Credits: 0.5/4

As Tanya Krzywinska writes in "Sex and the Cinema," "From the sanctioned to the forbidden, the suggestive to the blatant, evocations of the sexual have saturated cinema with a heady distillation of fleshly passions." For the German-language cinema after reunification, this is especially true, as one of the most commercially successful films of the early days of the Berlin Republic -- the comedy "Maybe, Maybe Not" (Sönke Wortmann) -- aptly demonstrates. The film is criticized for belonging to the contested "comedy wave of the 1990s," but few critics are

actually aware that it is an adaptation of two queer graphic novels by the popular but nonetheless controversial gay cartoonist Ralph König. Starting with König's graphic novels and Wortmann's adaptation, the course takes us through different topics and perspectives on sexuality throughout the 1990s and the early 2000s. Among the films that highlight these topics are "Love in Thoughts," a scandal about youth sexuality in Weimar; "Jerichow," a drama set in new Eastern States by Berlin School director Christian Petzold; "Three," an exploration of the fluidity of sexual orientation by "Run, Lola, Run" director Tom Tykwer; and "A Woman in Berlin," about the sexual violence against German women during the downfall of the Third Reich. Additional movies we interpret include films by Fatih Akin, Michael Haneke, Ulrich Seidl, Maren Ade, Margarethe von Trotta and Matthias Luthardt. We discuss films alongside the books from which they are adapted, as well as essays by German film studies scholars (Randall Halle, Marco Abel and Helga Druxes, among others). Films are screened in the original German, and most readings, as well as class discussion, will be in German. No film studies background required. Prerequisite: GERM 325 or above. Generally offered every three years.

#### The 1950s: Between Reconstruction and Repression

GERM 367 Credits: 0.5/4

The formula "between reconstruction and repression" attempts to capture a general characteristic about the 1950s in the German-speaking countries. East and West Germany, as well as Austria, as they try to rebuild after the historic catastrophe of World War II. Switzerland, which suffered virtually no destruction, pursued the double-goal of connecting to the Western alliances while remaining neutral. Writers in the German language tried to re-establish institutions of German literature. In East and West Germany, directors tried to revive traditions of German cinema, now liberated from the propaganda efforts of the Nazis. And yet, throughout the 1950s, and even after, a palpable resistance to dealing with the crimes of the past can be felt. We watch films that both tried to deal with the atrocities of recent history and sought to distract from them: "The Kaiser's Lackey" (1951), "The Devil's General" (1955), "Teenage Wolfpack" (1956), "Sissi" (1956), "Roses for the Prosecutor" (1959) and "One Two Three" (1961). We read poetry by Paul Celan, Ingeborg Bachmann, Marie-Luise Kaschnitz, Günther Eich, among others. We also read prose by Heinrich Böll ("Kerzen für Maria"), Marie-Luise Kaschnitz ("Das dicke Kind"), Günter Grass (the first chapter from "The Tin Drum"), in addition to Dürrenmatt's world famous play "The Visit" (1956). We engage with the art at the first installment of the international contemporary art show "documenta" in Kassel, Germany, in 1955, and the efforts of the city of Vienna in the 1950s to support its contemporary visual artists. In this context, we also visit the Gund Gallery on campus. Pre-requisite: GERM 325 or 326, or equivalent.

#### Uncanny Love Stories: Theories of Love in German Literature from the Enlightenment to the Present

GERM 374 Credits: 0.5/4

The purpose of this course is twofold: to provide an overview of the development of German literature from the 18th century to the present, and to focus on the ways different writers and

thinkers (and later, filmmakers) represent the fundamental human experience of love in exceptional or "uncanny" ways. The course begins with a consideration of the role of the emotions versus reason in the German Enlightenment. We then turn to the literary works from major German authors, from Goethe to Kleist, Kafka and Thomas Mann, in which love is marked by loss, violence and tragedy and/or elevated to the realm of the aesthetic. Freud's theory of love as outlined in his psychoanalytic writings informs the course in general. The course concludes with a selection of films from the postwar era. Prerequisite: GERM 325 or above. Generally offered every three years.

### Individual Study

GERM 493 Credits: 0.25-0.5/2-4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. Typically, an IS earns the student 0.25 or 0.5 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.

## Courses in Italian

### Intensive Introductory Italian

ITAL 111Y Credits: 0.75/6

This is the first half of a yearlong course for students who are beginning the study of Italian or have studied it only minimally. The first semester's work comprises an introduction to Italian as a spoken and written language. The work includes practice for understanding and using the spoken and written language. Written exercises, themes, oral reports and readings develop communicative skills. Coursework includes daily homework, chapter tests, a midterm and an end-of-semester test. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in the course are automatically added to ITAL 112Y for the spring semester. No prerequisite. Offered every fall.

### Intensive Introductory Italian

ITAL 112Y Credits: 0.75/6

This is the second half of a yearlong course for students who are continuing the study of Italian from first semester. The second semester entails more advanced work in the use of the spoken and written language. Literary and cultural materials develop reading ability and provide topics for discussion and oral presentations, as well as for writing assignments. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: ITAL 111Y or equivalent with permission of instructor. Offered every spring.

Language and Culture

ITAL 213Y Credits: 0.5/4

The second-year intermediate-level Italian course presents cultural themes of Italian life and continues the study of language structures begun in first-year Italian. The course treats contemporary issues such as migration and changing familial arrangements, as well as Italy's artistic contributions to world culture, to place the country and her people in a global context. The course introduces the exceptional regional variation in geography and history that marks the country's development from antiquity to the present. Language proficiency develops through classroom discussion, oral presentations and written themes as students gain greater control of linguistic structures. Short literary selections by such authors as Dacia Maraini and Elsa Morante offer an introduction to literature in Italian. Films provide a visual complement to the written word to show the language as spoken by Italians in Italy's unique natural and urban environment. This course includes required practice sessions with an a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in the course are automatically added to ITAL 214Y for the spring semester. Prerequisite: ITAL 111Y-112Y or equivalent. Offered every fall.

Language and Culture

ITAL 214Y Credits: 0.5/4

The second semester of intermediate Italian continues the format of ITAL 213Y and examines the forms and usage of all verbal moods to understand the sequence of tenses that underpins proficient communication in Italian. Cultural topics include science, work, sports, fashion and media. Students read selections from Italo Calvino, Dino Buzzati and Dario Fo, among others. Biweekly compositions apply the vocabulary and structures studied in each chapter. Written assignments culminate in a short paper in Italian on a cultural topic. There is a written final examination with an oral component. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: ITAL 213Y or equivalent. Offered every year.

Introduction to Dante

ITAL 240 Credits: 0.5/4

Dante's analysis of the human soul from sin to redemption in "The Divine Comedy" is the focus of this seminar. Students explore Dante's contribution to the world's literary heritage in its cultural context, with attention to themes in medieval art and thought. The course introduces students to the range of Dante's intellectual engagement with the sociopolitical issues of late medieval Italy, as well. Short passages from key scholars of the text supplement ample reading selections from the three canticles of Hell, Purgatory and Paradise. Students consider issues of translation by comparing several versions of a specific canto. Coursework involves close reading, class discussion and oral presentations in Italian, as well as a research paper, a short original translation and a final exam. This course is not available on a pass/D/fail basis. Prerequisite: ITAL 321 or equivalent. Offered occasionally.

