

# Modern Languages and Literatures

## *Humanities Division*

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 which provide a window to those cultures, and to invite reflection on the literary traditions and societies represented by the seven disciplines taught in the department. MLL offers a range of language, literature, and culture courses in French, German, and Spanish for majors and non-majors, as well as language and culture courses, with occasional offerings in literature or cinema, in Chinese, Italian, Japanese, and Russian. There are years when the department may also offer courses in other languages, such as Arabic. Literature and cinema courses are taught in the original languages, with the exception of some courses taught in translation, which allow students with limited or no knowledge of the target language to explore the richness of its literary and cultural heritage.

## FACULTY

**Natalia Olshanskaya**, Chair, Associate Professor of Russian

**Jianhua Bai**, Professor of Chinese

**Jean Blacker**, Professor of French

**Mary Jane Cowles**, Professor of French

**Simone Dubrovic**, Assistant Professor of Italian

**Paul Gebhardt**, Assistant Professor of German

**Mortimer M. Guiney**, Professor of French (on leave)

**Katherine M. Hedeem**, Assistant Professor of Spanish

**Travis Landry**, Assistant Professor of Spanish

**Nicolas Médevielle**, Visiting Assistant Professor of French

**Linda Metzler**, Professor of Spanish

**Sadika Ramahi**, Visiting Instructor of Arabic

**Patricia L. Richards**, Associate Professor of Italian

**Leo Riegert**, Assistant Professor of German

**Victor Rodríguez-Núñez**, Associate Professor of Spanish (on leave)

**Clara Román-Odio**, Professor of Spanish

**Marta Sierra**, Assistant Professor of Spanish

**Susmita Sundaram**, Visiting Assistant Professor of Russian

**Hideo Tomita**, Professor of Japanese

**Jie Zhang**, Assistant Professor of Chinese

## EMERITUS FACULTY

**Robert H. Goodhand**, Professor Emeritus of French

**Edmund P. Hecht**, Professor Emeritus of German

**Evelyn Moore**, Associate Professor Emerita of German

**Charles A. Piano**, Professor Emeritus of Spanish

## THE CURRICULUM

Students who major in French, German, or Spanish focus their studies by choosing from among three types of majors: (1) literature; (2) modern languages (incorporating the study of two foreign languages—a primary and a secondary one); and (3) area studies. These three majors are described in greater detail below.

The specific course of study which comprises each of these major programs is devised by the student in consultation with an MLL faculty advisor, chosen by the student at the time he or she declares the major. All students majoring in the department must, as part of their Senior Exercise, take a language-competency examination, given at the beginning of their senior year. Modern language majors must take an examination in each of their two languages. In addition, all students majoring in the department must submit a written project.

A minor is available in Chinese, Italian, Japanese, and Russian. Study toward the minor must begin by the sophomore year. Because of limited staffing, study abroad may be necessary in order to complete a minor. See below for further information about the minor.

## PLACEMENT EXAMINATIONS

During the Orientation Program, placement tests in French, German, and Spanish as well as other languages will be given to incoming students. The list of departmental recommendations regarding placement will be made available to faculty advisors as soon as the tests have been processed.

Students who have studied more than one modern language in secondary school and is 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. Arrangements can be made with individual instructors to determine placement for the other language(s).

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 language requirement. Kenyon faculty advisors will have a list noting any Advanced Placement credit and will recommend appropriate courses.

## NEW STUDENTS

Depending on your interests, your language background, and the results of your placement test, many departmental offerings listed in this catalog are open to you and are 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 placement in an advanced language course (e.g., a course numbered 321) or in an introductory literature course.

## BEGINNING AND MIDDLE LEVELS: LANGUAGE SKILLS

Courses numbered 111-112 are beginning language classes. 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 introductory language courses, listed as 111-112, are taught through the Kenyon Intensive Language Model (KILM), an intensive approach that allows students to gain in one year the linguistic competence and cultural literacy normally acquired after one and a half to two years of non-intensive study. KILM classroom activities aim at dispelling inhibitions and encouraging communication. For each meeting with the professor (typically four times per week), there is a session with a Kenyon undergraduate apprentice teacher (AT), working with a group of approximately six to eight students. Apprentice-teacher classes usually meet in the late afternoon or early evening and are arranged during the first days of class each semester.

Courses numbered 213-214 are middle-level or intermediate classes. These courses continue to develop the basic skills introduced in the beginning-level classes, usually with increasing emphasis on cultural materials, vocabulary, and reading skills. The classes usually meet three days per week, with one or two additional hours per week with the apprentice teacher.

## MIDDLE LEVEL: LANGUAGE AND CULTURE

The following courses serve as an introduction to language, culture, and literature and also continue 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 in the language.

CHNS 321, 322 Advanced Chinese Language  
 FREN 321,322 Advanced Composition and Conversation  
 FREN 323,324 Approaches to French Literature I and II  
 GERM 321 Advanced Conversation and Composition  
 GERM 325 Survey of German Literature and Culture  
 ITAL 321, 322 Advanced Italian  
 RUSS 321, 322 Advanced Russian  
 SPAN 321Y-322Y Advanced Grammar, Conversation, and  
 Composition (year)  
 SPAN 391 Structure of Spanish

## ADVANCED LEVEL: LITERATURE AND CULTURE

Courses numbered 325-399 are advanced-level literature, language, and/or civilization courses. See the course listings for full descriptions.

## REQUIREMENTS FOR THE MAJOR

Three types of majors are available to students. Students who have received an Advanced Placement score of 4 or 5 in language may apply .5 unit of credit toward a major in modern languages or area studies. Students who have received an Advanced Placement score of 4 or 5 in literature may apply .5 unit of credit to all majors.

### I. Literature major

The primary concerns of this major program are the cultivation of the skills of literary analysis and the appreciation of works of literature in their cultural and historical contexts.

**Course requirements: 4 units (minimum).** The department offers three distinct literature majors: French literature, German literature, and Spanish literature. Literature majors take a minimum of 4 units of work in literature courses in the chosen discipline. They must also take courses covering a certain range of time periods, according to their chosen discipline: in French, a minimum of one pre-1800 and one post-1800 literature course; in German and Spanish, a minimum of one pre-1900 and one post-1900 literature course. MLL 331, a foundational course in linguistics, is recommended but not required. Though it is recommended for all majors, MLL 331 cannot be used as part of the required number of units in literature. Literature majors must take at least one semester of Introduction to Literature (323, 324, 325, 338) or the equivalent course taken off-campus (with prior approval by the department), preferably when they begin their work toward the major. Introduction to Literature courses do not count towards fulfillment of the time-period requirement.

In addition, an advanced-level language and/or civilization class (300-399) and a course on the theory of literary criticism are strongly recommended.

### II. Modern languages major

The aim of this major program is twofold: to enable students to develop proficiency in the four language skills (reading, listening, speaking, and writing) in at least two modern languages other than English, and to develop the cultural literacy that is an integral part of language study.

**Course requirements: 5 units (minimum).** At least 5 units of language or culture/literature courses drawn from two disciplines within MLL are required. A variety of combinations is possible: French, German, Russian, or Spanish may be elected as the first language in the major program and Chinese, French, German, Italian, Japanese, Russian, or Spanish chosen as the student's second language. Under exceptional circumstances, a student may choose Chinese, Italian, or Japanese as her or his primary language if she or he studies abroad for the junior year, taking as many courses in the target language as possible, and achieves the appropriate level of proficiency. However, the student must first obtain approval from the appropriate faculty member, and then inform the department chair and the departmental senior-majors liaison of such a change, in writing, by

the end of the second week of classes of her or his senior year. A course at the introductory level (111-112) in the student's first language does not count toward the modern languages major; the 111-112 level course in the student's second language does count toward the major requirements. In the first language, students must take at least 2 units above the 213-214 level. In the second language, the required number of units depends on the student's level at the time he or she begins study of that language at Kenyon. Students who begin their second language at Kenyon by taking 111-112 must have at least .5 units above the 213-214 level. Students who place out of 111-112 and start with 213-214 also must take .5 units above the 213-214 level. Students who place out of 213-214, however, must take at least 1.5 units above the 213-214 level. In ALL of these cases, at least .5 units in the second language must be taken at Kenyon. MLL 331, a foundational course in linguistics, is highly recommended. This course counts as .5 of the 5 units required for completion of the modern languages major.

It is recommended that the student take 1 unit in areas related to the study of foreign languages and cultures. In the study of the phenomenon of language, students may elect courses focusing on language as offered by the departments of anthropology, classics, English, philosophy, and psychology. In the area of classical languages, students may elect language courses in ancient Greek or Latin. In the area of culture, students may choose among appropriate offerings within fine arts, humanities, and social sciences.

