

MODERN LANGUAGES AND LITERATURES: REQUIREMENTS

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 eight 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, Russian, and 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.

The Curriculum

Students who major in MLL focus their studies by choosing from among three types of majors: (1) literature (for students of French, German, or Spanish); (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 constitutes 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.

For information about departmental minors, please see below.

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 are considering courses in more than one language or literature should take the placement test in the language in which they feel most competent or which they are most likely to continue studying at Kenyon. Arrangements can be made with individual instructors to determine placement for the other language or languages.

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 111Y-112Y 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 111Y-112Y, 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 213Y-214Y 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.

ARBC 321 Advanced Arabic
CHNS 321, 322 Advanced Chinese Language
FREN 321 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 Advanced Italian
JAPN 321 Advanced Japanese

RUSS 321, 322 Advanced Russian
SPAN 321 Advanced Grammar, Conversation, and Composition

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. Because they tend to cover larger periods of time, Introduction to Literature courses normally do not fulfill the time-period requirement described above; however, if all of the works studied in a particular Introduction to Literature course were written within the time frame of the requirement (either pre- or post-1800 for French, pre- or post-1900 for German and Spanish), then the course would fulfill the 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: A minimum of 5 units of language courses or culture/literature courses in the languages 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 Arabic, Chinese, French, German, Italian, Japanese, Russian, or Spanish chosen as the student's secondary language. Under exceptional circumstances, students may choose Chinese, Italian, or Japanese as their primary language if they study abroad for two semesters or the equivalent, take as many courses as possible in the language while abroad, and achieve the appropriate level of proficiency. However, students must first obtain approval from the appropriate faculty member, and then inform the department chair and the departmental senior-majors liaison of such a decision, in writing, at the latest by the end of the second week of classes of their senior year.

Primary language: Students must take at least two units above the 213Y-214Y level (i.e., four advanced-level language courses or culture/literature courses in the language, minimum). A course at the introductory level (111Y-112Y) in the student's primary language does not count toward the modern languages major.

Secondary language: The 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 111Y-112Y must have at least .5 units above the 213Y-214Y level (i.e., the 111Y-112Y, 213Y-214Y, plus .5 unit advanced-level course in the language, minimum).
- Students who place out of 111Y-112Y and start with 213Y-214Y also must take .5 unit above the 213Y-214Y level (i.e., 213Y-214Y plus .5 advanced-level course in the language, minimum).
- Students who place out of 213Y-214Y, however, must take at least 1.5 units above the 213Y-214Y level (i.e., three semesters of advanced work in the language, totaling at least 1.5 Kenyon units).

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 additional 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 primarily for students 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 or more other (secondary) fields 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 250-word written statement--prepared, in consultation with the major advisor, at least two weeks in advance of the declaration--articulating the plan of study. This plan, accompanied by an annotated list of courses, will specify the student's areas of interest both within and outside of MLL and may focus on: texts representing 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 disciplines or themes to be concentrated on outside of MLL. This statement of the plan of study will be used as a guide throughout the student's career, and may be revised in consultation with the major advisor 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 by presenting the plan of study with the annotated course list. Usually students of those languages undertake off-campus study in order to complete this option. In recent years, Senior Exercise theses in area studies have included:

- cultural preservation in ethnic minority Chinese writing (Chinese)
- gender, ethnicity, and nationhood in West African women's writing (Francophone)
- 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)
- perspectives on music under National Socialism in the representation of the "Comedian Harmonists" in Joseph Vilsmaier's film *The Harmonists* (1997) (German)
- influences of Italian immigrant artists on American artistic expression in the early twentieth century (Italian)
- sociocultural contexts of the all-female musical Takarazuka Revue in Japanese society (Japanese)
- censorship in the former Soviet Union as seen through the evolution of Nikolai Zabolotskii's poetry (Russian)
- 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(s), to be broken down as follows:

1. In the target language, a minimum of six courses (3 units) above the 213Y-214Y 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 fields. 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(s), a minimum of four courses (2 units). Courses offered both at Kenyon (not MLL) and outside Kenyon will be approved by the department advisor on a case-by-case basis.

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 department 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 a suggested length of twenty (double-spaced) pages. It must be written in the first foreign language (except in the case of Chinese, Japanese or Russian, where students may choose to write in English). 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 a suggested length of twenty (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 a suggested length of twenty (double-spaced) pages. As with the area 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 first 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 limited or no previous instruction in a language, the minor will consist of a minimum of one unit of coursework above the 213Y-214Y level and a minimum of 2.5 units in the minor. 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 significant experience in the language, and who have placed (normally by virtue of an Advanced Placement test score or a Kenyon placement test) into a 300-level class, the minor consists of a minimum of 2 units of 300-level courses.

Because of limited course offerings, students who qualify under Plan B will be expected to fulfill all but one course requirement above the 213Y-214Y level through off-campus study, 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 213Y-214Y level. With respect to 300-level courses in the discipline of the minor which may be offered in English translation (such as courses on literature, film, or culture), students may apply up to .5 unit of those classes to the minor.

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.

Because of limited course availability, off-campus study may be necessary in order to complete a minor. Students are strongly encouraged to undertake study abroad.

Transfer Credit Policy. The MLL Department will accept a limit of 1.5 Kenyon units of summer school credit, taken at an approved academic institution.

COURSES IN MODERN LANGUGES AND LITERATURES:

MLL 260 World Cinema

Credit: 0.5

The course presents significant films from different cultures in the history of world cinema that treat a given theme, such as the tension between obedience and autonomy, appetite and intention, or love and loss. The films are studied to understand how their artistic qualities convey thematic content and to stimulate students' shared reflection on their own values, behavior and ability to make conscious choices. A recent theme concerned obedience and autonomy, in terms of the challenge to become fully oneself in community with others, from the micro-level of the child within a family to the macro-level of the citizen in a sociopolitical context. Secondary source material on the theme complements reading in film theory and history to guide class discussion of the films. In addition, films are considered in their geographical and historical context and students are responsible for the factual information about the setting and creation of the films. Coursework is designed for students to develop visual acumen and interpretive skill expressed precisely in speech and writing through guided practice. One purpose of the work is to foster sensitivity to cultural variation. Another is to enable students to discern similarities and differences as they are portrayed between and among the cultures depicted in the films. Coursework includes collaborative preparation for class, quizzes, short writing assignments, oral presentations, two papers and a final exam. The course is open to first year students. Attendance at weekly film showings outside of class is required. Films are subtitled. Directors include internationally renowned figures such as Satyajit Ray, Truffaut, Tarkovsky, Haneke, and others. This course counts toward the Film Studies major. There is no prerequisite required.