#### Topics in Italian Cinema (in English)

ITAL 250 Credits: 0.5/4

The topics studied may vary from year to year and have included "Fellini on Lust, Love and Loss" and "Rossellini, De Sica and Neorealism," among others. The course is discussion-based and aims to develop an understanding of and appreciation for both Italian cinema's contribution to the art of film and its visual expression of Italian culture. Coursework includes oral presentations, short papers and a final exam. The course emphasizes the development of writing and research skills. It is open to first- and second-year students outside of MLL, as well as any students doing degree work in MLL who wish to use the course to satisfy advanced requirements in Italian. It may be repeated one time for a maximum of 1.0 unit of credit if the content is substantially different the second time. The course is taught in English. This counts toward the film major and the fine arts distribution requirement when paired with another film course. Attendance at film screenings is required. No prerequisite. Generally offered every year.

#### Advanced Italian

ITAL 321 Credits: 0.5/4

This course provides an introduction to contemporary Italian literature in its historical context. The course deepens understanding of the Italian language through advanced analysis of grammar and syntax in literary texts. Beyond reading and discussion, coursework includes short response papers, a research paper, oral presentations and a final exam. Attendance at evening film showings is required. This course can be repeated for credit up to 1.0 unit. Prerequisite: ITAL 213-214Y or equivalent. Offered every year.

#### Visions of Italy and Italianness

ITAL 341 Credits: 0.5/4

This course is designed as a survey and exploration of perceptions of Italian literary and artistic creation from the Middle Ages to the present. It covers literary texts selected according to a variety of themes, works of art from the Middle Ages to the 20th century, and films to contextualize discussion of whether a continuity and stream of Italian creativity can be said to exist throughout the history of Italian culture (and how to define such continuity or discontinuity).

Themes may include the imagery of love, religion, family and philosophical reflections such as those on the nature of the individual. Students read selections from both classical literary authors and contemporary authors, along with essays on the history of medieval and Renaissance painting and experiences of modernity. For cinema, they watch films by Visconti, Fellini, Antonioni, Bertolucci and others, exploring how the themes have changed or remained the same through the Italian literary and cultural tradition. Prerequisite: ITAL 321 or equivalent. Offered every other year.

#### Individual Study

ITAL 493 Credits: 0.5/4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.

## Courses in Japanese

#### Intensive Introductory Modern Japanese

JAPN 111Y Credits: 0.75/6

This is the first half of a yearlong course that is designed for students who are beginning the study of Japanese. This course introduces basic Modern Standard Japanese and provides students with language skills through intensive practice and with knowledge of various aspects of the Japanese culture. Students also learn three types of Japanese orthography: hiragana, katakana and approximately 70 kanji. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to JAPN 112Y for the spring semester. No prerequisite. Offered every fall.

#### Intensive Introductory Modern Japanese

JAPN 112Y Credits: 0.75/6

This second half of a yearlong course is a continuation of JAPN 111Y. The second semester continues to introduce basic Modern Standard Japanese and provides students with language skills through intensive practice and with knowledge of various aspects of the Japanese culture. Students are expected to build a solid foundation in the Japanese grammar while developing communicative skills in Japanese. Students also learn approximately 100 kanji. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: JAPN 111Y or equivalent with permission of the instructor. Offered every spring.

#### Intermediate Modern Japanese

JAPN 213Y Credits: 0.5/4

This first half of a year-long course continues building a solid foundation in the Japanese language while developing communication skills in Japanese. Students also learn approximately 100 kanji. Coursework involves extensive assignments for speaking, listening, writing and reading, which include materials about Japanese culture written in Japanese. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to JAPN 214Y for the spring semester. Prerequisite: JAPN 111Y-112Y or equivalent. Offered every fall.

#### Intermediate Modern Japanese

JAPN 214Y Credits: 0.5/4

This second half of a yearlong course is a continuation of JAPN 213Y. The second semester continues to build a solid foundation in the Japanese language while developing communication skills in Japanese. By the end of the course, students have learned all the basic grammar of Modern Standard Japanese and the cumulative total of 400 kanji. Coursework involves extensive assignments for speaking, listening, writing and reading, which include materials about Japanese culture written in Japanese. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Offered every spring.

#### Manga, Anime and Beyond: Japanese Visual Culture (in English)

JAPN 251 Credits: 0.5/4

Manga (Japanese comics) and anime (Japanese animation) have become a global phenomenon, and they serve as a great way to learn about Japanese culture. This course not only covers manga, anime and contemporary films, but also traces back to premodern times, examining illustrated handscrolls, picture books and various forms of performing arts (noh, kabuki and bunraku). For each genre, we read secondary sources and examine representative works such as Osamu Tezuka's "Phoneix," Akira Kurosawa's "Rashōmon" and Satoshi Kon's "Millennium Actress." There are seven required screenings on Sundays 7-9 pm. Students gain a more comprehensive and deeper understanding of Japanese visual culture while developing skills in close reading, analytical thinking, presentation and writing. The course is conducted in



English. No prior knowledge of Japan or Japanese language is required. This course counts toward the Japanese major and minor, and the Asian and Middle East studies joint major and concentration. No prerequisite. Offered every two to three years.

Spirits, Ghosts, Monsters: The Supernatural & the Strange in Japanese Literature & Culture (in Engl)

JAPN 252 Credits: 0.5/4

Japan has been fascinated with supernatural creatures for more than a millennium. Spirits, ghosts and monsters frequently appear in Japanese literature and art, and they can tell us much about Japanese history. This course examines how the supernatural and the strange are represented in works of diverse genres from ancient to contemporary times, and how these representations reflect and interact with Japanese society and culture at the time. Students are exposed to various forms of Japanese literature and art, including myths, folk tales, illustrated handscrolls, picture books, noh, kabuki, fictions, manga, anime and films. In addition to close readings of these works, we situate the conception of the supernatural in broader historical and cultural contexts, discussing its relation to other topics such as gender, religion, identity, war, nation and popular culture. Students gain a more comprehensive and deeper understanding of Japanese literature and culture while developing skills in close reading, analytical thinking, discussion, presentation and writing. This course has a CEL (Community Engaged Learning) component. Students spend two class sessions on reading and discussing related children's literature with students from Wiggan Street Elementary School. This course is conducted in English. No prior knowledge of Japan or Japanese language is required. This counts toward the Japanese major and minor, and Asian and Middle East studies joint major and concentration. No prerequisite. Offered every two to three years.

"China" in Japanese Literature: Japan's Cross-Cultural Encounters with China (in English)

JAPN 253 Credits: 0.5/4

Japanese literature and culture cannot be fully understood without considering their interaction with Chinese civilization. On one hand, "China" constantly served as a model, standard and source of materials, ideas and inspirations. On the other, there was a tendency to polarize "China" and "Japan": "Japaneseness" is often perceived and defined through its contrast to "Chineseness." This course examines how "China," or at least what was perceived as "China" by Japanese authors, is represented, utilized, transformed and appropriated in Japanese literary works. Meanwhile, it tends to show the instability and fluidity of the so-called "Japaneseness" and "Chineseness" and challenge the Sino-Japanese binary. We read representative works from ancient to modern times in a wide range of genres, including poems, tales, essays, plays, diaries and fiction. In addition to close readings of these works, we discuss how the Sino-Japanese relationship intersected with historical and cultural contexts. We also think about broader topics such as reception of foreign literature and culture, cross-cultural interactions, and cultural and literary comparisons. Students gain a more comprehensive and deeper understanding of Japanese literature and culture while developing skills in close reading,

analytical thinking, discussion, presentation and writing. This course is conducted in English. No knowledge of Japan or the Japanese language is required. Offered every two to three years.