### III. Area studies major

This major program is designed for students of French, German, and Spanish who seek to apply advanced language skills to interdisciplinary study, combining work in language, culture, and literature taught in the department of MLL (or courses taken off-campus with MLL approval) with studies in one other (secondary) field including, but not limited to, anthropology, art, classical studies, drama, economics, film studies, history, music, philosophy, religion, and women's and gender studies. As part of the declaration of the major, the student will submit to the MLL department chair a 500-word written statement—prepared at least two weeks in advance of the declaration in consultation with the major advisor—articulating the plan of study. This plan, which will specify the student's areas of interest both within and outside of MLL, may focus on: a geographical area; a time period; a genre represented in the MLL curriculum (novels, essays, poems, plays, short stories, testimonials, films, and works of visual art); and a discipline or theme to be concentrated on outside of MLL. This statement of the plan of study should demonstrate an understanding of the methodologies pertinent to the secondary field; it will be used as a guide throughout the student's career, and may be revised when the student reaches the senior year, depending on the evolution of his or her studies. Students of Chinese, Italian, Japanese, or Russian may petition the department to pursue an area studies major; however it is extraordinarily rare for a student to

complete this option without off-campus study. In recent years, Senior Exercise theses in area studies have included:

- delivery of resources and economic development in west equatorial Africa (French)
- stylistic and thematic intersections between Cubist art and poetry in early twentieth-century France (French)
- the history of the Berlin Wall and its significance for both East and West Berliners (German)
- involvement of the German chemical industry with National Socialism and its effects on post-war Germany (German)
- male homosexuality and changing ideas of the family through Mexican film (Spanish)
- avant-garde art of 1947-56 in the context of cultural politics of the Franco regime (Spanish)

The area studies major will take ten courses (5 units): six courses (3 units) in the language department and four (2 units) in the secondary field, to be broken down as follows:

1. In the target language, a minimum of 6 courses (3 units) above the 213-214 level, including at least three courses (1.5 units) in literature. These courses should be taken as early in the student's four years as possible to prepare the way for advanced study in the language and in the secondary field. Thus, a first-year student considering this major should consult with a faculty member in MLL as soon as possible to plan a course of study, even before declaration of the major. MLL 331, a foundational course in linguistics, is recommended but not required. Though it is recommended for all majors, MLL 331 cannot be used as part of the required number of units in area studies.

2. In the secondary field, a minimum of four courses (2 units). An updated list of suitable courses at Kenyon will be provided by each of the three major disciplines in the department. Courses offered outside Kenyon will be approved on a case-by-case basis. In order for courses in the secondary field to be approved:

a. The student must submit for the advisor's signature course validation sheets specifying use of a reasonable number of foreign-language sources. The student will confer with the advisor to determine what may constitute, in any given case, a reasonable number of sources.

b. The student must submit to the advisor copies of papers written for courses outside of the department. These papers, attached to the course validation sheet and filed in the advisor's office, will serve as documentation of the student's completion of requirements outside of the department.

### SENIOR EXERCISE

All departmental majors are required, as part of the Senior Exercise, to pass a language-proficiency exam in the language(s) of their major. These exams are normally administered early in the fall of the senior year. The second-language exam for modern languages majors is administered on the same day as the exam for minors. In addition, each of the three majors offered by the depart-

ment requires a written project, the first draft of which is usually due in the second week of the spring semester. An oral exchange in the language of the major, based on the content of the written project, takes place within three weeks of the submission of the final draft. (See the senior majors liaison for a detailed description of the expectations and requirements for the Senior Exercises.)

### Modern languages major

The written portion of the exercise is a research paper of at least fifteen (double-spaced) pages. It must be written in the first foreign language. The advisor(s) and student will agree on a topic for an oral exam to be held in the second foreign language.

### Area studies majors

The written portion of the exercise consists of a research paper of twenty to thirty (double-spaced) pages. The paper may be written in English. While students are encouraged to write in the major language, no special credit is given to those who do. It is expected that papers written in the foreign language will demonstrate a reasonable degree of accuracy and fluency.

### Literature major

The written portion of the exercise consists of a research paper of twenty (double-spaced) pages. As with the areas studies major, the paper may be written in English. While students are encouraged to write in the major language, no special credit is given to those who do. It is expected that papers written in the foreign language will demonstrate a reasonable degree of accuracy and fluency.

### HONORS

Especially well-qualified majors may be approved to read for honors and will be required to enroll in MLL 498 (Senior Honors), generally during the spring semester, for .5 unit of credit. 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 his or her advisor, should be submitted to the advisor by the end of the second week of the spring semester.

### REQUIREMENTS FOR THE MINOR

The department provides students with the opportunity to declare a minor in Chinese, Italian, Japanese, or Russian. Because entering students who might want to declare a minor may or may not have had previous experience in the language, we offer two different minor tracks within the department.

### Plan A:

For students who have had little or no previous instruction in a language, the minor will consist of a minimum of 3 units beginning with the 111-112 level. It will include at least one semester of coursework above the 213-214 level, that is, beyond the second-year level of proficiency. Please note that this means a student who chooses to pursue a

minor will have to begin his or her study of the language at Kenyon before the junior year.

#### Plan B:

For students who have had extensive experience in the language and place out of 111-112 or 213-214 (normally by virtue of an Advanced Placement test score or a Kenyon placement test), the minor will consist of a minimum of 2.5 units above either the 111-112 or the 213-214 level. It will include at least 1.5 units above the 213-214 level for students who place out of 111-112 and 2.5 units above the 213-214 level for those who place out of 213-214.

Because of limited course offerings, students who qualify under Plan B will be expected to fulfill all but one course requirement above the 213-214 level through study abroad, transfer credit, individual study, or a combination thereof. It should be noted, however, that individual study depends on the availability of the faculty member, which cannot be guaranteed.

#### Additional requirements

In order to declare a minor in a language, students must obtain approval for the minor from the chair of MLL and from the faculty advisor by the end of the second full week of the first semester of their senior year, at the latest.

Students must pass a language-proficiency test appropriate to minors, administered in the fall of their senior year.

Students can apply up to .5 unit of Advanced Placement credit toward the MLL minor provided that, in the case of students on Plan B, it be at least equivalent to the 213-214 level.

A minimum of 1 unit toward the minor must be completed in residence.

Students should not expect to fulfill the requirements for the minor by registering for Individual Study.

Students are encouraged to undertake study abroad.

#### FOREIGN LITERATURE AND CIVILIZATION COURSES IN ENGLISH TRANSLATION; LINGUISTIC COURSES

The Department of Modern Languages and Literatures offers the following courses in English. The full description and prerequisites, if any, may be found among the department's listings in this catalog.

CHNS 323 What Makes a Chinese Hero?

CHNS 324 Modern China through Film and Fiction

GERM 381 Faust and Faust Legends

GERM 387 Rilke, Celan, and Theory

JAPN 325 Introductory Japanese Linguistics

RUSS 340 Russian Culture Through Film

RUSS 350 Survey of Russian Literature

RUSS 352 Masterpieces of Russian Nineteenth-Century Literature

RUSS 354 Masterpieces of Russian Nineteenth-Century Literature

#### MODERN LANGUAGES AND LITERATURES COURSES

##### MLL 101. Beginning Arabic

*Credit: .5 unit*

Denison University and Kenyon are offering Arabic through video-conferencing. The instructor for this course will be based at Denison; Kenyon students will use the College's distance-learning facility. The course develops speaking, listening, reading, and writing skills. The work includes practice in understanding and using spoken language. Students at Kenyon interact with Denison students and the instructor via video-conferencing in real time. The class will use a textbook as well as computer-based exercises for audio practice.

*Instructor: Ramahi*

##### MLL 101Y. Beginning Arabic

*Credit: .5 unit*

This is a year-long course for students who are beginning the study of Modern Standard Arabic. The main objective of the course is to develop speaking, listening, reading, and writing skills. The first part of the first semester will be devoted to learning the alphabetic writing system, sound production, and some basic grammar. Class work will be dedicated to drilling practice and to developing writing and aural skills. Audiovisual materials will serve to reinforce communication skills, build vocabulary, and help students practice at an individual pace. By the end of the second semester most of the basic grammar will have been introduced.

*Instructor: Ramahi*

##### MLL 102Y. Beginning Arabic

*Credit: .5 unit*

This is a continuation of the first semester for students who are continuing the study of Modern Classical Arabic. The main objective of the course is to develop speaking, listening, reading, and writing skills. There will be more emphasis on grammar and vocabulary. Class work will be dedicated to drilling practice and to developing writing and communicating skills. Audiovisual materials will serve to reinforce communication skills, build vocabulary, and help students practice at their own pace. By the end of the second semester, most of the basic grammar will have been introduced and successful students will be able to talk about themselves and converse at a novice high level.

*Instructor: Ramahi*

##### MLL 201. Intermediate Arabic I

*Credit: .5 unit*

Denison University and Kenyon College are offering intermediate Arabic through video-conferencing. The instructor for this course will spend two days at Kenyon and two days at Denison, when students here will use the College's distance-learning facility, with the aid of a technician. Intermediate Arabic is open to any student who has completed Beginning Arabic or the equivalent. By completing

three semesters of Arabic successfully, students will be able read, write, and communicate at the intermediate level.

*Instructor: Ramahi*

### **MLL 331. Introduction to Linguistics**

*Credit: .5 unit*

This course develops a broad understanding of human language—what it is, what it is used for, and how it works. It serves as an introduction to contemporary linguistic theory and methods of linguistic analysis, such as phonetic transcription; phonological, morphological, and syntactic analysis; the meaning of expressions; language change; the acquisition of language by young children and adults; and the role of language in society. Students develop basic skills and techniques for learning how particular languages work and behave. Additionally, the organizing principles of language and the diversities and similarities of language systems are discussed. This class provides the basic concepts necessary for further linguistic study. No prerequisites. The course will be taught in English.

*Instructor: Staff*

### **MLL 351. Issues in Second Language Learning**

*Credit: .5 unit*

Why are some language learners gifted with an “ear for languages”—or are they? Why are adults generally unsuccessful language learners as compared to children? These are some of the questions the field of second language acquisition (SLA) seeks to address. This course introduces theories and research associated with SLA. Through the reading of primary and secondary sources and class discussion, students will explore major research issues, such as input/output and social, cognitive, and affective factors influencing acquisition and language pedagogy. No prerequisites. This course will be taught in English.

*Instructor: Staff*

### **MLL 498. Senior Honors**

*Credit: .5 unit*

This course offers independent study for senior candidates for honors, under the direction of the honors supervisor. Prerequisite: permission of instructor.