MLL 331 Introduction to Linguistics

Credit: 0.5

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.

MLL 365 The Legacy of Islam in Spanish Literature since the Enlightenment

Credit: 0.5

This course explores the representation of cultural exchange in Spanish literature from a perspective framed by the legacy of Islam in narratives of exile, travel, immigration, conflict, nationalism, and spiritual awakening. Though attention will be given to important contextual issues and historical shifts across periods, much of the focus will be on the relationship between Spain and Morocco from the eighteenth century to the present. The Strait of Gibraltar will figure in our discussions as a symbolic point of crossing for the coexistence and challenges of neighboring cultures. In addition to several films and critical studies, the primary readings might include: a) contemporary fiction from Juan Goytisolo, an iconic expatriate living in Marrakech, and Najat El-Hachmi, whose award-winning novel in Spanish translation, *El ultimo patriarca* (2008), provides a singular account of the trials of assimilation for a young Moroccan girl b) depictions of the regional wars and colonial tensions, like Ramon J. Sender's *Iman* (1930), from the early twentieth century c) the modernist Maghreb aesthetic of fin de siglo writers from Andalusia d) the journal of Domingo Badia (Ali Bey) whose undercover pilgrimage to Mecca from 1804-1807 disguised as a Muslim gives an unprecedented view of North Africa and the sacred sites e) and, the humanistic pluralism of the *Cartas marruecas* (1789) by Jose Cadalso. From these selections, our discussions will address issues of religious difference, geography, and identity. Prerequisite: SPAN 324 or higher.

MLL 493 Individual Study

Credit: 0.25-0.5

Individual study offers an opportunity to explore an area of special interest -- literary, cultural, or linguistic -- under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. To enroll, a student must identify a member of the department willing to direct the project and, in consultation with that professor, prepare a one-page proposal. The proposal must receive approval from the department chair. It should specify the schedule of assignments and meeting periods. The amount of work should approximate that required in regular courses of corresponding levels. The department expects the student to meet with the instructor one hour per week, at a minimum. Typically, an individual study will award .50 or .25 unit of credit. Students should begin planning individual studies well in advance, so that they can complete a proposal and obtain departmental approval before the registrar's deadline.

MLL 498 Senior Honors

Credit: 0.5

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

COURSES IN ARABIC:

ARBC 101Y Beginning Arabic

Credit: 0.5

This is a year-long course for students who are beginning the study of Modern Standard Arabic (MSA). The main objective of the course is to develop speaking, listening, reading, and writing skills in MSA. Part of the first semester concentrates on the Arabic alphabetic writing system, pronunciation, basic conversation, and an introduction to Arabic grammar. Class work includes dictation, group conversations, listening exercises, and activities focused on developing written skills. Online audio and visual materials are used to reinforce communication and vocabulary building, to expose students to authentic language resources, and to help students practice inside and outside of the class. Instruction will include an introduction to the customs and cultures of the Arabic-speaking world. Offered every year.

ARBC 102Y Beginning Arabic

Credit: 0.5

This is a continuation of the introduction to Modern Standard Arabic (MSA). Objectives of the course continue to be the development of skills in writing, reading, listening, and speaking. There is increased emphasis on vocabulary and grammar. Class work includes oral participation (speaking in class, both alone and in groups), active writing activities, and exercises in listening and reading comprehension. Students are expected to use online and extracurricular resources (provided by the instructor) to help improve their skills and complete assignments. Some elements of Arabic dialect will be introduced, but the focus will be on MSA. By the end of the second semester, students will understand basic grammatical concepts and communicate at a novice-high level. Prerequisite: ARBC 101Y, the equivalent, or permission of the instructor. Offered every year.

ARBC 201 Intermediate Arabic

Credit: 0.5

Intermediate Arabic I is open to any student who has completed Beginning Arabic or the equivalent. The main objective of the course is to develop speaking, listening, reading, writing skills in Modern Standard Arabic (MSA) at the intermediate-novice level. Class work includes reading comprehension activities, vocabulary building activities, giving presentations in Arabic, listening to authentic texts, and guided class discussion in the target language. Students will conduct a research project using MSA as the medium for research and presentation. Students are expected to use online and extracurricular resources (some provided by the instructor) to help improve their skills and complete assignments outside of class. Prerequisite: ARBC 102Y, the equivalent, or permission of the instructor. Offered every year.

ARBC 202 Intermediate Arabic

Credit: 0.5

Intermediate Arabic II is open to any student who has completed Intermediate Arabic I or the equivalent. The main objective of the course is to develop speaking, listening, reading, writing skills in Modern Standard Arabic (MSA) at the intermediate level. Class work includes reading authentic texts vocabulary building, presenting research in Arabic, listening to authentic media (such as news, films, and television programs), and class discussion in the target language. Students will conduct research using authentic Arabic texts and online materials. There will be opportunities to study dialect in an informal setting. Students are expected to use online and extracurricular resources to help improve their skills and complete assignments outside of class. By the end of Intermediate Arabic II, students will be able to communicate at the intermediate level including the ability to recognize different genres of literature, read newspapers with the use of a dictionary, and comprehend basic information from media resources without the use of a dictionary. Prerequisites: MLL 201, the equivalent, or permission of the instructor. Offered every year.

ARBC 493 Individual Study

Credit: 0.5

COURSES IN CHINESE:

CHNS 111Y Intensive Introductory Chinese

Credit: 0.75

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 to eight hours per week in the second. There will be required self language practice as well. Offered every year.

Instructor: Bai

CHNS 112Y Intensive Introductory Chinese

Credit: 0.75

See course description for CHNS 111Y. Offered every year.