#### Advanced Japanese Language and Culture

JAPN 321 Credits: 0.5/4

In this course, we explore a wide range of topics related to Japanese culture, such as geography, speech style, technology and sports. In addition to deepening students' understanding of Japanese culture, this course seeks to further enhance reading, speaking, listening and writing skills in research and presentation in Japanese. This course is conducted in Japanese and is repeatable for credit up to 1.0 unit. Prerequisite: JAPN 213Y-214Y or equivalent. Offered every year.

#### Japanese Culture and Society

JAPN 322 Credits: 0.5/4

In this course, we explore a wide range of topics related to Japanese culture and society, such as food, religion, popular culture and performing arts. In addition to deepening students' understanding of Japanese culture, this course seeks to further enhance reading, speaking, listening and writing proficiency in the Japanese language. Moreover, it helps students gain skills in research and presentation in Japanese. This course is conducted in Japanese. This course is repeatable for credit up to 1.0 unit. Prerequisite: JAPN 213Y–214Y or equivalent. Offered every year.

#### From Old Tales to Pop Culture

JAPN 351 Credits: 0.5/4

This course introduces Japanese society and culture through authentic materials in Japanese language. We study materials produced for mass consumption, including folk tales from the past, manga, anime, newspapers and science fiction. Students learn concepts essential for understanding contemporary Japanese culture and society, and participate in discussion, presentation and research on related topics. Meanwhile, this course seeks to further enhance reading, speaking, listening and writing proficiency in the Japanese language. This counts toward the Japanese major. Prerequisite: JAPN 213Y-214Y or equivalent. Offered every other year.

#### Gender, Work, and Education in Japan

JAPN 352 Credits: 0.5/4

Gender roles, work environments and education systems are very different in Japan and the U.S. On the one hand, this course discusses cultural differences in regard to these three topics to deepen students' understanding of Japanese society and culture. On the other, it challenges stereotypical images about Japan, such as salaryman and housewife, rigid hierarchical relationships, and stressful school and workplace environments. We read and watch authentic

materials in Japanese, including fiction, essays, manga, anime and TV dramas. Students participate in discussion, presentation and research on related topics. In addition to helping students gain a deeper and more comprehensive understanding of Japanese society and culture, this course seeks to further enhance reading, speaking, listening and writing proficiency in the Japanese language. Prerequisite: JAPN 321, 322 or equivalent. Offered every other year.

#### Individual Study

JAPN 493 Credits: 0.25-0.5/2-4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS, which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. Typically, an IS earns the student 0.25 or 0.5 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.

## Courses in Russian

#### Intensive Introductory Russian

RUSS 111Y Credits: 0.75/6

This is an introductory language course that emphasizes language proficiency in all four skills: speaking, reading, listening and writing. Students learn essentials of Russian grammar and vocabulary. After the first year, they are able to discuss most everyday topics. The course also introduces students to facts about Russian life, culture, history and geography. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to RUSS 112Y for the spring semester. No prerequisite. Offered every fall.

#### Intensive Introductory Russian

RUSS 112Y Credits: 0.75/6

The second half of this course places greater emphasis on authentic target-language input (poems, songs, film clips) and student-to-student communication. Students do group work and make formal and informal presentations for their peers while continuing their study of new

vocabulary and grammar. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: RUSS 111Y or equivalent. Offered every spring.

#### Intermediate Russian

RUSS 213Y Credits: 0.5/4

In this course, students continue their study of the language, concentrating on the development of oral communication and writing skills. Work for the course involves regular study of new vocabulary, extensive reading and writing. We review important aspects of grammar, focusing on communication in a variety of contexts. Students are introduced to more facts about Russian culture and read excerpts from Russian literature. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to RUSS 214Y for the spring semester. Prerequisite: RUSS 111Y-112Y or equivalent. Offered every fall.

#### Intermediate Russian

RUSS 214Y Credits: 0.5/4

The second half of the yearlong course emphasizes reading authentic cultural materials in Russian and student-to-student communication in various formats. Students work in groups on analytical and creative writing assignments, give presentations and lead discussions in Russian, developing their oral communication and writing skills. Students perfect their listening comprehension skills through watching masterpieces of Russian animation and completing assignments and quizzes based on them. They regularly study new vocabulary and important aspects of grammar, focusing on communication in a variety of contexts. Students are introduced to more facts about Russian culture, and read excerpts from the 19th-century Russian literature. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: RUSS 213Y or equivalent.

#### Masterpieces of 19th-century Russian Literature (in English)

RUSS 221 Credits: 0.5/4

The central aim of this course is to introduce students to classic works in prose and poetry of 19th- and 20th-century Russian literature, and to develop their ability to discuss and analyze various genres and individual styles. Lectures and discussions focus on works by Pushkin, Gogol, Dostoevsky, Tolstoy and Chekhov. While our emphasis is on close readings and analysis of individual texts, we pay special attention to the development of realist aesthetics and to the special role played by literature in Russian, Soviet and post-Soviet society. Though centered on the novel, this course examines various genres and their boundaries: short story, drama and film. This course is taught in English. No prerequisite. Generally offered every three years.

#### 20th-century Russian Literature (in English)

RUSS 222 Credits: 0.5/4

This course introduces students to 20th-century Russian literature. Lectures and discussions focus on works by Chekhov, Zamyatin, Gorky, Nabokov, Bunin, Pasternak and Solzhenitsyn, among others. While our emphasis is on close readings and analysis of individual texts, we pay special attention to the artistic conflict resulting from the imposition by the Soviet government of socialist realism. This course examines various genres and their boundaries: novel, drama and short story. This course is taught in English. No prerequisite. Generally offered every other year.

Rejecting the Crystal Palace: Obsession and Irrationality in Russian Literature (in English)

RUSS 223 Credits: 0.5/4

In this course, we meet characters who are overcome with passion, obsession or addiction. We analyze the dichotomies of rational and irrational, healthy and sick, selfish and selfless in Russian literature and film. In Russian culture, irrational behavior at times appears as a form of Occidentalism, a rebellion against the rationality of the West with its perceived lack of spirituality and attachment to comfort. At other times, embracing intoxication and folly reveals the fascination of Russian intellectuals with the Western tradition of Renaissance Humanism. Grades are based on participation in class discussions, posted questions to our online forum before each class, an analytical term paper and a creative writing project. This course is taught in English. No prerequisite. Offered every three years.

Until It Was No More: The Cold War and the Fall of the USSR in Literature and Film (in English)

RUSS 225 Credits: 0.5/4

How was it possible that the last Soviet generation did not foresee the collapse of its country, and yet when it happened was not surprised by it? Did the workers of the last two decades before perestroika trade social security for political compliance? What role did nationalism and the process of decolonization play in the country's disintegration? Did the Cold War rivalry precipitate its fall? How successful was someone who came of age during perestroika in embracing market relations? While examining the answers to these questions as provided by anthropologists, political scientists and historians, we also search for insights from Soviet and post-Soviet literature and film. Grades are based on participation in class discussions, questions posted by students on the online forum before each class, two presentations of scholarly articles, an analytical term paper and a creative group project. This course is taught in English. No prerequisite.