*Instructor: Staff*

## **CHINESE COURSES**

### **CHNS 111Y. Intensive Introductory Chinese**

*Credit: .75 unit*

This is the first half of the basic introductory language course in Modern Standard Chinese (Putonghua). This course will develop 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. In the first semester, the pronunciation and some basic grammar will be taught. The bulk of in-class work will be devoted to developing

oral and aural skills. There will also be an introduction to the Chinese writing system. Class meetings range from eight to nine hours per week in the first semester, to seven hours per week in the second. There will be required self language practice as well.

*Instructor: Bai*

### **CHNS 112Y. Intensive Introductory Chinese**

*Credit: .75 unit*

This is the second half of the basic introductory language course in Modern Standard Chinese (Putonghua). See description for CHNS 111Y, above.

*Instructor: Bai*

### **CHNS 213Y. Intermediate Chinese**

*Credit: .5 unit*

This course is a continuation of CHNS 111Y-112Y. By the end of the first semester, all the basic grammar of Modern Standard Chinese (Putonghua) and another 300 Chinese characters will have been introduced. There will be extensive oral and written assignments. In the second semester, there will be a review of the basic grammar through in-class oral work and an introduction to the elements of Modern Written Chinese grammar. Students will also learn how to use dictionaries and will read unedited Modern Chinese texts. In both semesters, there will be a required discussion sections each week with an apprentice teacher. Prerequisite: CHNS 111Y-112Y or equivalent.

*Instructor: Zhang*

### **CHNS 214Y. Intermediate Chinese**

*Credit: .5 unit*

This course is a continuation of CHNS 213Y. See description for CHNS 213Y, above.

*Instructor: Zhang*

### **CHNS 321. Advanced Chinese Language and Culture**

*Credit: .5 unit*

This course is an upper-level course for students who wish to develop and refine their ability to understand, speak, read, and write Modern Standard Chinese. There will be extensive reading that deals with aspects of Chinese culture and society. Reading assignments serve as points of departure for discussion and composition. Video materials will also be used for this purpose. This course is recommended for students wishing to specialize in any field related to China. The course may be repeated with credit. Prerequisite: CHNS 213Y-214Y or equivalent, or permission of instructor.

*Instructor: Staff*

### **CHNS 323. What Makes a Chinese Hero?**

*Credit: .5 unit*

Stories about valiant warriors, loyal bandits, and selfless socialist martyrs are indispensable sources for the construction of Chinese identity. Some of the heroic images that have entered the Chinese popular imagination include

the legendary Mulan, the tragic Hegemon King, the loyal strategist Zhuge Liang, the omnipotent Monkey, the violent Water Margin outlaws, the wise judge Bao Zheng, and various national heroes such as Lei Feng. In this course we will study how the portrayal of heroes and heroines reflects historical, social, and literary changes in China. Classical and early modern literary texts will be examined in the context of modern films and other cultural products. No prerequisites. All readings will be in English.

*Instructor: Zhang*

### **CHNS 324. Modern China through Film and Fiction**

*Credit: .5 unit*

This seminar explores how the image of modern China has been constructed through a variety of cinematic and literary representations. Both Chinese and foreign perspectives will be introduced. Background readings and documentaries will provide basic historical narrative. Class discussions will focus on how cultural, social, and political changes find their expressions in film and fiction, and, more importantly, 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 twentieth-century Chinese filmmaking and fiction and to promote students' critical understanding of Chinese literature, culture, and society. All readings, films, and discussion are in English. Advanced Chinese language students also have the opportunity to read Chinese versions of assigned stories, watch movies in Chinese, and write short essays in Chinese. This course will count towards the Asian Studies Concentration and the Asian area distribution for the international studies major.

*Instructor: Zhang*

### **CHNS 393. Individual Study**

*Credit: .5 unit*

Students who have completed three years or more of Chinese language may be eligible to do independent study in Chinese language and literature. Topics will be arranged in consultation with the instructor and may include advanced readings in Chinese literature (stories, essays, newspapers, and so forth) and advanced conversation (Kouyu). Credit earned will vary depending upon the topic. Prerequisite: permission of instructor and chair of the department.

*Instructor: Staff*

## **FRENCH COURSES**

### **FREN 111Y. Intensive Introductory French**

*Credit: .75 unit*

This is a year-long course offering the equivalent of three semesters of conventional language study. Work for the course includes required practice sessions with an apprentice teacher (AT), which will be scheduled at the beginning of the semester. Class meetings and AT 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. There are normally eight to nine hours of class instruction in the first semester (including AT sessions). This course is intended for students who have had no prior experience with French or who are placed in FREN 111Y-112Y on the basis of a placement exam administered during Orientation.

*Instructor: Staff*

### **FREN 112Y. Intensive Introductory French**

*Credit: .75 unit*

This course is a continuation of the first semester of intensive introductory French. During the second semester, the class continues the study of the fundamentals of French with the addition of more literary and cultural materials, introduced with a view toward further developing reading comprehension and writing ability, expanding vocabulary, and enhancing cultural awareness. Prerequisite: FREN 111Y or permission of the instructor.

*Instructor: Staff*

### **FREN 213Y. Intermediate French**

*Credit: .5 unit*

This is an intermediate-level course open to students who have successfully completed FREN 111Y-112Y or who qualify by virtue of a placement test. It is designed for students interested in developing their ability to speak, write, and read French. The course includes a comprehensive grammar review and short cultural and literary readings, which will serve as points of departure for class discussion. Course requirements include attendance at one to two extra discussion sections per week with a language assistant. Attendance at a weekly French table is strongly encouraged. Prerequisite: FREN 111Y-112Y or equivalent.

*Instructor: Staff*

### **FREN 214Y. Intermediate French**

*Credit: .5 unit*

This course is the continuation of the first semester of intermediate French. Please see the description for FREN 213Y. Prerequisite: FREN 111Y-112Y, placement, or permission of the instructor.

*Instructor: Staff*

### **FREN 321. Advanced Composition and Conversation**

*Credit: .5 unit*

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 will focus on the discussion of articles from the current French and Francophone press, films, other media, and Web sites, and on developing the fluency in French to

perform linguistically and culturally appropriate tasks. The composition component will seek to improve the ability to write clearly and coherently in French. In order to foster these goals, the course will also provide a review of selected advanced grammatical structures and work on literary excerpts. Prerequisite: FREN 213Y-214Y or equivalent.

*Instructor: Staff*

### **FREN 322. Advanced Composition and Conversation**

*Credit: .5 unit*

The purpose of this course is to provide advanced students with the opportunity to strengthen their abilities to write, read, and speak French. A companion to the first-semester course FREN 321 (not a prerequisite for this course), FREN 322 will focus more specifically on written expression and a review of French grammatical structures, but will nonetheless include activities that build on the skills practiced in FREN 321 (conversation, reading, listening). Activities designed to enhance grammatical accuracy and expression in writing will include exercises focusing on specific grammatical points as well as translations, discussions in French followed by compositions of increasing length relevant to the topics covered, and the maintenance of a journal to practice written expression in a less formal context. Coursework will also include assignments related to oral expression. Prerequisite: FREN 213Y-214Y or equivalent.

*Instructor: Staff*

### **FREN 323. Approaches to French Literature I**

*Credit: .5 unit*

In this course, we will 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 of related social and philosophical trends, students will develop skills necessary for close reading, explication de texte, and oral discussion. We will read complete texts rather than excerpts whenever possible. It is especially recommended for students with little or no previous exposure to French literature. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 is recommended.

*Instructor: Staff*

### **FREN 325. Contes et Nouvelles: Exploring French Short Fiction**

*Credit: .5 unit*

Many of the best-loved and most original writers in French—Voltaire, Flaubert, Maupassant, Camus, Yourcenar, to name a few—experimented with short forms of fiction while simultaneously cultivating other literary genres. This course will focus on short works of fiction as a means of exploring both the French literary tradition and the parameters of a specific genre. It will include examples of the folktale, 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 ro-

man,” and more recent francophone fiction. Selections from theoretical works, such as Propp’s *Morphology of the Folktale* and Todorov’s *Introduction à la littérature fantastique*, will also help guide our understanding of the genres of short fiction. This course is specifically designed to aid students in the transition from a language course to a reading course. This course will be conducted in French, with occasional theoretical readings in English. Prerequisite: FREN 213Y-214Y or the equivalent; FREN 321 or 322 recommended.

*Instructor: Cowles*

### **FREN 328. Modern French Civilization**

*Credit: .5 unit*

We will 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 twentieth century. Films and themes may include *La Grande Illusion*, *Jules et Jim*, *Lacombe, Lucien* and World Wars I and II; *Coup de Torchon*, *Indochine* and the colonial experience; *A Bout de souffle*, *Milou en mai*, and the fifties and sixties; the impact of immigration; and several other films and themes. Students will be required to view eight to ten films outside of class. We will also read a textbook on contemporary France to supplement the films, and students will be required to complete an independent research project on a topic related to class discussions. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 recommended.

*Instructor: Staff*

### **FREN 337. French Drama Workshop**

*Credit: .5 unit*

This course is designed to build on the oral and written skills of students at the advanced level. Students will undertake critical writing, creative writing, and performance activities. Coursework will also include attention to pronunciation to increase sensitivity to phonetics, intonation, and expressiveness in French. Students will regularly perform improvisations, short scenes they write themselves, and scenes from authors such as Molière, Ionesco, and Camus. The largest single component of the course will be the analysis, interpretation, and staging of a French play or series of scenes in the original. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 recommended.

*Instructor: Cowles*

### **FREN 343. Seventeenth-Century French Literature**

*Credit: .5 unit*

The works of French literature and thought in the seventeenth 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 will introduce students to the literature and intellectual history of seventeenth-century France and will examine the concept of the Baroque, the ideals of the classical aesthetic which succeeded it, and the tensions that may lie beneath the clas-



sical facade. Readings will 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. Prerequisite: FREN 213Y-214Y or equivalent. FREN 321 or 322 recommended.