Instructor: Bai

CHNS 213Y Intermediate Chinese

Credit: 0.5

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. In both semesters, there will be two required drill and discussion sessions each week with an apprentice teacher. Prerequisite: CHNS 111Y-112Y or equivalent. Offered every year.

CHNS 214Y Intermediate Chinese

Credit: 0.5

See course description for CHNS 213Y. Offered every year.

CHNS 321 Advanced Chinese Language and Culture

Credit: 0.5

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. Offered every year.

CHNS 322 Advanced Chinese

Credit: 0.5

See description for CHNS 321.

CHNS 323 Literature and Culture: Chinese Heroes

Credit: 0.5

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.

CHNS 324 Modern China through Film and Fiction

Credit: 0.5

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. Normally offered every other year.

CHNS 325 Chinese Literary Tradition

Credit: 0.5

This course serves as an introduction to Chinese literary traditions from the first millennium B.C. to 1911. Readings, all in English translation, include the most beloved literary texts that unify Chinese civilization through its long history, selected from early poetry and history, Confucian and Daoist classics, tales of the strange, Tang Dynasty poetry, short stories and drama written in vernacular language, and novels from late Imperial period. The discussion-based seminar will explore how Chinese literature, seen as a means of achieving immortality along with virtue, confirms social values or challenges them, and how it articulates the place of the individual in a thoroughly Confucian and patriarchal society. No prerequisites. Students need not have any background in Chinese language or culture. Normally offered every other year.

Instructor: C. Sun

CHNS 326 Women of the Inner Chambers

Credit: 0.5

This course examines roles, images and writings of women in ancient and modern China. The integration of gender relations into cosmological and socio-political patterns sets the tone for the representation of women in Chinese literature, theater, film, and religious texts, but the notion that women were oppressed and silenced throughout the imperial China is overly simplistic and

needs to be re-examined. Our discussion will focus on three main themes: the gap between Confucian ideals of womanhood and the complex realities of female social roles, the construction of a feminine voice by both female writers and men writing as women, and the issue of female agency and its various manifestations within and outside the domestic realm. No prerequisites. All readings are in English. Normally offered every other year.

Instructor: C. Sun

CHNS 393 Individual Study

Credit: 0.5

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

CHNS 493 Individual Study

Credit: 0.5

See description for MLL 493.

COURSES IN FRENCH:

FREN 111Y Intensive Introductory French

Credit: 0.75

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. Offered every year.

FREN 112Y Intensive Introductory French

Credit: 0.75

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. Offered every year.

FREN 213Y Intermediate French

Credit: 0.5

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. Offered every year.

FREN 214Y Intermediate French

Credit: 0.5

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. Offered every year.

FREN 321 Advanced Composition and Conversation

Credit: 0.5

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. Offered every year.

FREN 323 Approaches to French Literature I

Credit: 0.5

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 is recommended. Offered every year or alternating with FREN 324.

FREN 324 Approaches to French Literature II

Credit: 0.5

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

FREN 325 Contes et Nouvelles: Exploring French Short Fiction

Credit: 0.5

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 roman," 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. The course will be conducted in French, with occasional theoretical readings in English. Prerequisite: FREN 213Y-214Y or the equivalent; FREN 321 or 322 recommended. Normally offered every third year.

Instructor: Cowles

FREN 328 Modern French Civilization

Credit: 0.5

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*, *Lacombe, Lucien*, and World Wars I and II; *Coup de Torchon*, *Indochine*, and the colonial experience; *Milou en Mai*, and the fifties and sixties; and *La Haine* and the impact of immigration. Students will be required to view eight 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 recommended.

FREN 337 French Drama Workshop

Credit: 0.5

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, with the goal of increasing 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. The course will be conducted in French. Prerequisite FREN 213Y-214Y or equivalent; FREN 321 recommended. Normally offered every third year.

Instructor: Cowles

FREN 340 Identity in Francophone Novel

Credit: 0.5

This course will examine the theme of individual and cultural identity in the Francophone novel, focusing primarily on texts from the 1970s and '80s (with the possibility of incorporating works from the end of the twentieth century and the first decade of the twenty-first). We will explore literary expressions of issues of belonging, otherness, ethnicity, and assimilation in a wide range of social and political contexts, including working-class Montreal, rural and urban postcolonial West Africa, Judeo-Maghrebian communities of North Africa, Arab-Muslim immigration in Western Europe, and the French Caribbean. Authors may include Albert Memmi (Tunisia), Jean-Marie Adiaffi (Ivory Coast), Mariama Bâ (Senegal), Maryse Condé (Guadeloupe), Michel Tremblay (Quebec), and Leila Houari (Belgium). Secondary readings will engage a number of critical approaches, ranging from postcolonial to anthropological-mythological. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 strongly encouraged. Normally offered every third year.

FREN 341 Francophone Poetry

Credit: 0.5

This course will focus on lyric poetry from a number of French-speaking regions including Canada, the Antilles and French Guyana, North Africa, and sub-Saharan Africa. In analyzing the poetry, we will examine the relationship between concepts of human purpose and dignity, on the one hand, and modern urbanized life, on the other; the sense of connection between the individual and the land; and modes of self-definition in the context of social groups. We will read a selection of poems, ranging from those which evoke universalizing images of the human experience to those which reflect and sometimes also advocate intense political engagement with contemporary struggles in the postcolonial world. The work to be studied will come primarily, though not exclusively, from twentieth-century poets including Paul Chamberland, Gilles Vigneault, Anne Hebert, Aime Cesaire, Leon-Gontran Damas, Tahar Ben Jelloun, Andree Chedid, Leopold Sedar Senghor, Jean-Marie Adiaffi, and Veronique Tadjo. The course will be conducted in French. Prerequisite: French 213Y-214Y or equivalent. French 321 strongly encouraged but not required. Normally offered every three years.

FREN 343 Seventeenth-Century French Literature

Credit: 0.5

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 classical 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. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent. FREN 321 recommended. Normally offered every other year.

Instructor: Blacker

FREN 345 Heart and Reason: Eighteenth-Century French Prose

Credit: 0.5

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, Graffigny, and Laclos. Our considerations of the tensions between the heart and reason will also provide some glimpses of the underside of the French Enlightenment and will reveal an ongoing dialogue between the center (Paris) and a variously constituted periphery. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 recommended. Normally offered every other year.