Russian Culture through Film (in English)

RUSS 250 Credits: 0.5/4

This course provides an overview of the most significant trends and periods in the development of Russian cinema and introduces students to main cinematic genres and styles. It concentrates on three major aspects of cinema as an essential part of Russian culture: cinema as art: major directors and productions; myths of the nation: politics and history in Russian cinema; and self

and other: gender, race and ethnicity. New trends in Russian culture also are considered. The course is taught in English. No prerequisite. Generally offered every other year.

#### Advanced Russian

RUSS 321 Credits: 0.5/4

This course provides advanced students of Russian the opportunity to continue their study of the language, concentrating on the development of four skills: reading, writing, speaking and listening. To strengthen their writing, students write several essays during the course of the semester. Work for the course involves regular study of new vocabulary, reading a variety of texts and writing essays. This course can be repeated for credit up to 1.0 unit with permission of the instructor. Prerequisite: RUSS 213Y-214Y or equivalent. Offered every year.

#### Advanced Russian Language and Literature

RUSS 322 Credits: 0.5/4

This course is designed to provide advanced students the opportunity to refine and increase their ability to write, read and speak Russian. Students review grammatical structures and work on developing written and oral proficiency. Readings and class discussions center on cultural and literary material, Russian print media and occasional films. A strong emphasis is placed on a comprehensive grammar review, with special attention to typical topics of difficulty. This course can be repeated for credit up to 1.0 unit with permission of the instructor. Prerequisite: RUSS 213Y-214Y. Offered every year.

#### Russian Poetry and Poetics

RUSS 325 Credits: 0.5/4

Tolstoy and Dostoevsky may be Russian literature's best-known ambassadors to the West but, at its heart, Russian literature is a tradition of poetry, not prose. Because this poetry has fared poorly in translation, its rich heritage has remained all but off-limits to the rest of the world. This course introduces students to Russian lyric poetry by showing its historical development from the late 18th to the 20th century, encompassing both Golden and Silver Ages. We pay particularly close attention to Pushkin, whose genius is notoriously underappreciated outside Russia. We weave our way through poetic movements including Symbolism, Acmeism and Futurism but also look beyond these convenient categories in our assessment of the figures who towered above them: Blok, Akhmatova, Mandelstam, Mayakovsky, Pasternak and Tsvetaeva. Our day-to-day focus is on reading, translating, understanding and appreciating Russian poetry. All poetry readings are in Russian. Prerequisite: RUSS 213Y-214Y or equivalent.

#### Heart of a Dog: Reading Russian Classics

RUSS 335 Credits: 0.5/4

Mikhail Bulgakov's famous novella "Heart of a Dog" (Sobach'e serdtse, 1925) is an engrossing sci-fi story that transports the reader to the Soviet Union in the era of the New Economic Policy. Its brilliant 1988 TV adaptation tells Bulgakov's novella from the point of view of perestroika. Engaging with this text and film provides advanced students of Russian with the opportunity to continue developing four skills: reading, writing, speaking, and listening. Fun daily quizzes assess students' reading comprehension and listening skills. During the semester, students write their own science fiction story or an animal fairy tale and give a presentation on the history of biomedical sciences. Daily discussions connect Bulgakov's novella to social issues of our own time. The course is taught in Russian. This course can be repeated for credit up to 1.0 unit with permission of the instructor. Prerequisite: RUSS 213Y-214Y or permission of instructor. Offered every other year.

### Individual Study

RUSS 493 Credits: 0.25-0.5/2-4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS, which must be approved by the department chair before it can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. Typically, an IS earns the student 0.25 or 0.5 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.

## Courses in Spanish

Self and Society: Intensive Introductory Spanish

SPAN 111Y Credits: 0.75/6

This first half of a yearlong course is focused on the self in a broader social context for students who are beginning the study of Spanish or have had minimal exposure to the language. The course offers the equivalent of conventional beginning and intermediate language study. The first semester's work comprises an introduction to Spanish as a spoken and written language. The work includes practice in understanding and using the spoken language. Written exercises and reading materials serve to reinforce communicative skills, build vocabulary and enhance discussion of the individual and community. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in

this course are automatically added to SPAN 112Y for the spring semester. No prerequisite. Offered every year.

Self and Society: Intensive Introductory Spanish

SPAN 112Y Credits: 0.75/6

This second half of a yearlong course is a continuation of SPAN 111Y. The second semester consists of continued study of the fundamentals of Spanish, while incorporating literary and cultural materials to develop techniques of reading, cultural awareness and mastery of the spoken and written language. The work includes practice in understanding and using the spoken language. Written exercises and reading materials serve to reinforce communicative skills, build vocabulary and enhance discussion of the individual and community. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Prerequisite: SPAN 111Y or equivalent. Offered every year.

Language and Culture: Intermediate Spanish

SPAN 213Y Credits: 0.5/4

This first half of the yearlong intermediate-level language course is focused on language and culture for students who are interested in developing their ability to speak, read, write and understand Spanish. In addition to a comprehensive grammar review, the primary texts chosen for the course serve as a general introduction to Hispanic culture and literature. Other materials include short essays, newspaper articles, films, television series and songs, which together provide a point of departure for discussions on a range of issues. This course includes required practice sessions with a teaching assistant, which are scheduled at the beginning of the semester. Students enrolled in this course are automatically added to SPAN 214Y for the spring semester. Prerequisite: SPAN 111Y-112Y or equivalent. Offered every year.

Language and Culture: Intermediate Spanish

SPAN 214Y Credits: 0.5/4

This second half of the yearlong intermediate-level language course builds on the concepts and skills addressed in the first semester, with a continued focus on language and culture for students who are interested in developing their ability to speak, read, write and understand Spanish. Students are exposed to more complex Spanish grammar while also expanding their vocabulary in context, using authentic materials similar to those of the first semester (including short novels, stories, essays, newspaper articles, films, television series, and songs). Students produce more advanced analytic and creative writing assignments, and are asked to actively discuss a range of challenging topics in class with increased proficiency (compared to fall semester). Like SPAN 213Y, this course includes required practice sessions with a teaching assistant, though the days and times for these may be different from the fall semester. Prerequisite: SPAN 213Y or equivalent. Offered every year.



### Cultural Productions of the Borderlands

SPAN 280 Credits: 0.5/4

Chicana/o culture produced in the U.S. is a vast field, often underrepresented in undergraduate curricula. Even so, Chicana/os' contributions to literature, visual and public art, music, film, cultural theory and political activism are among the richest in this nation. This absence is symptomatic of a larger societal reality, namely, a history of cultural and economic oppression, which results in silencing "the other" America. In this regard, Gloria Anzaldúa, one of the most important borderland theorist in the U.S., states: "I write to record what others erase when I speak, to rewrite what others have miswritten about me, about you." In "Cultural Productions of the Borderlands," students gain deep understanding of theories and representations of borderlands within the context of their colonial legacies. Students may choose to read, write and test in either English or Spanish, and work with an array of cultural materials including, literature, visual art, film, music and Chicano/a history, as sites of opposition to sexist, racist, classist and homophobic ideologies. This is a core course within the Latino/a studies concentration. It also counts toward majors in American studies, international studies, women and gender studies, religious studies, and Spanish area studies. No prerequisite. Generally offered every two years.