*Instructor: Blacker*

#### **FREN 344. Studies in Medieval Literature**

*Credit: .5 unit*

This course is devoted to the narrative literature of northern France from the twelfth and thirteenth centuries. Texts to be read include selections from *La Chanson de Roland*, the earliest extant Old French epic; the *Lais* of Marie de France, short narrative poems based largely on Breton folk tales; *Le Roman de Perceval*, Chretien de Troyes's version of the grail legend; fabliaux, anonymous comic tales; and *La Mort le roi Artu*, one of the earliest prose romances. Students will gain not only a reading knowledge of some of the northern dialects of Old French, but also an understanding of many of the major ethical, social, and aesthetic issues that informed the literature of this region and period. The course will be conducted in French. Prerequisite: FREN 213-214 or equivalent; FREN 321 or 322 recommended.

*Instructor: Blacker*

#### **FREN 345. Heart and Reason: Eighteenth-Century French Prose**

*Credit: .5 unit*

We will explore the competing forces of *la raison* and *la sensibilité* as they affect developing notions of the self and of individual freedom in eighteenth-century France. Our readings will 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, and Laclos. Our considerations of the tensions between the heart and reason will also provide some glimpses of the underside of the French Enlightenment. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent. FREN 321 or 322 recommended.

*Instructor: Cowles*

#### **FREN 346. Romantics and Realists**

*Credit: .5 unit*

We will 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 Stendhal, Hugo, Balzac, Flaubert, and Zola will 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 will 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. This course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent;

FREN 321 or 322 recommended.

*Instructor: Cowles*

#### **FREN 348. Twentieth-Century French Prose**

*Credit: .5 unit*

Though centered on the novel, this course examines various genres and their boundaries, including drama, short narrative, and film. Close readings of classic modern texts will serve to 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 will be 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 little or no previous experience in French literature. This course is conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 recommended.

*Instructor: Staff*

#### **FREN 350. Studies in the Early Lyric**

*Credit: .5 unit*

This course is designed to introduce students to the language, forms, images, and themes that characterize the French lyric, from the *trouverès*, *troubadours*, and *trobairitz* of the medieval period to the *Pléiade* of the sixteenth century. Poets to be read will include Marcabru, Bernard de Ventadorn, the Contessa di Dia, the *Châtelain de Coucy*, Thibaut de Champagne, Guillaume de Machaut, Christine de Pisan, Charles d'Orléans, François Villon, and Ronsard. All works will be read in their original form. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 recommended.

*Instructor: Blacker*

#### **FREN 352. Baudelaire to Valéry**

*Credit: .5 unit*

We will explore the relationship between poetry and modernity, as well as learn techniques for the close reading of French poetic texts. Authors will include Rimbaud, Verlaine, and Mallarmé in addition to Baudelaire and Valéry. 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. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 recommended.

*Instructor: Cowles*

#### **FREN 353. Myth and Meaning of the French Revolution**

*Credit: .5 unit*

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 will also discuss major feature films by directors Renoir, Wadja, Gance, and others. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 recommended.

*Instructor: Cowles*

### **FREN 354. The Arthurian Legend in Old French Literature and Film**

*Credit: .5 unit*

While the modern King Arthur is largely a character of English-speaking literature and film, the medieval Arthur was initially primarily, though not exclusively, a product of French verse and prose romances and Latin chronicles. This course will introduce students to medieval Arthurian literature through Old French texts of the twelfth and thirteenth centuries, to include three narrative verse texts—two Breton lais of Marie de France and Chrétien de Troyes's *Le Conte du Graal*—and two prose texts from the so-called Vulgate or Lancelot-Grail cycle of prose romances, *La Queste del Saint Graal* (excerpts) and *La Mort le roi Artu*. Students will be trained to read these texts in the original Old French while learning to analyze films in order to study comparatively with the literary texts some of the major filmic presentations of the Arthurian myth. Films will include Eric Rohmer's *Perceval le gallois*, John Boorman's *Excalibur*, Robert Bresson's *Lancelot du lac*, and *Monty Python and the Holy Grail*, with showings to be arranged outside of class time. The course will be conducted in French; all work submitted for a grade will be in French. No prior knowledge of Old French is expected. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 recommended.

*Instructor: Blacker*

### **FREN 361. Symbolism to Surrealism and Beyond**

*Credit: .5 unit*

The period extending from the belle époque to World War II saw the birth, ascendancy, and worldwide influence of French avant-garde poetry. We will study this phenomenon chronologically, beginning with the Symbolist "cult of literature" represented by poet Stéphane Mallarmé, moving on to "anti-literature" such as the Paris Dada movement, and ending with the Surrealist period, when the literary avant-garde established itself as a powerful institution in its own right. We will study poems and some shorter prose texts by a range of authors including Paul Valéry, Guillaume Apollinaire, Tristan Tzara, and André Breton. We will also discuss the relationship between literature and other arts such as painting and film. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 or 322 recommended.

*Instructor: Guiney*

### **FREN 493. Individual Study**

*Credit: .5 unit*

This course offers an opportunity to study on an individual basis in special-interest areas— literary, cultural, or linguistic— under the regular supervision of a faculty member. This course is normally available only to majors or, in unusual cases, to prospective majors. Prerequisites: permission of instructor and department chair.

*Instructor: Staff*

## **GERMAN COURSES**

### **GERM 111Y. Intensive Introductory German**

*Credit: .75 unit*

This is the first half of a year-long course for students who are beginning the study of German or who have had only minimal exposure to the language. The first semester comprises an introduction to German as a spoken and written language. The work includes practice (in class, in scheduled drill sessions with an apprentice teacher, and in the Language Learning Center) in understanding and using the spoken language. Written exercises and elementary reading materials serve as a basis for vocabulary-building and discussion. During the second semester there is more advanced practice in the use of the spoken and written language, and literary and cultural materials are introduced with a view to developing techniques of reading. The class meets four and one-half hours per week with the professor, and an additional three hours per week with an apprentice teacher.

*Instructor: Gebhardt*

### **GERM 112Y. Intensive Introductory German**

*Credit: .75 unit*

This is the second half of a year-long course for students who are beginning the study of German or who have had only minimal exposure to the language. As in the first semester, the work includes practice (in class, in scheduled drill sessions with an apprentice teacher, and in the Language Learning Center) in understanding and using the spoken language. There will be more advanced practice in the use of the spoken and written language, and literary and cultural materials are introduced with a view to developing techniques of reading. The class meets four and one-half hours per week with the professor, and an additional three hours per week with an apprentice teacher. Prerequisite: GERM 111Y, placement, or permission of the instructor.

*Instructor: Gebhardt*

### **GERM 213Y. Intermediate German Language**

*Credit: .5 unit*

This first-semester middle-level course is designed to develop German reading, writing, and speaking skills beyond GERM 111Y-112Y. A grammar text is used for reviewing systematically different aspects of German grammar. We will apply this review to the reading of short literary and journalistic texts, to gaining a basic understanding of films in the original

German, and to conversation in German with a partner or in groups. These texts and films will serve as a point of departure for short compositions as well. Keeping a diary in German is also an integral component of the course. An apprentice teacher or language assistant will conduct a fourth weekly meeting, in addition to the three regular classes. Prerequisite: successful completion of GERM 111Y-112Y or equivalent.

*Instructor: Staff*

### **GERM 214Y. Intermediate German Language**

*Credit: .5 unit*

This second semester middle-level course is designed to develop German reading, writing, and speaking skills beyond GERM 111Y-112Y. See description for GERM 213Y, above.

*Instructor: Staff*

### **GERM 321. Advanced Composition and Conversation**

*Credit: .5 unit*

In this course, we will explore a wide array of topics in contemporary German culture, in order 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. Material for conversation and composition will be provided by articles from the current press in German-speaking countries, films, other media, and Web sites. Students will develop fluency in German in order to perform linguistically and culturally appropriate tasks. The composition component will seek to improve the ability to write clearly and coherently in German. To foster these goals, the course will also provide a review of advanced grammatical structures. Prerequisite: completion of GERM 213Y-214Y or equivalent.

*Instructor: Staff*

### **GERM 323. German Women Writers**

*Credit: .5 unit*

Literature in German written by women can no longer be regarded as a marginal creative force. This course will offer an introductory glimpse into the wealth of texts by women authors while keeping in mind that this creative force has not always been recognized in its true importance. We will read poetry (Droste-Hülshoff, Ricarda Huch, Else Lasker-Schüler, Gertrud Kolmar, Ingeborg Bachmann, for example), as well as prose. The course will be organized mainly around thematic blocks. One such theme will be the critique of society—for example Elfriede Jelinek's *Liebhaberinnen* (Austrian society) or Monika Maron's *Die Überläuferin* (the socialist society of the GDR). Father figures, family histories, and childhood will be another thematic block. From this perspective we will analyze texts by Birgit Vanderbeke (*Das Muschelessen*, 1997), Annette von Droste-Hülshoff (*Die Judenbuche*), and Ingeborg Bachmann ("Jugend in einer österreichischen Stadt"). Questions related to these themes will serve as springboards which will naturally lead to a discussion of constructions of gender. The course will be conducted in German, and

will be suited for students that have completed GERM 321 (or the equivalent), as well as more advanced students.

*Instructor: Gebhardt*

### **GERM 325. Survey: German Literature and Culture**

*Credit: .5 unit*

This course is designed as a first introduction to the study of German literature. It will provide an overview of different periods in the history of German, Swiss, and Austrian literature on the basis of representative textual and cinematic examples. Another central goal is gaining practice in the close reading of texts. We will read samples from various genres—an Enlightenment drama, prose from the nineteenth and twentieth centuries, a post-war novel, and lyric poetry from virtually all epochs of German literature. Authors to be studied may include Walther von der Vogelweide, Lessing, Tieck, Frisch, Ingeborg Bachmann, and Judith Hermann. Gaining a basic German vocabulary in order to engage in the criticism of German literature, and interacting with works of secondary literature, will also be important components of this course. Prerequisite: GERM 213Y-214Y or equivalent.