Instructor: Cowles

FREN 346 Romantics and Realists

Credit: 0.5

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. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 recommended. Normally offered every other year.

Instructor: Cowles

FREN 348 Twentieth-Century French Prose

Credit: 0.5

Though centered on the novel, this course may examine various genres including drama, short narrative, and even 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. The course will be conducted in French. Prerequisite: FREN 213Y-214Y or equivalent; FREN 321 recommended. Normally offered every third year.

Instructor:Guiney

FREN 352 Baudelaire to Valéry

Credit: 0.5

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 recommended. Normally offered every other year.

Instructor: Cowles, Guiney

FREN 353 Myth and Meaning of the French Revolution

Credit: 0.5

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 recommended. Normally offered every third year.

Instructor: Cowles

FREN 361 Symbolism to Surrealism and Beyond

Credit: 0.5

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" epitomized 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 recommended. Normally offered every third year.

Instructor: Guiney

FREN 493 Individual Study

Credit: 0.25-0.5

See description for MLL 493.

COURSES IN GERMAN:

GERM 111Y Intensive Introductory German

Credit: 0.75

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 introduces students to the German language in all four modalities: reading, writing, speaking, and listening. The work includes practice (in class, in scheduled review sessions with an apprentice teacher, and using an online workbook) in understanding and using the spoken language. Written exercises and elementary reading materials completed outside class serve as a basis for vocabulary-building and in-class discussion and role-plays. Students will also write four short essays on familiar topics over the course of the semester. During the second semester there is more advanced practice in the use of the spoken and written language, and we will use short fictional and authentic cultural texts in order to develop 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. Offered every fall semester.

Instructor: Staff

GERM 112Y Intensive Introductory German

Credit: 0.75

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 of the German language in all four modalities--reading, writing, speaking, and listening--in class, in scheduled review sessions with an apprentice teacher, and using an online workbook. There will be more advanced practice in the use of the spoken and written language. We aim to develop reading skills through a variety of fictional and cultural texts, including a short book we will read in its entirety. 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. Offered every spring semester.

Instructor: Staff

GERM 213Y Intermediate German Language

Credit: 0.5

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 and expanding upon aspects of German grammar from the first year. 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. Offered every fall semester.

Instructor: Staff

GERM 214Y Intermediate German Language

Credit: 0.5

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

Instructor: Staff

GERM 321 Advanced Composition and Conversation

Credit: 0.5

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 may be provided by textbooks and/or 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. Offered every fall semester.

Instructor: Staff

GERM 323 German Women Writers

Credit: 0.5

This course will examine texts written over the past two centuries by German women from a variety of ethnic, national, and social backgrounds. Incorporating both poetry and prose texts, the course will be organized around thematic blocks. Past themes have included: the critique of society in Nobel laureate Elfriede Jelinek (Austria) or Christa Wolf (the socialist GDR); father figures, family histories, and childhood in Birgit Vanderbeke's *Das Muschelessen* from 1990 and Annette von Droste-Hülshoff's *Die Judenbuche* from 1842; nineteenth-century social activism in Hedwig Dohm's *Werde die du bist* and the political pamphlets of Louise Otto; German-Jewish writing by Fanny Lewald in the early nineteenth century and Barbara Honigmann in the late twentieth century; women under the Nazis, including lesbians in the film *Aimee and Jaguar* and

exiles such as Annah Seghers; and recent immigrant experiences as depicted in the works of Emine Özdamar and Yoko Tawada. Keeping in mind that women's creative energy has not always been fully recognized, the course will examine the social and literary context in which these women wrote, the constructions of gender in their societies, and the ways in which they reacted to this context. The course will be conducted in German, and will be suited for students who have completed GERM 321 (or the equivalent), as well as more advanced students. Normally offered every other year.

Instructor: Staff

GERM 325 Survey: German Literature and Culture

Credit: 0.5

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 various epochs of German literature. Authors to be studied may include Walther von der Vogelweide, Lessing, Tieck, Frisch, Schnitzler, Kafka, 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. Offered every spring semester.

Instructor: Staff

GERM 361 Images of the German Family

Credit: 0.5

Some of the greatest masterpieces of German literature thematically explore family relationships, harmonious or dysfunctional. 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). We will trace connections between different family images while also exploring

theoretical considerations, such as 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. Normally offered every other year.

Instructor: Gebhardt

GERM 362 Contemporary German Fiction

Credit: 0.5

In a special journal issue on emerging German writers, Frank Finley and Stuart Taberner write: "What is most immediately striking about the German literary market since unification, and in particular since the mid-1990s, is its sheer diversity." In this course, we will read and interpret exemplary works from the wealth of texts that form this new literature. Among the authors are emerging writers, as well as well-established writers, such as Nobel Prize winner Günter Grass. Our focus for discussion will shift a number of times during the semester. We will explore issues of German history and German identity with respect to Grass' novel *Im Krebsgang* and Thomas Brussig's satirical alternative 'history' of the fall of the Wall, *Helden wie wir*. More aesthetic and philosophical problems, such as intertextuality and memory, will guide our discussion of W.G. Sebald's *Schwindel. Gefühle*. Sebald's book is related to Judith Hermann's *Nichts als Gespenster* through the theme of the travelogue. Likewise, we will discuss the poetics and narrative strategies of Hermann's stories. We will investigate questions of popular literature, and generational issues ("Generation Golf") by looking at Christian Kracht's *Faserland* (which--like the Hermann and Sebald texts--can be read as a travelogue) and Benjamin von Stuckrad-Barre's *Solo-Album*. The novels *Helden wie wir* and *Solo-Album* will also be discussed in the context of their respective motion picture versions. The format of the course will be seminar-type discussion complemented by occasional presentations by students and the instructor. All readings and discussion are in German. Prerequisite: GERM 325, or equivalent, or permission of instructor. Normally offered every two to three years.