### Resisting Borders: Contemporary Latino(a) Literature and Film

SPAN 281 Credits: 0.5/4

In this course we will study the experience of Latinos/as in the United States and the idea of borders as conceived by Latino writers and filmmakers who have lived between cultures, territories and value systems. We will study the Hispanic and Indigenous heritage, with special emphasis on Mexican-American, Puerto Rican and Cuban American productions, and especially those works that while produced in the United States are written in Spanish. We will pay close attention to local constructions of identity, and also focus on how these representations and constructions are connected to global processes. The course also offers students opportunities to learn through community-engaged learning. No prerequisite.

### Literature and Film: Advanced Writing in Spanish

SPAN 321 Credits: 0.5/4

This course uses literature and film to give advanced students the opportunity to strengthen their ability to write analytically and creatively in Spanish. The course also strongly emphasizes speaking and reading in Spanish. Works from various literary genres and selected Spanish-language films are among the materials on which class discussion and writing assignments are centered. To deploy this content, we use digital technology that supports the acquisition of advanced vocabulary, the development of reading comprehension and writing. A grammar review, focused mainly on typical areas of difficulty, may also be included.

Prerequisite: SPAN 213Y-214Y or equivalent. Offered every year.

### Introduction to Spanish Literature

SPAN 324 Credits: 0.5/4

This foundational course explores the trajectory of Spanish literature, starting with ballads that reflect the confluence of Christian, Jewish and Arab cultures of the Early Modern Period. It continues through the Golden Age short stories of Cervantes and the theater of Calderón de la Barca; the Romantics and their explorations of new forms of subjectivity in verse and deeply psychological prose; Realist depictions of social change in the late 19th century; and Modernist poetry and works by Federico García Lorca. It concludes with post-Civil War and post-Franco writings, including a contemporary novel about a journalist who discovers the untold history of his father while researching a story on a leader of the Fascist regime. Among the films included is a documentary about the participation of American volunteers who defied the U.S. government and joined the International Brigades to combat Franco during the Spanish Civil War. In addition to the course anthology and shorter pieces, we read original editions of select primary texts. This is an excellent course for students who have taken SPAN 321 because it serves as a bridge course for more advanced literature classes. However, it is also ideal for students who have taken more advanced courses, given that it provides an important understanding of Spanish literature (and its relationship to Latin American literature). Finally, it is a great opportunity for students with interest in theater since we stage two of the plays we read. Other aims center on building skills for analytic writing in Spanish and building the vocabulary useful for interpretation and discussion of film and literary works in Spanish. This course counts toward the literature requirement for the major. Prerequisite: SPAN 321 or equivalent. Generally offered every other year.

Introduction to Spanish American Literature

SPAN 325 Credits: 0.5/4

This is a foundational survey of Spanish American literature from its pre-Hispanic manifestations to the present. The course covers major historical periods and literary movements, including the narrative of discovery and conquest; Renaissance and Baroque poetry; and the literatures of Romanticism, modernism, the avant-gardes, the Boom and postmodernity. Fundamental concepts of literary theory and techniques of literary analysis are discussed. Historical readings, critical essays and films provide the background for textual analysis. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every other year.

Introduction to Transatlantic Studies

SPAN 330 Credits: 0.5/4

This course is an introductory literature course that focuses on the literature and culture of Spain and Spanish America from before the arrival of Columbus until the 19th century. By comparing literary and cultural discourses on both sides of the Atlantic Ocean, it seeks to elucidate the literary roots of discourses on discovery, empire, race, gender, colonialism and early nation formation. The course includes primary readings by Columbus, Las Casas, Nebrija, Cortes, Ercilla, El Inca Garcilaso de la Vega, Díaz del Castillo, Sor Juana Inés de la Cruz, Catalina de Erauso, Caviedes, Lizardi, Quevedo and Hernández. Students also discuss

numerous critical and historical readings. The course devotes several days to focus intentionally on student writing. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Introduction to Transatlantic Studies: Spain and Latin America (19th and 20th centuries)

SPAN 331 Credits: 0.5/4

Traditionally, Latin American and Iberian literatures are taught separately. However, in this course students are given the opportunity to study and analyze the similarities and rich connections between Spain and Latin America's artistic expressions (literature and visual arts) of the 19th and 20th centuries in order to better understand the overall evolution of artistic trends on both sides of the Atlantic. In this way, students not only can observe the wide network of influential collaborations and conflicts among several intellectuals and artists of the Spanish-speaking world, but also have the chance to explore many works by great authors of Spain and Latin America in a single course, such as Miguel de Unamuno, Rubén Darío, Jorge Luis Borges, Salvador Dalí, Federico García Lorca, Luis Buñuel, Pablo Neruda and Octavio Paz. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Literature and Popular Culture in Spanish America

SPAN 335 Credits: 0.5/4

One of the features of the most exciting and innovative Spanish American literature is that it seeks to speak directly through and with popular culture. This course focuses precisely on this relationship. Topics that may be covered include graphic novels and comics, different musical genres (son, tango, Nueva Canción, salsa) the visual arts, television and film. Select media are a significant part of class materials. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Literature and Popular Culture in Spain

SPAN 337 Credits: 0.5/4

This is an introductory-level literature and culture course that explores the relationship between artistic expression and popular culture in Spain from the period of the "Transition" (between the Franco dictatorship and democracy) up to the present. Bringing into focus an array of cultural artifacts from literature, film, music and the visual arts, the course looks at complexly rendered depictions of the cultural "other" often marginalized due to ethnicity, gender, class, profession, ideology or language. Among the "others" to be considered are gypsies, flamenco performers, immigrants, working-class women, homosexuals, lawmakers, lawbreakers and residents of the political and linguistic periphery. Among the cultural artifacts to be considered are films by Jaime Chávarri, Montxo Armendáriz, Carlos Saura and Julio Médem; musical compositions by Camarón de la Isla, "Ketama," "Radio Tarifa" and "Martirio"; and works of fiction by Ignacio Martínez de Pisón, Antonio Lozano and Lorenzo Silva. Our discussions and paper assignments for the course draw on ideas from the field of cultural studies. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### Spanish Exiles in Latin America

SPAN 339 Credits: 0.5/4

This course focuses on the work of several Spanish writers, film directors and painters who fled Spain because of the Spanish Civil War (1936–1939) and immigrated to different countries in Latin America. We analyze their works before exile, during the first years living in exile, and later works (published either in exile or back in Spain). In this way, students have the opportunity to study how the experience of exile — living in Latin America and being in constant contact with Latin American culture and intellectuals—affected their creations. By following this methodology, the course gives students a profound understanding of the phenomenon of exile and how this particular group of Spanish artists set themselves apart from those who stayed in Spain or went to other countries around the globe. In addition, this course offers a digital humanities optional component, which gives students the opportunity to learn how to use mapping software.

Prerequisite: SPAN 321 or equivalent.