*Instructor: Staff*

### **GERM 361. Images of the German Family**

*Credit: .5 unit*

Stories that center on the dynamics within or around families have provided material for works of world literature for centuries—as *Oedipus* or *Hamlet* aptly demonstrate. The literature written in German is no different in this respect, as some of its greatest masterpieces have family relationships, harmonious or dysfunctional, as their thematic center. In this course, we will look at images of the family in German and Austrian literature and film. Three masterworks from the Age of Goethe will be juxtaposed with novels, short fiction, and films from the early and late twentieth 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 will provide 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 will 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). One of our main goals will be to trace connections between the different family images, as well as to explore more theoretical considerations like the influence of the family theme on narrative structure. All readings and discussion will be in German. Prerequisite: GERM 325 or equivalent, or permission of instructor.

*Instructor: Gebhardt*

### **GERM 374. Uncanny Love Stories: Theories of Love in German Literature from the Enlightenment to the Present**

*Credit: .5 unit*

The purpose of this course is twofold: to provide an overview of the development of German literature from the eighteenth 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 will conclude with a selection of films from the postwar era. Readings and discussion are in German. The course will be conducted in German. Prerequisite: GERM 213Y-214Y or equivalent.

*Instructor: Staff*

### **GERM 375. Freud in German Literature**

*Credit: .5 unit*

It is impossible to imagine modernity without the theories of Sigmund Freud. Freud’s education mandated that he be familiar with all the important works of the German canon, and indeed references to Goethe, Schiller, and others are to be found in his work. In this course we will be examining the impact that the reading of German literature had on Freud’s thinking. We will also investigate the relation of Freud to German writers who were his contemporaries. We begin with Freud’s major work *Die Traumdeutung*. As a companion piece, we will read selections from Goethe’s autobiography *Dichtung und Wahrheit*. Next we will turn to Freud’s *Totem und Tabu*, which deals with the place of psychological structures in the construction of culture. We will read Schiller’s play *Die Räuber* as an exemplary text used by Freud as one of the models for this construction. We will also examine Freud’s essay “Das Unheimliche.” Freud uses Hoffmann’s story “Der Sandmann” as a model for this text, and we will read this tale as well as another of Hoffmann’s gothic stories to illuminate Freud’s theory of the uncanny. Next we will examine the relation between Freud and two of his contemporaries, Arthur Schnitzler and Franz Kafka, in light of their correspondence, diaries, and short stories. Prerequisites: GERM 321 or equivalent.

*Instructor: Staff*

### **GERM 381. Faust and Faust Legends in Literature and Film**

*Credit: .5 unit*

This course presents a close examination of Faust and the Faust legend in German and European literature from the Renaissance to the present, with all its implications for modern times. The Faustian pact with the Devil, your heart’s desire in exchange for your soul, has clear reference

for modernism. The birth of the blues as well as fascism share in the myth. Reading in this class will trace the roots of this myth in the *Volksbuch von Doktor Faust*, Marlowe’s *Dr. Faustus*, Goethe’s *Faust*, and *The Master and Margarita*. The course will also include a number of films that deal with the Faust themes, such as *Angelheart*, *Faust*, *Mephisto*, and *The Last Temptation of Christ*. Readings are in English. The course may be taken for credit toward the German major; students should consult with the instructor regarding requirements for German credit.

*Instructor: Staff*

### **GERM 385. Weimar Film and Beyond**

*Credit: .5 unit*

This course will examine German film from its beginnings to the present. The films we will view and analyze in this represent four epochs of German film: (1) the Weimar era, which produced film classics such as *Nosferatu*, *Metropolis*, and *The Golem*; (2) examples of films produced during the Third Reich; (3) the films of the New German Cinema, which include such works as *The Marriage of Maria Braun*, by Rainer Maria Fassbinder, and *Heart of Glass*, by Werner Herzog, as well as films by directors such as Maragethe von Trotta and Wim Wenders; and (4) films produced in the last decade. The films shown in this class are in the original German. The course will be conducted as a seminar.

*Instructor: Staff*

### **GERM 387. Rilke, Celan, and Theory**

*Credit: .5 unit*

In this course, we will attempt to gain an understanding of some of the most complex poetry in German in the twentieth century. At least two of the poets we will study — Rainer Maria Rilke and Paul Celan — have made it into the canon of what some call “World Literature.” Our approach will be theoretical in that we will start with a seminal work in German aesthetics, Nietzsche’s *Birth of Tragedy*, and throughout the semester, we will discuss the poems side by side with philosophical and critical essays on the poems in question. German twentieth-century poetry has resonated in extraordinary ways with writers in theoretically and philosophically oriented criticism. Theoretical work we will discuss in this course will include 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 will study poems by Else Lasker-Schüler, Stefan George, Georg Trakl, Gertrud Kolmar, and Gottfried Benn. The readings will 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. Open to students of all levels. No German language proficiency required, as all readings will be in English.

*Instructor: Gebhardt*

**GERM 395. Myth of Nation: German Film from Nosferatu to Hitler and Beyond***Credit: .5 unit*

This course will examine 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. This course also aims to provide students with the socio-historic background to be able to understand and evaluate the role that films played in both shaping and reflecting cultural ideals. The films viewed in this course will represent three distinct historical epochs: (1) the Weimar period, which produced some of the greatest silent films ever made, such as *Nosferatu*, *The Golem*, *Dr. Caligari*, and *Dr. Mabuse*; (2) the Nazi period, for which we will view the artistically unequaled propaganda film *The Triumph of the Will*, as well as examples of Hollywood-inspired Nazi propaganda films; (3) the post-World War II period, for which we will view films made by members of the New German Cinema like *The Marriage of Maria Braun* by Fassbinder's *Aguirre: the Wrath of God* by Werner Herzog, and *Wings of Desire* by Wim Wenders. No prerequisites. The course will be conducted in English.

*Instructor: Staff***GERM 493. Individual Study***Credit: .5 unit*

This course offers an opportunity to study on an individual basis in special-interest areas, literary or linguistic, under the regular supervision of a faculty member. This course is normally available to majors or, in unusual cases, to prospective majors. Prerequisites: permission of instructor and department chair.

*Instructor: Staff***ITALIAN COURSES****ITAL 111Y. Intensive Introductory Italian***Credit: .75 unit*

This is the first half of a year-long course for students who are beginning the study of Italian or who 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 (in class and in sessions with an apprentice teacher) for understanding and using the spoken language. Written exercises, themes, oral reports, and readings develop communicative skills and provide topics for oral reports. Coursework includes daily homework, chapter tests, a midterm, and end of semester test.

*Instructor: Richards***ITAL 112Y. Intensive Introductory Italian***Credit: .75 unit*

This is the second half of a year-long course for students who are beginning the study of Italian or who have studied it only minimally. 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. Prerequisite: ITAL 111Y or permission of the instructor.

*Instructor: Richards***ITAL 213Y. Language and Culture***Credit: .5 unit*

This first half of a mid-level course develops speaking, reading, and writing skills, while considering cultural themes and stereotypes. The activities and materials introduce modern history, literature, music, and cuisine. Written themes develop writing skills. Aural activities develop verbal skills. There are bi-weekly chapter tests, a midterm, and an end of semester exam, as well as a short essay in Italian. Two fifty-minute practice sessions are required weekly. Attendance at evening film showings (alternate weeks) is also required. The class is conducted in Italian. Prerequisite: ITAL 111Y-112Y.

*Instructor: Richards***ITAL 214Y. Language and Culture***Credit: .5 unit*

This second half of the mid-level course continues its focus on cultural themes and develops speaking, reading, and writing skills. The activities and materials focus on contemporary culture and literature. Written themes integrate reading and writing skills. Oral reports and lab work develop verbal skills. Coursework concludes with a short research paper on a topic chosen by the student in consultation with the instructor. Two fifty-minute practice sessions are required weekly. Attendance at evening film showings (alternate weeks) is also required. The class is conducted in Italian. Prerequisite: ITAL 111Y-112Y.

*Instructor: Staff***ITAL 321. Advanced Italian***Credit: .5 unit*

This upper-level course, taught in Italian, provides an introduction to contemporary Italian literature in its historical context. The course deepens understanding of the Italian language through advanced analysis of grammar in literary texts. Beyond reading and discussion, coursework includes short response papers, a research paper, an oral presentation, and a final exam. Attendance at evening film showings is required. Prerequisite: ITAL 213Y-214Y, or equivalent.

*Instructor: Staff***ITAL 333. Introduction to Dante***Credit: .5 unit*

Dante, as poet, intellectual, and embattled citizen, deserves to be read in his original fourteenth-century Italian. This course introduces students to Dante's late medieval works, with close reading of selections from both poetry and prose. The course focuses on selected *canti* of the *Commedia* and includes the study of short critical essays on the poet's work. The course aims to acquaint students with the rich and lively literary context of Dante's thought and art. The course will consider issues of translation through comparison of

passages translated by well-known writers into English. The course is conducted in Italian and is not offered on a pass/fail basis. Prerequisite: advanced standing in Italian.

*Instructor: Richards*

## JAPANESE COURSES

### JAPN 111Y. Intensive Introductory Modern Japanese

*Credit: .75 unit*

JAPN 111Y-112Y constitute the first two sequences of the five-semester Japanese program. The course will introduce basic Modern Standard Japanese that is based on the Tokyo dialect. The class work will focus on developing basic skills in speaking, listening, reading, and writing. Students will learn polite and plain speech styles. They will also study three types of Japanese orthography: *hiragana*, *katakana*, and approximately 150 *kanji* (Chinese characters). Class meetings range from nine hours per week in the first semester to eight hours per week in the second, with a fifty-minute evening session each day of class.