Instructor: Gebhardt

GERM 363 From Nietzsche to Kafka

Credit: 0.5

Nietzsche and Kafka stand out as two of the most important prose stylists of the German language. At the same time, the period between the beginning of Nietzsche's productive career around 1870 and Kafka's death in 1924 is one of fundamental historical change: it starts with the rise of the German nation state and ends after the downfall of both the German and the Austro-Hungarian monarchies. Not surprisingly, the literature of this era in the German language is marked by similar radical transformations. We will attempt to trace these changes by beginning with a discussion of Nietzsche's *Also sprach Zarathustra* (1883-85) and concluding with Kafka's fragmentary novel *Der Prozess*. From the perspective of the changing role of literature in response to societal and historical realities, or as a depiction of states of human consciousness, we will investigate a number of additional works: for example, Hugo von Hofmannsthal's *Ein*

Brief, Gerhart Hauptmann's *Bahnwarter Thiel*, Lou Andreas-Salome's *Fenitschka*, and Arthur Schnitzler's *Leutnant Gustl*, as well as poetry by Rilke, Trakl, and Benn. All readings and discussion are in German. Prerequisite: GERM 325 or equivalent, or permission of instructor. This course will be offered every two or three years.

Instructor: Gebhardt

GERM 365 Politics and Gender in German Cinema

Credit: 0.5

Contemporary German cinema has been criticized for its presentation of "characters whose primary sense of person and place is rarely an overt function of their national identity or directly impacted by Germany's difficult past" (Eric Rentschler). Politics seem to disappear more and more from the German screen, whereas the New German Cinema from the 60s to the early 80s often used film explicitly as a means of coming to terms with the past. This course presents major trends in German film since 1989 (beginning with Heiner Carow's *Coming Out*, a queer movie and one of the last DEFA films). We will try to reassess the often repeated claim of the disappearance of the political. Indeed, we will look at a number of films dealing with gender and queer issues by directors such as Monika Treut (*My Father is Coming*) and Kutlug Ataman (*Lola and Billy the Kid*), among others. Moreover, Ataman, along with director Fatih Akin (*In July, Head On*), will serve as an example for a breakthrough in Turkish-German film production. Discussing the work of Tom Tykwer (*Winter Sleepers*, *The Princess and the Warrior*, and *Perfume*) will form one thematic block in this overview of the past eighteen years of German film. Another group of movies that deals with the German division and re-unification, such as *The Promise*, *Good-Bye Lenin*, and *Go For Zucker*, will be included, as well. The course also introduces students to the tools of film analysis. No previous knowledge of German or film is required. Taught in English. No prerequisites. May be taken for credit towards the German major; please consult with instructor regarding arrangements for German credit. Normally offered every two to three years.

Instructor: Gebhardt

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

Credit: 0.5

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 321 or equivalent.

GERM 381 Faust and Faust Legends in Literature and Film

Credit: 0.5

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.

GERM 385 Weimar Film and Beyond

Credit: 0.5

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.

GERM 387 Rilke, Celan, and Theory

Credit: 0.5

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. Normally offered every two to three years.

Instructor: Gebhardt

GERM 395 Myth of Nation: German Film from Nosferatu to Hitler and Beyond

Credit: 0.5

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. In addition to a basic understanding of the terms and methods used in the formal description of film, this course 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 German cultural ideals from the early twentieth century through the present. The majority of 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, which resulted in the artistically unequalled propaganda film *The Triumph of the Will*, as well as examples of Hollywood-inspired Nazi propaganda films such as *Jew Süss*; (3) the post-World War II period, for which we will view films made by members of the New German Cinema, like Fassbinder's *The Marriage of Maria Braun*, Werner Herzog's *Aguirre: the Wrath of God*, and *Wings of Desire* by Wim Wenders. Finally, we will view a number of films that represent a reaction of sorts to New German Cinema, such as the (anti-) war film *Das Boot*, as well as recent works by women filmmakers such as Margarete von Trotta (*Rosenstraße*), Dorris Dörrie (*Men*), and Vaness Jopp (*Forget America*). No prerequisites. The course will be conducted in English. Normally offered every two to three years.

Instructor: Riegert

GERM 493 Individual Study

Credit: 0.25-0.5

See description for MLL 493.

COURSES IN ITALIAN:

ITAL 111Y Intensive Introductory Italian

Credit: 0.75

This is the first half of a 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 and written language. Written exercises, themes, oral reports, and readings develop communicative skills. Coursework includes daily homework, chapter tests, a midterm, and end of semester test. Offered every year.

Instructor: Richards

ITAL 112Y Intensive Introductory Italian

Credit: 0.75

This is the second half of a year-long course for students who are continuing the study of Italian from first semester. The second semester entails more advanced work in the use of the spoken and written language. Literary and cultural materials develop reading ability and provide topics for discussion and oral presentations, as well as for writing assignments. Prerequisite: ITAL 111Y or permission of the instructor. Offered every year.

Instructor: Richards

ITAL 213Y Language and Culture

Credit: 0.5

This first half of the intermediate-level course develops speaking, reading, and writing skills, while considering cultural themes. The activities and materials introduce modern history, literature, film, and music. 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. Offered every year.

Instructor: Dubrovic

ITAL 214Y Language and Culture

Credit: 0.5

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. Offered every year.

Instructor: Dubrovic

ITAL 321 Advanced Italian

Credit: 0.5

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 and syntax in literary texts. Beyond reading and discussion, coursework includes short response papers, a research paper, oral presentations, and a final exam. Attendance at evening film showings is required. Prerequisite: ITAL 213Y-214Y, or equivalent. Offered every year.

Instructor: Dubrovic

ITAL 333 Introduction to Dante

Credit: 0.5

Dante's analysis of the soul from sin to redemption, the *Divina commedia*, studied in Italian, is the focus of this seminar. Ample selections from the three canticles are supplemented by passages from key scholars of the text. Coursework involves close reading, class discussion, and oral presentations in Italian, as well as papers and a final exam (also in Italian). The course introduces students to the range of Dante's works, both poetic and analytical. Dante's contribution to the Western and world literary heritage is examined in its cultural context, with attention to themes in medieval art and thought. Students will also consider issues of translation, by comparing various versions of specific canti. The course is conducted in Italian and is not available on a Pass/D/F basis. Prerequisite: advanced standing in Italian. Normally offered every third year.