### Latin American Cinema

SPAN 340 Credits: 0.5/4

This course studies a significant, provocative selection of films from Latin America. This cultural production, despite its lack of international visibility until recently, has a long and complex history that merits consideration. Students have the opportunity to see the present-day region and the forces that have shaped it through images generated from within its cultures. They are exposed to an art that is revolutionary because of its form and the ways in which it challenges the cinematic methods and styles of creation that characterize Hollywood's cultural industry. It uses as a theoretical basis a range of cultural, gender, ethnic, queer and postcolonial perspectives as they apply to cinema. We consider films directed by "El Indio" Fernandez, Buñuel, Birri, Gutiérrez Alea, Rocha, Sanjinés, Ledouc, Lombardi, Subiela, Gaviria, Bemberg, Salles and Cuarón, among others. This course is recommended for majors in Spanish or international studies. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### Don Quijote

SPAN 343 Credits: 0.5/4

This course offers a close reading of the "Quijote" with particular emphasis on Cervantes' contribution to the novel form, the comic hero and the anti-hero, the interplay of fiction and history, and the confusion of appearance and reality. The novel is studied in its social and historical context. Prerequisite: one unit of Spanish or Spanish American literature. Generally offered every three years.

### Contemporary Spanish American Short Stories

SPAN 344 Credits: 0.5/4

This course presents an overview of the Spanish American short story from 1940 to the present. It examines the antecedents of the new Spanish American narrative, the so-called "Spanish American Boom," and a narrative of the periphery. The national literature of the "boom" is read with attention to subgenres such as the fantastic, magic realism and the marvelous real. It shows how these subgenres are transformed and eventually challenged by an ethnic, feminine and postmodern narrative, which instead of focusing on the representation of the nation explores other social subjects and forms of cultures. Among the authors included are Jorge Luis Borges, Juan Rulfo, Julio Cortázar, Carlos Fuentes, Gabriel García Márquez, Luisa Valenzuela, Isabel Allende, Ana Lydia Vega, Diamela Eltit, Ricardo Piglia and Elena Poniatowska. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Sex, Science and the Realist Novel in Spain

SPAN 347 Credits: 0.5/4

Literature and science have enjoyed a fluid relationship for centuries, but in the particular case of the 19th century, the novel became a laboratory for understanding both the individual and society. In Spain, writers sought to capture and critique "reality" with new knowledge about the laws governing behavior and, in the process, came to reveal unanticipated truths about the nature of scientific discovery. In particular, sex was on the mind. In this course, we attempt to understand how and why. Across Europe, groundbreaking, often disquieting schools of thought fueled the popular imagination, from evolutionism to criminology, experimental medicine and psychoanalysis. Together, in Spanish translation, these writings and related essays on sex frame our discussions of novels from several of the greatest Spanish realists, including Benito Pérez Galdós, Emilia Pardo Bazán, Jacinto Octavio Picón and Leopoldo Alas (Clarín). Their representations both disturb and entertain, feeling more like fun-house mirrors than objective reflections of reality, thus we no doubt question the science of such reflections. Our last author is Miguel de Unamuno, as we look at how this wayward realist and his later novel "Niebla" (1914) managed to turn the entire enterprise on its head. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Guerrillas, Drugs, Imagination: Violence and Culture in Contemporary Colombia

SPAN 348 Credits: 0.5/4

Leech has acknowledged that to perceive Colombia "simply as an exporter of cocaine or a perpetrator of terrorism is to completely misunderstand it." Hence, this course first addresses the violence that has plagued the Latin American country since 1948. After establishing this historical perspective, we focus on relevant cultural productions that represent and challenge contemporary Colombian social reality. The course studies narrative, essay, poetry, theater and cinema produced throughout the last 50 years in this intriguing country, which has been defined as "the scent of an overripe guava." Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### The Literature of National Experience in Argentina

SPAN 353 Credits: 0.5/4

This course examines the history, culture and literature of Argentina since the war of independence. Our study proceeds thematically and chronologically, focusing primarily on works that deal with the theme of nation-building. We examine an array of issues: early nation-building, the theme of civilization against barbarism, the loss of the frontier and of innocence, the region's export-oriented agricultural economy, urbanization and industrialization, and dictatorships and revolutions as they are portrayed in a variety of representative works of literature. The course focuses on how particular Argentine communities experienced and responded to these processes. The course includes many of the most celebrated and influential works of Argentine literature. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

Spanish American Poetry Since 1880

SPAN 354 Credits: 0.5/4

This course is designed to introduce students to the literary trends and the poetics that underlie 20th-century Spanish American poetry, including those labeled "modernism," "avant-garde," "social poetry," "anti-poetry" and "conversationalism." Through close readings of representative works, the course examines the representation of nation, class, gender, ethnicity and sexuality by the practice of these poetics. Some of the authors included are: Martí, Darío, Mistral, Vallejo, Storni, Girondo, Huidobro, Borges, Guillén, Neruda, Lezama Lima, Burgos, Paz, Parra, Cardenal, Castellanos, Benedetti, Varela, Gelman and Pacheco. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

The Literature of National Experience in Mexico

SPAN 355 Credits: 0.5/4

Using literature, art and history as the primary sources of exploration, this course examines aesthetic constructions of Mexico from the movement of independence led by Father Miguel Hidalgo y Costilla in 1810 to the present. Through close analysis of the most representative and influential works of Mexican literature and art, the course explores thematically and chronologically an array of issues, including early nation-building, the Mexican Revolution, caudillismo, political repression, machismo, malinchismo and diverse conceptualizations of national identity. The course focuses on how prominent writers such as Octavio Paz, Carlos Fuentes, Mariano Azuela, Rodolfo Usigli, Elena Poniatowska, Elena Garro and Sabina Berman, as well as the "muralistas" Rivera, Siqueiros and Orozco, have responded to these issues, contributing to the historic myths of the Mexican nation. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

Spanish Medieval Literature

SPAN 357 Credits: 0.5/4

How did the premodern mind perceive the world? What role did literary texts play in shaping that world? This course addresses three foundational works of Spanish medieval literature in order to understand what they are saying, how they are engaging their communities, and what we can

learn as modern readers about the premodern viewpoint. This course may include texts such as the curious Spanish national epic "Poema de mio Cid"; the hilarious and enigmatic "Libro de buen amor"; the dramatic European best-seller "La Celestina"; or exemplary tales that came to Iberia from as far as Persia and India in "El conde Lucanor" or "Calila e Dimna." We examine these works to detangle them from modern notions of literary nationalism and seek to understand medieval Spanish perspectives on their place in the broader world. As a class, we do what the medieval mind did best: perceive all knowledge as inherently interconnected across academic fields and continents, time periods and modes of expression. Students engage in close reading, seminar discussion, written assignments, artistic presentations and a scholarly presentation in the course colloquium. Prerequisite: SPAN 321.