*Instructor: Tomita*

### JAPN 112Y. Intensive Introductory Modern Japanese

*Credit: .75 unit*

This course is a continuation of the JAPN 111Y. Class meetings are conducted for eight hours per week during this sequence, with a fifty-minute evening session each day of class.

*Instructor: Tomita*

### JAPN 213Y. Intermediate Modern Japanese

*Credit: .5 unit*

This course and JAPN 214Y constitute the third and fourth sequences of the five-semester Japanese program. By the end of the year, students will learn all the basic grammar of Modern Standard Japanese and the cumulative total of 300 *kanji*, with an additional 150 to be introduced. The course will provide extensive oral and written assignments, and it requires two evening review sessions per week. Prerequisite: JAPN 111Y-112Y or equivalent.

*Instructor: Tomita*

### JAPN 214Y. Intermediate Modern Japanese

*Credit: .5 unit*

This course is a continuation of the first semester of Intermediate Modern Japanese. Please see the description of JAPN 213Y. Prerequisite: JAPN 111Y-112Y or equivalent.

*Instructor: Tomita*

### JAPN 321. Advanced Japanese

*Credit: .5 unit*

This is the final sequence of the five-semester Japanese program. This course is designed to develop students' ability to understand authentic Modern Standard Japanese, i.e. the language used in visual and print media in contemporary Japan. By the end of the year, students will learn 200 new *kanji*, completing their study of the most frequent 500 *kanji*. They will also practice utilizing electronic resources for their study. This course is required for students who

plan to minor in Japanese. Prerequisite: JAPN 213Y-214Y or equivalent, or permission of instructor.

*Instructor: Staff*

### JAPN 322. Advanced Japanese: Language and Culture

*Credit: .5 unit*

This course introduces concepts essential for understanding contemporary Japanese culture and society. Students will learn key words and expressions through extensive reading of original texts followed by in-class discussion. Students will also have ample opportunities to use the learned vocabulary both in oral interviews and compositions on a weekly basis. The course will be taught in Japanese. Prerequisite: JAPN 321 or permission of instructor.

*Instructor: Staff*

### JAPN 325. Introductory Japanese Linguistics

*Credit: .5 unit*

This course surveys the characteristics of the Japanese language. Students will first review formal aspects of the language, including sound patterns, word formation rules, and sentence patterns, in order to understand how they are combined to generate meaning in Japanese. Students will next examine actual uses of the language as influenced by cultural concepts and social contexts. The course is taught in English. Prerequisite: JAPN 111Y-112Y or permission of instructor.

*Instructor: Staff*

## RUSSIAN COURSES

### RUSS 111Y. Intensive Introductory Russian

*Credit: .75 unit*

This course is an introductory language course that emphasizes language proficiency in all four skills: speaking, reading, listening, and writing. After the first year, students will be able to discuss most everyday topics; they will learn essentials of Russian grammar and vocabulary. The course will also introduce students to facts about Russian life, culture, history, and geography. The class will meet nine hours per week: five hours with the master teacher and four hours with the apprentice teacher.

*Instructor: Olshanskaya, Staff*

### RUSS 112Y. Intensive Introductory Russian

*Credit: .75 unit*

See description for RUSS 111Y, above. RUSS 112Y will meet seven hours per week: four hours with the master teacher and three hours with the apprentice teacher. Prerequisite: RUSS 111Y, the equivalent, or permission of the instructor.

*Instructor: Olshanskaya, staff*

### RUSS 213Y. Intermediate Russian

*Credit: .5 unit*

In this course, students continue the study of the language, concentrating on the development of oral communication and writing skills. Work for the course will involve regular

study of new vocabulary, extensive reading, and writing. In class, we will review some important aspects of grammar, focusing on communication within a variety of contexts. The skills of listening and comprehension, speaking, and participating in discussion will be further developed. Students will be introduced to more facts about Russian culture. They will read excerpts from Russian literature and learn some poetry. The class meets three times a week with the master teacher and twice a week with the apprentice teacher. Attendance at Russian Table is required. Prerequisite: RUSS 111Y-112Y or equivalent.

*Instructor: Olshanskaya, staff*

### **RUSS 214Y. Intermediate Russian**

*Credit: .5 unit*

This course is a continuation of the first semester of Intermediate Russian. Please see the description of RUSS 213Y. Prerequisite: RUSS 111Y-112Y or equivalent.

*Instructor: Olshanskaya, staff*

### **RUSS 321. Advanced Russian**

*Credit: .5 unit*

This course provides beginning advanced students of Russian the opportunity to continue their study of the language, concentrating on the development of the four skills: reading, writing, speaking and listening. To strengthen their writing, students will be required to write several essays during the course of the semester. Work for the course will involve regular study of new vocabulary, reading a variety of texts, and writing grammar exercises. A main focus of this course is communication within a variety of contexts while trying to enhance listening and reading comprehension and oral proficiency. One additional practice session, conducted by an apprentice teacher, may be required. Prerequisite: RUSS 213Y-214Y or permission of instructor.

*Instructor: Olshanskaya, Staff*

### **RUSS 322. Advanced Russian Language and Literature**

*Credit: .5 unit*

This course is designed to provide advanced students the opportunity to refine and increase their abilities to write, read, and speak Russian. Students will review grammatical structures and work on developing their written and oral proficiency. Readings and class discussions will center on cultural and literary material, Russian print media, and occasional films. A strong emphasis will be placed on a comprehensive grammar review, with special attention to typical topics of difficulty. One additional fifty-minute practice session, conducted by an apprentice teacher, may be required. Prerequisite: RUSS 213Y-214Y.

*Instructor: Olshanskaya, staff*

### **RUSS 323. Introduction to Russian Literature**

*Credit: .5 unit*

This course is designed to permit an in-depth study of several Russian classic texts of the nineteenth and twentieth centuries, and will concentrate on a major author, a genre,

or a period, with an emphasis on close analysis of texts. The texts will be used as a springboard to discuss central issues of Russian literature and culture. May be repeated if topic varies. Prerequisite: RUSS 321 or equivalent.

*Instructor: Olshanskaya*

### **RUSS 340. Russian Culture through Film**

*Credit: .5 unit*

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 will concentrate on three major aspects of cinema as an essential part of Russian culture: (1) cinema as art: major directors and productions; (2) myths of the nation: politics and history in Russian cinema; and (3) self and the other: gender, race, ethnicity. New trends in Russian culture will also be considered. No prerequisites. The course will be taught in English.

*Instructor: Olshanskaya*

### **RUSS 350. Survey of Russian Literature**

*Credit: .5 unit*

The central aim of this course is to introduce students to classic and modern works in prose and poetry of nineteenth- and twentieth-century Russian literature, and to develop their ability to discuss and analyze various genres and individual styles. Lectures and discussions will focus on works by Pushkin, Gogol, Dostoevsky, Tolstoy, Chekhov, Pasternak, Nabokov, Solzhenitsyn, and others. While our emphasis will be on close readings and analysis of individual texts, we will 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. No prerequisite. The course will be conducted in English.

*Instructor: Olshanskaya, staff*

### **RUSS 352. Russian Twentieth-Century Literature**

*Credit: .5 unit*

This course aims at introducing students to twentieth-century Russian literature. Lectures and discussions will focus on works by Nabokov as well as the three Nobel prize-winning authors—Bunin, Pasternak, and Solzhenitsyn—along with Chekhov, Zamyatin, and Gorky, among others. While our emphasis will be on close readings and analysis of individual texts, we will pay special attention to the artistic conflict that resulted from the imposition by the Soviet government of socialist realism, the only accepted artistic method in the Soviet Union beginning in the 1930s. This course examines various genres and their boundaries: novel, drama, and film. No prerequisite. The course will be conducted in English.

*Instructor: Olshanskaya, staff*

**RUSS 354. Masterpieces of Russian Nineteenth-Century Literature***Credit: .5 unit*

The aim of this course is to introduce students to major literary movements and cultural institutions of nineteenth-century Russia through works which are recognized as the “canon” in Russian literature. The course will be devoted to readings, discussions, and close analysis of selected texts by major Russian writers (Pushkin, Gogol, Dostoyevsky, Tolstoy, Turgenev, Chekhov). An important aspect of the course will be a comparative study of cross-cultural interpretations of the masterpieces of Russian literature on film. No prerequisites.

*Instructor: Staff***SPANISH COURSES****SPAN 111Y. Intensive Introductory Spanish***Credit: .75 unit*

This first half of a year-long course is for students who are beginning the study of Spanish or who have had only 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 both master teacher classes and scheduled drill sessions with an apprentice teacher, in understanding and using the spoken language. Written exercises and elementary reading materials serve to reinforce communicative skills, build vocabulary, and enhance discussion.

*Instructor: Staff***SPAN 112Y. Intensive Introductory Spanish***Credit: .75 unit*

This second half of a year-long course is a continuation of SPAN 111Y. The second semester consists of a rapid review and 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 both master teacher classes and scheduled drill sessions with an apprentice teacher, in understanding and using the spoken language. Written exercises and elementary reading materials serve to reinforce communicative skills, build vocabulary, and enhance discussion.

*Instructor: Staff***SPAN 213Y. Conversation and Composition***Credit: .5 unit*

This first half of the year-long intermediate-level language course is designed for students who are interested in developing their ability to speak, read, write, and understand Spanish. A comprehensive grammar review is included. The texts chosen for the course serve as a general introduction to Hispanic culture and literature. Short articles from the Hispanic press and Spanish-language magazines, language software, and a video series of images from Spanish-speaking cultures are among the materials on which class activi-

ties may be centered. One additional fifty-minute practice session per week, conducted by a native assistant, will be required. Prerequisite: SPAN 111Y-112Y or equivalent.