ITAL 340 Survey of Italian Literature: Romanticism, Symbolism, Decadence and Modernity

Credit: 0.5

This course focuses on Italian literature from the end of the Eighteenth century to the Twentieth, including authors such as Foscolo, Leopardi, Manzoni, dAnnunzio and Montale. Through close reading and written analysis it aims to develop a critical understanding of texts from Romanticism to the most significant ones during the Twentieth century. The course sets texts in their historical context and supplements them with selected critical essays. This course also considers related contemporary cultural movements in literature and the visual arts, particularly in France and England. Beyond readings and discussions, coursework includes response papers, oral presentations, a final oral exam and a long paper. The course is taught in Italian. Prerequisite: ITAL 321 or equivalent.

Instructor: Dubrovic

ITAL 350 Topics in Italian Cinema

Credit: 0.5

This course examines topics (which vary from year to year) in Italian cinema, with the aim of understanding and appreciating its lasting value as an art form and as an expression of Italian culture. Coursework includes oral presentations, papers, tests, a final exam, and class preparation with partners. Attendance at weekly film showings is required in addition to class meetings. The course is conducted in English and the films are subtitled. Past topics include: Focus on Food, Post War Cinema, Federico Fellini and Friends, and Youth. The course may be repeated if the content is significantly different the second time. No prerequisite. Normally offered every other year.

Instructor: Richards

ITAL 493 Individual Study

Credit: 0.5

See description for MLL 493.

COURSES IN JAPANESE:

JAPN 111Y Intensive Introductory Modern Japanese

Credit: 0.75

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. Offered every year.

Instructor: Tomita

JAPN 112Y Intensive Introductory Modern Japanese

Credit: 0.75

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. Offered every year.

Instructor: Tomita

JAPN 213Y Intermediate Modern Japanese

Credit: 0.5

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. Offered every year.

Instructor: Tomita

JAPN 214Y Intermediate Modern Japanese

Credit: 0.5

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. Offered every year.

Instructor: Tomita

JAPN 321 Advanced Japanese

Credit: 0.5

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. Offered every year.

Instructor: Tomita

JAPN 322 Advanced Japanese: Language and Culture

Credit: 0.5

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: Tomita

JAPN 323 Advanced Reading and Composition

Credit: 0.5

The main goal of this course is to help students develop skills of expository and argumentative writing in Japanese. Students will read authentic Japanese texts, including short essays and a complete book of nonfiction, from which they will develop their own essays. Writing practice will focus on developing a clear thesis and focused paragraphs, and providing relevant support. As a final project students will write a research paper on a contemporary topic of interest. Prerequisites: Japanese 322 or permission of instructor. Offered every other year.

Instructor: Tomita

JAPN 325 Introductory Japanese Linguistics

Credit: 0.5

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. Normally offered every third year.

Instructor: Tomita

JAPN 493 Individual Study

Credit: 0.25-0.5

See description for MLL 493.

COURSES IN RUSSIAN:

RUSS 111Y Intensive Introductory Russian

Credit: 0.75

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. Offered every year.

Instructor: Staff

RUSS 112Y Intensive Introductory Russian

Credit: 0.75

See course description for RUSS 111Y. 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. Offered every year.

Instructor: Staff

RUSS 213Y Intermediate Russian

Credit: 0.5

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. Offered every year.

Instructor: Staff

RUSS 214Y Intermediate Russian

Credit: 0.5

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.

COURSES IN SPANISH:

SPAN 111Y Intensive Introductory Spanish

Credit: 0.75

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. Offered every year.

SPAN 112Y Intensive Introductory Spanish

Credit: 0.75

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. Offered every year.

SPAN 213Y Conversation and Composition

Credit: 0.5

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 activities 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. Offered every year.

SPAN 214Y Conversation and Composition

Credit: 0.5

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. Offered every year.

SPAN 321 Advanced Grammar, Conversation, and Composition

Credit: 0.5

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. Offered every year.

SPAN 324 Introduction to Spanish Literature

Credit: 0.5

This is a foundational survey of the literature of Spain from its early manifestations to the present. Students read both selections and several representative works of different time periods and literary genres, gain insight into significant socio-historical transformations, and acquire knowledge of literary theory and techniques of analysis in Spanish. Readings and class are conducted in Spanish. This course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Normally offered every other year.

Instructor: Staff

SPAN 325 Introduction to Spanish-American Literature

Credit: 0.5

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

SPAN 328 Hispanic Culture and Literatures: Methodologies and Analysis

Credit: 0.5

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 321 or permission of instructor. Normally offered every three years.

SPAN 335 Literature and Popular Culture in Spanish America

Credit: 0.5

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, Nueva 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 321 or permission of the instructor. Normally offered every three years.

SPAN 337 Literature and Popular Culture in Spain

Credit: 0.5

This is an introductory-level literature and culture course whose aim is to explore the relationship between artistic expression and popular culture in Spain from the period of the "Transition" (between the Franco dictatorship and democracy) up to the present. Bringing into focus an array of cultural artifacts from literature, film, music, and the visual arts, the course looks at complexly rendered depictions of the cultural "other" often marginalized due to ethnicity, gender, class, profession, ideology, or language. Among the "others" to be considered are gypsies, flamenco performers, immigrants, working-class women, homosexuals, "toreros," delinquents, law-enforcement officials, and residents of the political and linguistic periphery. Among the cultural artifacts to be considered are films by Jaime Chávarri, Montxo Armendáriz, Carlos Saura, and Julio Médem; the TV program *Cuéntame cómo pasó*; musical compositions by Camarón de la Isla, "Ketama," "Radio Tarifa," and "Martirio"; illustrated anti-taurine essays by Manuel Vincent/Ops; and short fiction by Ignacio Martínez de Pisón and Lorenzo Silva. Our discussions, and paper assignments for the course, will draw on ideas from the field of cultural studies. With the exception of some background readings, all work for the course is in Spanish. Prerequisite: completion of SPAN 321 or an appropriate score on Kenyon's placement exam. The course will not generally be open to students who have taken a literature course numbered above 335.

Instructor: Metzler

SPAN 338 Survey of Contemporary Spanish-American Fiction

Credit: 0.5

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 321 or equivalent. Normally offered every three years.