#### Literature and Film from the Cuban Revolution

SPAN 359 Credits: 0.5/4

As Burns and Charlip remark, "Perhaps no other event in Latin American history has had the impact of the Cuban Revolution of 1959. It became the model for revolutionary changes throughout Latin America and beyond. It also became a model for U.S. Cold War policy." Naturally, this social process has generated an array of cultural productions during the last five decades, in favor and against, on the island and in the U.S. and other countries, in Spanish and English. This class examines representative works of such cultural production, exploring the representations of different kinds of social subordination in poems, short stories, essays and films. It considers works by well-known poets such as Guillén, García Marruz and Padilla; short story writers such as Piñera, Jorge Cardozo and Benítez Rojo; essayists such as Fernández Retamar, Pérez Firmat, and Campuzano; and filmmakers such as Gutiérrez Alea, Solás and Pérez, among others. The class includes extensive reading on social context and a theoretical perspective informed by postcolonial studies. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### The Power of Words: Testimonios and Documentary Literature in Spanish America

SPAN 360 Credits: 0.5/4

What is the role of literature in representing reality? Writers and intellectuals in Spanish America have consistently addressed this question over many decades. The genre can be said to have begun with the accounts of Spaniards arriving in Spanish America, but it was during the 1960s and 70s when writers used these accounts extensively to address distressing political realities. The social and political turmoil of recent decades, including political violence, human rights violations and the implementation of equally violent neoliberal policies in the region in the 1990s, have confronted writers with new levels of social engagement in Spanish American societies. In this course, we study different responses to the question of how testimonios and documentary fiction have addressed social issues in Spanish America. In addition, we review documentary films that enhance our discussion of the genre. We consider examples of testimonials and documentary fiction from Cuba, Bolivia, Mexico, Chile and Argentina. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### Spanish Literature of the Golden Age

SPAN 361 Credits: 0.5/4

This course invites students to explore some of the great works of literature produced in Spain during the 16th and 17th centuries. We read poems by Fray Luis de León, Garcilaso de la Vega, Francisco de Quevedo, Sor Juana Inés de la Cruz, Lope de Vega and Luis de Góngora; religious prose by Santa Teresa de Jesús; plays by Lope de Vega and Tirso de Molina; and short novels by Miguel de Cervantes and María de Zayas. Textual analysis is stressed, but we also consider the social, economic and political realities that helped to shape literary and artistic production during this period. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### Spanish Romanticism

SPAN 363 Credits: 0.5/4

From the historical shadows of birthright, religious oppression and absolutism emerge the makings of Promethean individualism in Spain at the dawn of the 19th century, with fire stolen through profanations, infidelities, perversions of desire, erotic sentiment, secret fellowships, unbound interiority and political censure. Indeed, in its various manifestations, transgression as a creative force drives new configurations of the self in opposition to established literary norms and cultural conservatism at this watershed moment in the nation's history. Structured around distinct, often mixed genres of the period (theater, poetry, prose), our discussions address how to define Romanticism; what role specific writers of the period have had in shaping literary history in Spain and beyond; why cultural production — namely literature — and nation-building occur in tandem; and where gender factors into the equation. Primary readings span the legendary figure of Don Juan to the first novel written in Spanish that was both anti-slavery and feminist, while secondary selections expose students to a broad range of literary criticism and authors from other national traditions, in Spanish translation, who were influential in Spain at the time. Prerequisite: SPAN 321 or above.

### The Legacy of Islam in Spanish Literature since the Enlightenment

SPAN 365 Credits: 0.5/4

This course explores the representation of cultural exchange in Spanish literature from a perspective framed by the legacy of Islam in narratives of exile, travel, immigration, conflict, nationalism and spiritual awakening. Though attention is given to important contextual issues and historical shifts across periods, much of the focus is on the relationship between Spain and Morocco from the 18th century to the present. The Strait of Gibraltar figures in our discussions as a symbolic point of crossing for the coexistence and challenges of neighboring cultures. In addition to several films and critical studies, the primary readings might include: contemporary fiction from Juan Goytisolo, an iconic expatriate living in Marrakech, and Najat El-Hachmi, whose award-winning novel in Spanish translation "El ultimo patriarca" (2008), provides a singular account of the trials of assimilation for a young Moroccan girl. Other possibilities depictions of the regional wars and colonial tensions, like Ramon J. Senders' "Iman" (1930),



from the early 20th century; the modernist Maghreb aesthetic of fin de siglo writers from Andalusia; the journal of Domingo Badía (Ali Bey), whose undercover pilgrimage to Mecca from 1804 to 1807 disguised as a Muslim gives an unprecedented view of North Africa and the sacred site; and the humanistic pluralism of the "Cartas marruecas" (1789) by Jose Cadalso. From these selections our discussions address issues of religious difference, geography and identity. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Modernism(s) in Spain: Literature, Cinema and Visual Arts

SPAN 367 Credits: 0.5/4

Modernism has its own expressions and trajectory in the Spanish tradition that separates it from the rest of the European modernist movements. Madrid (between 1905-1935) was the epicenter of multiple modernist trends; therefore, while this course will focus primarily on Spanish artists, it will also include three Latin American writers who visited Madrid during this time period and greatly influenced the course of Spanish Modernism: Rubén Darío, Vicente Huidobro, and Pablo Neruda. In addition to studying well known authors, filmmakers and painters such as Miguel de Unamuno, Luis Buñuel, and the members of the Generation of 27, we will analyze the works of various women artists that have been excluded from the 20th century canon. Not only will this ensure a more complete representation of the multitude of voices and perspectives being expressed at that time, but it will also honor the subversive and revolutionary spirit of the modernist movements themselves by challenging the establishment and the status quo. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Queering Spanish American Literature and Film

SPAN 369 Credits: 0.5/4

This course studies the representation of sexualities that confront social norms in contemporary Spanish American literature and cinema. It presents a provocative, captivating selection of poems, novels, short stories, essays, "crónicas" and films from the region often excluded from canonical accounts. The class also develops a theoretical perspective based on queer studies and its practical application to textual and cinematic analysis. This course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Origins of Spanish Language and Literature

SPAN 370 Credits: 0.5/4

Where did that word come from, and what does it really mean? This is a common question that we ask ourselves or our teachers at some point in our Spanish education. The first part of this course addresses this question and many others as it discusses the development of the Spanish language from Latin to Old Castilian to modern Spanish. The second part provides students an opportunity to apply their knowledge of the development of Spanish to the earliest manifestations of Castilian literature. Through a variety of activities, they also gain an understanding of some of the difficulties faced by scholars and students alike when interpreting

these works. Students read parts of the following texts in the original Old Spanish: a selection of romances, "El poema del mío; Cid," "Los Milagros de Nuestra Señora;," "El Libro de Buen Amor," "El Conde Lucanor," a selection of poesía; cancioneril and "La Celestina." Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Gender, Identity and Power in Women's Literature

SPAN 371 Credits: 0.5/4

The artistic discourse of Latin American women has been largely omitted in academic studies, yet the contributions of women's works have been instrumental in shaping and changing our worldviews. In this course, we examine Latin American women's use of the dimension of gender to produce a critique of their culture and oppressive structures of power. Art, film and literature are the primary sources of exploration. Recurring themes such as self-knowledge, affirmation of female eroticism and struggles for social and gender equality are examined within the framework of the historical and sociopolitical realities of Latin American societies. Contemporary feminist theories serve to interpret writing and creative strategies used by these women to produce an experimental language that embodies new human relationships. Among the filmmakers, painters and writers included are María Luisa Bemberg, María Novara, Frida Kahlo, Remedios Varo, Tilsa Tsuchiya, Julia de Burgos, Claribel Alegría, Luisa Valenzuela, Gioconda Belli, Cristina Peri Rossi, Pia Barros, Elizabeth Subercaseaux and Diamela Eltit. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Futurism, Magical Realism and Neo-baroque

SPAN 372 Credits: 0.5/4

This course focuses on three central moments of literary transatlantic connections between Spain and Latin America during the 20th century. First, we examine the development of Futurism in Spain and Latin America in order to see how this avant-garde movement (whose origins can be traced to Cataluña in 1904) facilitated a rich dialogue between Spanish and Latin American authors. Second, we explore the well-known Latin American literary trend of the Boom and the important role that publishing houses in Barcelona played in its development. Specifically, we analyze how several Latin American works catalogued as Magical Realism impacted contemporary literature in Spain. Finally, we explore the Neo-baroque literary movement, in which authors from both sides of the Atlantic were inspired by the Spanish Golden Age and wrote transcendental works of poetry and prose. Prerequisite: SPAN 321 or equivalent.