*Instructor: Staff***SPAN 214Y. Conversation and Composition***Credit: .5 unit*

This course is a continuation of the first semester of Conversation and Composition. Please see the description of SPAN 213Y. Prerequisite: SPAN 111Y-112Y or equivalent.

*Instructor: Staff***SPAN 321Y. Advanced Grammar, Conversation, and Composition***Credit: .5 unit*

This course is designed to give advanced students the opportunity to refine and increase their abilities to write, read, and speak Spanish. The course will have a strong emphasis on oral proficiency. Cultural and literary readings, writing software, and selected Spanish-language films are among the materials on which class discussion and assignments may be centered. A grammar review, focused mainly on typical areas of difficulty, will be included. Prerequisite: SPAN 213Y-214Y or equivalent.

*Instructor: Staff***SPAN 322Y. Advanced Grammar, Conversation, and Composition***Credit: .5 unit*

This course is a continuation of Advanced Grammar, Conversation and Composition. Please see the description for SPAN 321Y. Prerequisite: SPAN 213Y-214Y or equivalent.

*Instructor: Staff***SPAN 323Y. Introduction to Spanish Literature***Credit: .5 unit*

This is the first half of a two-semester foundational survey of the literature of Spain from its early manifestations to the present. In the first semester, students read selections from major works of different time periods and literary genres. Brief prose pieces providing social and cultural contexts are also included. Fundamental concepts of literary theory and techniques of literary analysis are discussed as well. Readings and class are conducted in Spanish. This course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Metzler, Rodríguez-Núñez***SPAN 324Y. Introduction to Spanish Literature***Credit: .5 unit*

This is the continuation of SPAN 323Y. In the second semester, students read complete works— mostly short stories, poems, plays, and essays— by relevant contemporary authors, like Unamuno, Machado, Jiménez, Lorca, Alberti, Aleixandre, Hernández, Figuerera Aymerich, Cela, Laforet, Hierro, Matute, Gil de Biedma, and Goytisolo. Fundamental concepts of literary theory and techniques of literary analysis are discussed as well. Readings and class



are conducted in Spanish. This course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Metzler, Rodríguez-Núñez*

### **SPAN 325Y. Introduction to Spanish-American Literature**

*Credit: .5 unit*

This is a foundational two-semester 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 321Y-322Y, appropriate score on placement exam, or instructor's permission.

*Instructor: Staff*

### **SPAN 326Y. Introduction to Spanish-American Literature**

*Credit: .5 unit*

This course is a continuation of SPAN 325Y. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321Y-322Y, appropriate score on placement exam, or instructor's permission.

*Instructor: Staff*

### **SPAN 328. Hispanic Culture and Literatures: Methodologies and Analysis**

*Credit: .5 unit*

This course is an introduction to close textual analysis and methodologies for the study of master works of literature, culture, and film from the Hispanic world. It will prepare students for more advanced work in the major through the practice of research methodologies such as composing annotated bibliographies, conducting library searches, and employing academic writing styles. Class will be conducted in Spanish. This course is recommended for majors in Spanish and international studies. Prerequisite: SPAN 321Y-322Y or permission of instructor.

*Instructor: Staff*

### **SPAN 335. Literature and Popular Culture in Spanish America**

*Credit: .5 unit*

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 has as its focus precisely this relationship. Topics that may be covered include the ties between witchcraft and sexuality, literary appropriations of different musical genres (*Son*, *Tango*, *Neuva Canción* or *Salsa*) and testimonial literature and legends. Special attention may also be paid to the

cultures created by the three major revolutions from the region: Mexico (1910), Cuba (1959), and Nicaragua (1979). Writers and artists may include Rubén Blades, Ana Castillo, Sandra Cisneros, Rosario Ferré, Juan Gelman, Nicolás Guillén, Pedro Lemebel, Carlos Monsiváis, Elena Poniatowska, and Silvio Rodríguez. Selected films, compact discs, and multimedia will be part of class materials. The course is recommended for Spanish and international studies majors. Prerequisite: any Spanish course above 321Y-322Y or permission of the instructor.

*Instructor: Staff*

### **SPAN 337. Spanish Literature and Pop Culture**

*Credit: .5 unit*

Popular culture serves as a rich source of literary inspiration for both well-known and lesser-known Spanish poets, novelists, short-story writers, and essayists of the nineteenth and twentieth centuries. Featuring the works of such authors as Emilia Pardo Bazan, Azorin, Miguel de Unamuno, Jose Bergamin, Federico Garcia Lorca, Ramon Gomez de la Serna, Carmen Martin Gaité, Garmen Laforet, and Cristina Fernandez Cubas, this course invites students to consider literary appropriations of the following forms and experiences of popular culture: bullfighting; flamenco; ballads; religious festivals; women's magazines and la novela rosa; and the middle-class vacation (el veraneo). The class will explore the expressive purposes that lead different writers to draw on popular culture, and will consider whether certain genres lend themselves better than do others to embodying certain popular themes. Most readings, and all discussion and written work for the course, will be in Spanish. The readings will be supplemented with occasional film and video segments, with musical selections, and with a music multimedia program. The course is recommended for Spanish and international studies majors. Prerequisite: one course above SPAN 321Y-322Y or equivalent.

*Instructor: Staff*

### **SPAN 338. Survey of Contemporary Spanish-American Fiction**

*Credit: .5 unit*

This course is an introductory overview of contemporary Spanish-American narrative. It will review different types of narrative, such as the short novel, the short story, and the chronicle. In order to represent the regional diversity of Latin America, the course will examine both canonical and non-canonical works of fiction produced in Mexico and Central America, the Caribbean, the Andes, and the Southern Cone. Different trends in Latin American literature of the twentieth century will be discussed, including modernism and postmodernism, the avant-garde, magic realism, and fantastic and detective fiction. Special attention will be given to the connection between literary and non-literary narrative texts, such as those produced by journalists. The course is recommended for Spanish or international studies majors. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Staff*

**SPAN 340. Latin-American Cinema***Credit: .5 unit*

The 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. In class, students will be given the opportunity to see the present-day region and the forces that have shaped it through images generated from within its cultures. They will be 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. It considers films directed by "El Indio" Fernandez, Bunuel, Birri, Gutierrez Alea, Rocha, Sanjines, Ledouc, Lombardi, Subiela, Gaviria, Bemberg, Salles, and Cuaron, among others. Class is conducted in Spanish. This course is recommended for majors in Spanish as well as international studies. Prerequisites: SPAN 321Y-322Y or the equivalent.

*Instructor: Staff***SPAN 343. Don Quijote***Credit: .5 unit*

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 will be studied in its social and historical context. Prerequisite: 1 unit of Spanish or Spanish-American literature or permission of instructor.

*Instructor: Staff***SPAN 344. Contemporary Spanish-American Short Stories***Credit: .5 unit*

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" will be read with attention to sub-genres such as the fantastic, magic realism, and the real marvelous. It will be shown how these sub-genres 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 Cortazar, Carlos Fuentes, Garcia Marquez, Luisa Valenzuela, Isabel Allende, Ana Lydia Vega, Diamela Eltit, Ricardo Piglia, and Elen Pontiatowska. Prerequisite: SPAN 231Y or equivalent.

*Instructor: Staff***SPAN 345. Spanish Drama of the Twentieth Century***Credit: .5 unit*

The course considers selected plays by such major twentieth-century Spanish dramatists as Jacinto Benavente, Ramon Maria del Valle-Inclan, Alejandro Casona, Federico

Garcia Lorca, Antonio Buero Vallejo, Fernando Fernan Gomez, Jose Luis Alonso de Santos, Paloma Pedrero, Lidia Falcon, and Carmen Romero. Close textual analysis will be stressed, and the individual works will be related to social and political realities and aesthetic ideas that have helped to shape Spain during the twentieth century. Students will hone their speaking and dramatic skills during in-class reading exercises, and at semester's end will collaborate in presenting to the class a scene from one of the plays studied. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Metzler***SPAN 347. The Nineteenth-Century Spanish Novel***Credit: .5 unit*

This course examines the development of the Spanish novel from the Romantic period through realism and naturalism. Authors whose works will be read and considered in their social and political context include Juan de Valera, Leopoldo Alas ("Clarín"), Benito Perez Galdos, Emilia Pardo Bazan, and Vicente Blasco Ibanez. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Metzler***SPAN 353. The Literature of National Experience in Argentina***Credit: .5 unit*

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 either implicitly or explicitly deal with the theme of nation building. We will 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 will focus on how particular Argentine communities experienced and responded to these processes. The course will include many of the most celebrated and influential works of Argentine literature. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Sierra***SPAN 354. Spanish-American Poetry Since 1880***Credit: .5 unit*

This course is designed to introduce students to the literary trends and the poetics that underlie twentieth-century Spanish-American poetry, including those labeled modernism, "avant-garde," "social poetry," "anti-poetry," and "conversationalism." Through close readings of representative works, the course will examine 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, Gironde, Huidobro, Borges, Guillén, Neruda, Lezama Lima, Burgos, Paz, Parra, Cardenal, Castellanos, Benedetti, Varela, Gelman, and Pacheco. Readings and class will be conducted in Spanish. The course especially recommended for international studies

majors. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Staff*

### **SPAN 355. The Literature of National Experience in Mexico**

*Credit: .5 unit*

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, *cuadillismo*, political repression, *machismo*, *malinchismo*, and diverse conceptualizations of national identity. The course will focus 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 321Y-322Y or equivalent.