SPAN 340 Latin American Cinema

Credit: 0.5

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, Buñuel, Birri, Gutiérrez Alea, Rocha, Sanjinés, Ledouc, Lombardi, Subiela, Gaviria, Bemberg, Salles, and Cuarón, among others. Class is conducted in Spanish. This course is recommended for majors in Spanish as well as international studies. Prerequisites: SPAN 321 or the equivalent. Normally offered every three years.

SPAN 343 Don Quijote

Credit: 0.5

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.

SPAN 344 Contemporary Spanish-American Short Stories

Credit: 0.5

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 marvelous real. 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, García Marquez, Luisa Valenzuela, Isabel Allende, Ana Lydia Vega, Diamela Eltit, Ricardo Piglia, and Elena Poniatowska Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

SPAN 345 Baroque Short Fiction

Credit: 0.5

The seventeenth century was one of tremendous literary production when Spain's empire was at its apex. Authors of the Baroque period used short fiction as a laboratory for new artistic and social ideas that came from Spanish holdings at home and abroad. In order to consider the original values embedded in these stories and novellas, the class will read and discuss multiple works of short fiction written by Miguel de Cervantes, María de Zayas, and Francisco de Quevedo. Through a growing familiarity with the most important literary criticism written on the topic, members of the class can join the critical conversation surrounding these important authors and their most celebrated prose works. Prerequisites: successful completion of SPAN 324 or permission of instructor.

Instructor: Hartnett

SPAN 347 Sex, Science, and the Realist Novel in Spain

Credit: 0.5

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

SPAN 348 Guerrillas, Drugs, Imagination: Violence and Culture in Contemporary Colombia

Credit: 0.5

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

Instructor: Rodriguez-Nunez

SPAN 353 The Literature of National Experience in Argentina

Credit: 0.5

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 321 or equivalent. Normally offered every three years.

Instructor: Sierra

SPAN 354 Spanish-American Poetry Since 1880

Credit: 0.5

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, Girondo, 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 is recommended for international studies majors. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

SPAN 355 The Literature of National Experience in Mexico

Credit: 0.5

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 321 or equivalent. Normally offered every three years.

Instructor: Román-Odio

SPAN 359 Literature and Film from the Cuban Revolution

Credit: 0.5

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 Campuzano; 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 321, any Spanish or Spanish-American literature course, or permission of the instructor.

Instructor: Staff

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

Credit: 0.5

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 321 or equivalent. Normally offered every three years.

Instructor: Staff

SPAN 361 Spanish Literature of the Golden Age

Credit: 0.5

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 León, San Juan de la Cruz, Francisco de Quevedo, Sor Marcela de San Félix, and Luis de Góngora; religious prose by Santa Teresa de Jesús; plays by Lope de Vega and Calderón de la Barca; and short novels by Miguel de Cervantes and María 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 major. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

SPAN 363 Spanish Romanticism - Transgressions of Self in Romantic Spain

Credit: 0.5

From the historical shadows of birthright, religious oppression, and absolutism emerge the makings of Promethean individualism in Spain at the dawn of the nineteenth century, with fire stolen through profanations, infidelities, perversions of desire, erotic sentiment, secret fellowships, unbound interiority, and political censure. Indeed, in its various manifestations transgression as a creative force drives new configurations of the self in opposition to established literary norms and cultural conservatism at this watershed moment in the nation's history. Structured around distinct, often mixed genres of the period (theater, poetry, prose), our discussions will address: how to define Romanticism, what role specific writers of the period have had in shaping literary history in Spain and beyond, why cultural production, namely literature, and nation building occur in tandem, and where gender factors in the equation. Primary readings will span the legendary figure of Don Juan to the first novel written in Spanish that was both anti-slavery and feminist, while secondary selections will expose students to a broad range of authors from other national traditions, in Spanish translation, who were influential in Spain at the time, including Goethe, Rousseau, Washington Irving, Mary Shelley, and others. Prerequisite: SPAN 324 or higher.

Instructor: Landry

SPAN 369 Queering Spanish American Literature and Film

Credit: 0.5

This course studies the representation of sexualities that confront social norms in Spanish American contemporary literature and cinema. It presents a provocative, captivating selection of poems, novels, short stories, essays, crónicas and films from the region often excluded from canonical accounts. The class also develops a theoretical perspective based on Queer Studies and its practical application to textual and cinematic analysis. Readings and class are conducted in Spanish. Prerequisites: SPAN 321, any Spanish or Spanish-American Literature course, or permission of the instructor. Course especially recommended for Spanish and International Studies majors. Offered every two to three years.

Instructor: Rodriguez-Nunez

SPAN 370 Origins of Spanish Language and Literature

Credit: 0.5

Where did that word come from and what does it really mean? This is a common question that we ask ourselves or our teachers at some point in our Spanish education. The first part of this course will address this question and many others as it discusses the development of the Spanish language from Latin to Old Castilian to Modern Spanish. The second part of the course will provide students with an opportunity to apply their knowledge of the development of Spanish to the earliest manifestations of Castilian literature. Through a variety of activities, they will also gain an understanding of some of the difficulties faced by scholars and students alike when interpreting these works. Students will read parts of the following texts in the original Old Spanish: a selection of romances, El poema del mío Cid, Los Milagros de Nuestra Señora, El Libro de Buen Amor, El Conde Lucanor, a selection of poesía cancioneril, and La Celestina. This course will be conducted in Spanish. Prerequisites: successful completion of SPAN 324 or permission of instructor.

Instructor: Hartnett

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

Credit: 0.5

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: María Luisa Bemberg,

María Novara, Frida Kahlo, Remedios Varo, Tilsa Tsuchiya, Julia de Burgos, Claribel Alegría, Luisa Valenzuela, Gioconda Belli, Cristina Perri Rossi, Pia Barros, Elizabeth Subercaseaux, and Diamela Eltit. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

SPAN 373 Spanish Short Story of the Twentieth Century

Credit: 0.5

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, Azorín, Gabriel Miró, Ramón Gomez de la Serna, Francisco Ayala, Carmen Laforet, Miguel Delibes, Jorge Campos, Javier Marías, Marina Mayoral, Juan José Millas, Ana María Navales, Soledad Puertolas, Esther Tusquets, and Cristina Fernández-Cubas. Close textual analysis will be stressed, and the individual works will be considered in their socio-historical and literary contexts. Prerequisite: SPAN 321 or equivalent. Normally offered every three years.