#### Spanish American Essay and the Quest for Decolonization

SPAN 375 Credits: 0.5/4

This course examines the modern and contemporary Spanish American essay in its defiance of colonialism and neocolonialism. It considers, among others, texts by Bolívar, Bello, Sarmiento, Gómez de Avellaneda, Martí, Rodó, Henríquez Ureña, Mariátegui, Reyes, Ortiz, Paz, Castellanos, Fernández Retamar and García Márquez. These works are placed in their social and cultural context by concise and interpretative readings on Latin American history. A

theoretical perspective informed by postcolonial studies is used extensively. However, a critique of this perspective as a metropolitan representation that does not accurately mirror the periphery's social reality is also incorporated. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Family and Nation in Modern Spanish Film

SPAN 376 Credits: 0.5/4

In 1941, Spaniards saw the debut of a film, "Raza," based on a novel published pseudonymously by the country's recently installed pro-fascist dictator, Francisco Franco. The film, adapted from the novel by the director Sáenz de Heredia, depicts several generations of a conflict-filled Galician family — one strikingly similar to the dictator's own — as they contend with successive Spanish political and social upheavals: the Spanish-American War, the Second Republic and the Civil War. The film, a mouthpiece of Franco's own sociopolitical policy, posits a family unit based on values of traditional Catholic piety, the sanctity of motherhood and allegiance to the regime. Beginning with "Raza," this course considers the images of family and of the nation (conjoined or counterpoised, explicitly or implicitly) in selected works of important Spanish filmmakers through the early 21st century. Directors include Juan Antonio Bardem, José Luis García Berlanga, Luis Buñuel, Carlos Saura, Basilio Martín Patino, Jorge Grau, Chus Gutiérrez, Pedro Almodóvar, Iciar Bolláin and Alejandro Amenábar. Students view the films together (one evening per week, outside of class). Class discussion centers on film analysis enabled by a critical text and supplemented by historical and cultural readings. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

#### Travel Narratives and Cultural Encounters in Latin America

SPAN 383 Credits: 0.5/0

Travel has recently emerged as a key theme within the humanities and social sciences. The academic disciplines of literature, history, geography and anthropology have together produced an interdisciplinary criticism that allows for a more comprehensive understanding of travel as an intercultural phenomenon. This class explores how travel and related forms of displacement are represented in the literature and culture of Latin America. We review key moments of the global history of travel that have affected local identities in Latin American countries: colonial encounters and imperial expansions (1500–1720), the period of exploration and scientific travels outside Europe (1720–1914), modernism and travel (1880–1940), and more contemporary experiences of migration and displacement (1940–2000). Since travel accounts can be located in an intricate network of social and cultural tensions, the approach of this class is interdisciplinary. We draw our discussions from a wide array of texts (travel journals; fiction; accounts by missionaries, slaves and immigrants; scientific treatises; poetry; intellectual essays). We engage in discussion about key topics related to experiences of travel and other forms of displacement in Latin America: travel writing and gender, travel writing and ethnography, cosmopolitanism, diaspora, tourism, migration and exile. We will study the impact

of foreign travelers on Latin American ideas and perceptions of national culture, and how the fascination with international travel similarly affected local traditions. Prerequisite: SPAN 321 or equivalent. Generally offered every two years.

#### Cities of Lights and Shadows: Urban Experiences in Latin America

SPAN 385 Credits: 0.5/0

This course is a study of how cities are represented in different Latin American cultural manifestations. We study primarily literary texts, but since the study of cities requires an interdisciplinary approach, our discussions draw on readings about architecture, urbanism, film, visual arts, popular culture and music. This class seeks to challenge the idea that Latin America is a rural paradise, given that, as authors such as Luis Restrepo state, 70 percent of the population of Latin America lives in cities. Massive immigration from Latin America to the U.S. and Europe challenges historical divisions of city/country, modernity/primitivism and development/underdevelopment. We focus on four representations of urban space in Latin America: the impressionist and futuristic city of the 1920s and 1930s; migration and urban space during the 1950s and 1960s; in more contemporary representations, the "massive" city as depicted in urban chronicles and testimonials; and the postnational metropolis. We review how cities have come to represent social, political and economic utopias and failed social encounters among their inhabitants. Prerequisite: SPAN 321 or equivalent. Generally offered every two years.

#### The Latin American Gothic

SPAN 387 Credits: 0.5/4

This course examines the Latin American Gothic as a hybrid genre influenced by horror genres from Europe, the United States, Africa and Asia. Born out of the Romantic revolt against the Enlightenment, the Gothic novel articulated the hidden fears and desires of Victorian culture. In Latin America, writers and artists reworked the genre by including important literary traditions from the region. From the horror tales of Modernista writers to the Gothic stories conceived in the midst of political or social violence in Central America and the Southern Cone, writers and artists used the genre to explore the conflicting realities of Latin America. Established as a genre during the late 19th century, the Latin American Gothic explores fears and desires of modernity and postmodernity, the anxiety of social contact, gender tensions and redefinition of gendered identity, and finally the dark side of globalization. Many works written during the most violent periods of Latin American history employed the Gothic as a way of processing the scars of social trauma. This course includes a variety of genres: short stories, novels, film and art, and covers different moments in Latin American history from the 19th to the 21st century. In addition, we establish a transnational dialogue with some works from Spain. Prerequisite: SPAN 321.

#### Literary Translation

SPAN 388 Credits: 0.5/4

This course focuses on both the theoretical and practical aspects of literary translation, with a particular emphasis on Latin America. By reading numerous essays on translation, it provides the opportunity to think critically about and discuss the cultural practice and to question the imperialist, ethnocentric and gendered notions that have historically driven it. This theoretical approach is then used as a framework to compare and review published translations as well as to inform student practice of the art of literary translation. In addition to weekly writing assignments and the sharing and critiquing of peer work, students complete an extensive literary translation. Prerequisite: SPAN 321 or equivalent and permission of instructor. Generally offered every two years.

#### Creative Writing in Spanish

SPAN 395 Credits: 0.5/4

This course has the goal of cultivating a theory and practice of creative writing in Spanish. Its foundation is contemporary Spanish American writing in Spanish, specifically essays, short stories and poetry. The class includes discussion of texts on the art of writing as well as of works that could be considered models for writing. To offer students the possibility of developing their craft, part of the course is taught using a workshop format. In addition to writing assignments and the sharing and critiquing of peer work, students complete an extensive creative writing project. This is not a composition course and requires a mature approach to offering and receiving criticism as well as an advanced proficiency in the language. Permission of instructor required. No prerequisite. Generally offered every two years.

#### Individual Study

SPAN 493 Credits: 0.25-0.5/2-4

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and, in consultation with him or her, write a one-page proposal for the IS, which must be approved by the department chair before it can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. Typically, an IS earns the student 0.25 or 0.5 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study by the semester before, so that there is time to devise the proposal and seek departmental approval.