*Instructor: Román-Odio*

### **SPAN 356. Spanish American Drama of the Twentieth Century**

*Credit: .5 unit*

This course examines representative works of twentieth-century Spanish American drama. Anti-Aristotelian theatrical systems, including theater of the absurd, living theater, ritual theater, and psychodrama will be analyzed within the historical and political contexts of Spanish-American countries. We will explore the relationship between theater and national identity as we learn techniques for drama analysis. Among the playwrights included are: Rodolfo Usigli, Jose Triana, Griselda Gambaro, Elena Garro, Susana Torres Molina, Luis Rafael Sanchez, Osvaldo Dragun, Emilio Carballido, and Sabina Berman. All readings and class discussions will be in Spanish. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Roman-Odio*

### **SPAN 359. Literature and Film from the Cuban Revolution**

*Credit: .5 unit*

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 like Guillén, García Marruz, and Padilla; short story

writers like Piñera, Jorge Cardozo, and Benítez Rojo; essayists like Fernández Retamar, Pérez Firmat, and Cam-puzano; and filmmakers like Gutiérrez Alea, Solás, and Pérez, among others. The class includes extensive reading on social context and a theoretical perspective informed by postcolonial studies. The class is conducted in Spanish. This course is recommended for majors in Spanish as well as international studies. Prerequisite: SPAN 321Y-322Y, any Spanish or Spanish-American Literature course, or permission of the instructor.

*Instructor: Hedeem, Rodríguez-Núñez*

### **SPAN 360. The Power of Words: Testimonios and Documentary Literature in Spanish America**

*Credit: .5 unit*

What is the role of literature in representing reality? This question has been consistently addressed by writers and intellectuals in Spanish America 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 1970s 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 class we will study different responses to the question of how *testimonios* and documentary fiction have addressed social issues in Spanish America. In addition, we will review documentary films that enhance our discussion of the genre. We will consider examples of testimonials and documentary fiction from Cuba, Bolivia, Mexico, Chile, and Argentina. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Sierra, Rodríguez-Núñez*

### **SPAN 361. Spanish Literature of the Golden Age**

*Credit: .5 unit*

This course invites students to explore some of the great works of literature produced in Spain during the sixteenth and seventeenth centuries. We will read poems by Fray Luis de Leon, San Juan de la Cruz, Francisco de Quevedo, Sor Marcela de San Felix, and Luis de Gongora; religious prose by Santa Teresa de Jesus; plays by Lope de Vega and Calderon de la Barca; and short novels by Miguel de Cervantes and Maria de Zayas. Textual analysis will be stressed, but we will also consider the social, economic, and political realities that helped to shape literary and artistic production during this period. This course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Staff*

### **SPAN 371. Gender, Identity, and Power in Women's Literature**

*Credit: .5 unit*

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 world views. In this course we will 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 will be used as the primary sources of exploration. Recurring themes such as self-knowledge, affirmation of female eroticism, and struggles for social and gender equality will be examined within the framework of the historical and socio-political realities of Latin American societies. Contemporary feminist theories will 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: Maria Luisa Bemberg, Maria Novara, Frida Kahlo, Remedios Varo, Tilsa Tsuchiya, Julia de Burgos, Claribel Algria, Luisa Valenzuela, Gioconda Belli, Cristina Perri Rossi, Pia Barros, Elizabeth Subercaseaux, and Diamela Eltit. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Staff*

### **SPAN 373. Spanish Short Story of the Twentieth Century**

*Credit: .5 unit*

Students will read, analyze, and interpret selected short stories and works of short fiction by such important twentieth-century writers from Spain as Miguel de Unamuno, Pio Baroja, Azorin, Gabriel Miro, Ramon Gomez de la Serna, Francisco Ayala, Carmen Laforet, Miguel Delibes, Jorge Campos, Javier Marias, Marina Mayoral, Juan Jose Millas, Ana Maria Navales, Soledad Puertolas, Esther Tusquets, and Cristina Fernandez-Cubas. Close textual analysis will be stressed, and the individual works will be considered in their socio-historical and literary contexts. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Metzler*

### **SPAN 374. Spanish Poetry of the Twentieth Century**

*Credit: .5 unit*

The course considers selected poems by such major twentieth-century Spanish poets as Antonio Machado, Juan Ramon Jimenez, Federico Garcia Lorca, Jorge Guillen, Luis Cernuda, Miguel Hernandez, Angela Aymerich, Gloria Fuertes, Jose Hierro, Jose Angel Valente, Ana Rossetti, Maria Victoria Atencia, Vicente Valero, and Luisa Castro. Students will draw on critical, analytical, and interpretive skills in reading, discussing, and writing about the works studied. The poetry will be related to important social and political realities and aesthetic ideas of different periods in twentieth-century Spain. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Metzler*

### **SPAN 375. Spanish-American Essay and the Quest for Decolonization**

*Credit: .5 unit*

This course examines the modern and contemporary Spanish-American essay in its defiance of colonialism and neocolonialism. It considers, among others, texts by Bolí-

var, 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 as a metropolitan representation that does not accurately mirror the periphery's social reality is also incorporated. Readings and class are conducted in Spanish. The course is especially recommended for Spanish and international studies majors. Prerequisite: SPAN 321Y-322Y any Spanish or Spanish-American literature course, or permission of the instructor.

*Instructor: Hedeem, Rodríguez-Núñez*

### **SPAN 377. The Structure of Spanish**

*Credit: .5 unit*

This course begins with an exploration of the sound system of Spanish and its theoretical representation. Building on this, the discussion continues with topics in Spanish morphology such as word formation and verbal inflection. Issues in the syntax and semantics will be analyzed both in isolation and in terms of their relationship to one another. The goal of this course is to provide students with a level of knowledge that enables them to make connections between the structure of Spanish and relevant issues in contemporary linguistics. Thus, course readings and activities will also include discussions of research in sociolinguistics, the linguistic effect of language contact, language change, and classroom acquisition of Spanish as well as natural language acquisition of Spanish. This course trains students to analyze those points of the Spanish language that non-native speakers find hard to use and native speakers find hard to explain. The structure of the course will be lecture-discussion, with a large component of problem-solving. The class is conducted in Spanish. Prerequisite: SPAN 321Y-322Y or equivalent. The course is recommended for Spanish and international studies majors.

*Instructor: Parafita-Couto*

### **SPAN 378. History of the Spanish Language**

*Credit: .5 unit*

Language change is both obvious and rather mysterious. The inherent flexibility of human language, along with its complexity and the creativity with which it is used, causes it to be extremely variable and to change over time. So changeable is human language, in fact, that speakers from one generation would not be able to understand speakers of another generation sufficiently removed in time. This course deals with the evolution of the Spanish language from Latin. Language change at all levels will be taken into account: phonological, morphological, syntactic, lexical, and semantic. Both internal and external factors of change will be considered. Special topics to be covered include grammaticalization, language contact, and the evolution of Latin-American Spanish. Authentic texts from different periods will be analyzed. This course will also look at varieties of Spanish from different perspectives: regional, social, and

stylistic. We will pay special attention to language contact, as well as the diachronic sources of regional differentiation, learning how to identify the main dialects of modern Spanish. We will explore techniques used to reconstruct linguistic prehistory and briefly discuss interrelated research into language acquisition and linguistics universals. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Parifito-Couto*

### **SPAN 381. Resisting Borders: Contemporary Latino(a) Literature**

*Credit: .5 unit*

In this course we will study relevant Latino/a voices in a variety of literary genres, among them essay, poetry, fiction, and theater, with a special emphasis on Mexican-American, Puerto Rican, and Cuban-American literatures, and especially those works that while produced in the United States are written in Spanish. While we will pay close attention to local constructions of identity, we will also look beyond them to focus on how these same representations and constructions are connected to global processes. Prerequisite: SPAN 321Y-322Y or equivalent or permission of the instructor.

*Instructor: Hedeem, Rodríguez-Núñez*

### **SPAN 382. From the Empire's Backyard: Literature of the Spanish Caribbean**

*Credit: .5 unit*

For García Márquez, the Caribbean is a hallucinated and hallucinating world where the maddest of illusions end up being true and the other side of reality is "discovered." In this class, we will study the writing that such a reality has produced, focusing on contemporary works that represent and challenge colonialism and neocolonialism. We will consider essay, narrative, poetry, and theater by a variety of authors from Cuba, the Dominican Republic, and Puerto Rico. The course will use as a theoretical perspective post-colonial studies and give particular emphasis to concepts like alterity, appropriation, counter-discourse, decolonization, diaspora, ethnicity, and transculturation, among others. Relevant theoretical voices from the region that have created a culture of resistance to the imperial order, and an introduction to the history of the region, will also be incorporated. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Hedeem, Rodríguez-Núñez*

### **SPAN 396. Literature of the Southern Cone**

*Credit: .5 unit*

The aim of this course is to introduce students to the literature of the region known as *Cono Sur* and neighboring countries (Argentina, Bolivia, Chile, Paraguay, and Uruguay). Experiences of ethnic and social diversity shaped the political struggles as they were reflected in the literature and art of this area. Civilization and barbarism, city and country, democracy and authoritarianism are some of the forces that played a decisive role in the literary traditions

of these countries. We will discuss how social and political issues reshaped the role writers had in their society and how the notion of literature was redefined in key historical moments. Additional topics will include theories on writing and readership, the detective genre and the theories of the fantastic, gender issues and literary identities, political violence and literature, the politics of memory in post-dictatorial societies, the contrast between the country and the city, experiences of exile, transatlantic narratives and their impact in the national traditions, and the role of ethnic and indigenous minorities in the literary canon. Prerequisite: SPAN 321Y-322Y or equivalent.

*Instructor: Sierra*

### **SPAN 493. Individual Study**

*Credit: .5 unit*

This course is offered primarily to candidates for honors, to majors, and, under special circumstances, to potential majors. Staff limitations restrict this offering to a very few students. Prerequisites: permission of instructor and department chair.

*Instructor: Staff*