Instructor: Metzler

SPAN 374 Spanish Poetry of the Twentieth Century

Credit: 0.5

The course considers selected poems by such major twentieth-century Spanish poets as Antonio Machado, Juan Ramón Jiménez, Federico García Lorca, Jorge Guillén, Luis Cernuda, Miguel Hernández, Angela Aymerich, Gloria Fuertes, José Hierro, José Angel Valente, Ana Rossetti, María 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 321 or equivalent. Normally offered every three years.

Instructor: Metzler

SPAN 375 Spanish-American Essay and the Quest for Decolonization

Credit: 0.5

This course examines the modern and contemporary Spanish-American essay in its defiance of colonialism and neocolonialism. It considers, among others, texts by Bolívar, Bello, Sarmiento, Gómez de Avellaneda, Martí, Rodó, Henríquez Ureña, Mariátegui, Reyes, Ortiz, Paz, Castellanos, Fernández Retamar, and García Márquez. These works are placed in their social and cultural context by concise and interpretative readings on Latin American history. A theoretical perspective informed by postcolonial studies is used extensively. However, a critique 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 321, any Spanish

or Spanish-American literature course, or permission of the instructor. Normally taught every three years.

Instructor: Staff

SPAN 376 Family and Nation in Modern Spanish Film

Credit: 0.5

In 1941, Spaniards saw the debut of a film, *Raza*, based on a novel published pseudonymously by the country's recently installed pro-fascist dictator, Francisco Franco. The film, adapted from the novel by the director Saenz de Heredia, depicts several generations of a conflict-filled Galician family one strikingly similar to the dictator's own--as they contend with successive Spanish political and social upheavals: the Spanish-American War, the Second Republic, and the Civil War. The film, a mouthpiece of Franco's own socio-political policy, posits a family unit based on values of traditional Catholic piety, the sanctity of motherhood, and allegiance to the Regime. Beginning with *Raza*, this course considers the images of family and of the nation (conjoined or counterpoised, explicitly or implicitly) in selected works of important Spanish filmmakers through the early twenty-first century. Directors include Juan Antonio Bardem, José Luis García Berlanga, Luis Buñuel, Carlos Saura, Basilio Martín Pati6n, Jorge Grau, Chus Gutiérrez, Pedro Almod6var, Daniela Fejerman, Iciar Bollain, and Alejandro Amenabar. Students will view the films together (one evening per week, outside of class). Class discussion will center on film analysis enabled by a critical text and supplemented by historical and cultural readings. All viewing, reading, writing, and discussion for the course are in Spanish. Please note that some of the films shown will not be available in a version sub-titled in English. The course is especially recommended for Spanish and international studies majors. Prerequisite: SPAN 321, any Spanish or Spanish-American literature course, or permission of the instructor. Normally offered every three years.

Instructor: Metzler

SPAN 380 Introduction to Chicana/o Cultural Studies

Credit: 0.5

Chicana/o culture produced in the U.S. is a vast field often underrepresented in undergraduate curricula. Even so, Chicana/os' contributions to literature, visual and public art, music, film, cultural theory, and political activism are among the richest in this nation. This absence is symptomatic of a larger societal reality, namely, a history of cultural and economic oppression, which results in a silencing of this "other" America. This course is an introduction to Chicana/o cultural studies through an examination of Chicana/o history, art, literature, film, music, and cultural theory as sites of opposition to sexist, racist, classist, and homophobic ideologies. A primary goal of the course is to expose students to Chicana/os' identities and critiques, from the Mexican-American civil rights movements to the present. Chicana/os' debates about immigration, custodial labor, border issues, feminism, race issues, human rights, the environment, queer studies, spirituality, and the occult will be seminal to our discussion. The

Mesoamerican concept of *nepantla*, a Nahuatl word referring to "the land in the middle," will serve as an anchor since it is fundamental to the notion of "crossing borders" that is at the root of Chicana/o cultural theory and practice. Border crossing, which emerges from the state of being in *nepantla*, represents Chicana/os' alternative epistemological approach to dominant ideologies. Readings and class discussion will be in English. Students may choose to read and write in Spanish when primary and secondary sources are available. This course will offer students valuable opportunities to learn through civic engagement and to link key issues from class discussion and readings to their community activities. This course fulfills .5 units of the core course requirement for the Latina/o Studies Concentration. It will also count towards the majors in american studies, international studies, women and gender studies, religious studies, and spanish area studies.

Instructor: Roman-Odio

SPAN 381 Resisting Borders: Contemporary Latino(a) Literature

Credit: 0.5

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 321 or equivalent, or permission of the instructor. Normally offered every three years.

Instructor: Staff

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

Credit: 0.5

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 postcolonial 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 321 or equivalent. Normally offered every three years.

Instructor: Hedeem, Rodriguez-Nunez

SPAN 383 Travel Narratives and Cultural Encounters in Latin America

Credit: 0.5

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

Instructor: Sierra

SPAN 385 Cities of Lights and Shadows: Urban Experiences in Latin America

Credit: 0.5

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

Instructor: Sierra

SPAN 388 Literary Translation

Credit: 0.5

This course focuses on both the theoretical and practical aspects of literary translation from Spanish into English. By reading numerous essays on translation, it provides the opportunity to think critically about this cultural practice and to question the imperialist, ethnocentric, and gendered notions that have historically driven it. Much of the class is taught using a workshop format in which this theoretical framework is used to compare original works to translations and to practice the art of translation itself. In addition to weekly writing assignments and the sharing and critiquing of peer work, students complete an extensive literary translation. The course is conducted in Spanish and requires an advanced level of proficiency in that language. Prerequisites: Any Spanish or Spanish-American literature course and permission of instructor.

Instructor: Hedeem

SPAN 396 Literature of the Southern Cone

Credit: 0.5

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 321 or equivalent. Normally offered every three years.

Instructor: Sierra

SPAN 493 Individual Study

Credit: 0.25-0.5

See description for MLL 493.