

Romance Languages Course Descriptions: 2015/2016

ex: 101 = course NOT being offered (*plain text*)
 ex: **101** = course being offered (*bold & underline*)

<u>Fall 2015</u>	<u>Winter 2016</u>	<u>Spring 2016</u>	Min Maj	<u>Summer '15</u>
399	399	399		no courses
407, <u>407/507</u>	407, <u>407/507</u>	407, <u>407/507</u>		
410, 410/510	410, <u>410/510</u>	410, 410/510		
607	607	607		
<u>608</u>	608	608		
620	<u>620</u>	620		
623	623	<u>623</u>		

Courses that combine materials from two or more of the Romance Languages are taught under the course number RL 407/507. Each professor who proposes an RL course has compelling reasons for choosing the materials, languages, and periods his or her course will cover, and that information is posted well in advance along with the course description (e.g., French Period 1 + Italian Period 1). No exceptions will be made to the announced languages and periods the course will cover.

FALL 2015

RL 407/507: Thinking Authenticity in the Media- Rigoletto

Walter Benjamin famously argued that in the age of mechanical reproduction the criterion of authenticity ceases to be applicable to artistic production: multiple copies replace the unique existence of the original, while technical reproduction replaces the work of the artist/creator. Benjamin's point may equally apply to photography, cinema and a wide range of contemporary media. Starting from Benjamin's premise about the presumed ontological impossibility of authenticity in an age in which cultural products and artworks are (re)produced through technology, the course will ask how we can still think about authenticity as a useful notion and a value in relation to contemporary media. The course will unfold in two parts: in the first part, we will look at examples from photography, cinema, the documentary and new media and explore the specific constraints and possibilities that

they foreclose and open up for thinking about authenticity; in the second part, we will examine the question of authenticity as a philosophical problem associated with questions of identity and subjectivity through the analysis of a range of media texts.

Undergraduates: This course satisfies “expertise in residence” and “elective” credits for majors and minors in ITAL, FR, SPAN, and for majors in RL.

MA students: This course satisfies Period 4 requirement in French, Italian, and Spanish. **M.A. Period 4.** [↑](#)

RL 407/507: Medieval Romance- Psaki & Wacks

The medieval romance (i.e., novel) told the adventures of knights itinerant, righting wrongs and gaining fame in tournaments and in single combat. These novels, cultivated in France in the twelfth and thirteenth centuries, took on a new significance in the Iberian and Italian peninsulas, where crusade, conquest, and conversion were all domestic issues, not distant imperial projects as for the French, English, and German territories. We will read a series of French, Italian, and Iberian romances (in full or in part) to examine how the romance genre

- emerged and developed as the Romance vernaculars were entering written form;
- permitted authors and audiences to explore individual subjectivities and political identities; and
- expressed and interrogated roles associated with gender and class.

Undergraduates: This course satisfies “expertise in residence” and “elective” credits for majors and minors in ITAL, FR, SPAN, and for majors in RL, when readings and final essay are completed in the target language.

MA students: This course satisfies Period 1 requirement in French, Italian, and Spanish. **M.A. Period 1.** [↑](#)

RL 608: Workshop on Teaching Methodology– Davis

This course is the starting point for pre-professional training in the teaching of Romance languages (French, Italian, and Spanish) to adults. The class readings, lectures, discussions, and portfolio activities will help you to:

- design and implement a complete instructional sequence for new material, with attention to sequencing of activities, learning styles, and modes of communication (presentational, interpretive, interpersonal);
- personalize instruction for a diverse group of learners, with different motivations and interests in language study;
- demonstrate knowledge and understanding of major concepts and the historical context of the field of language learning and teaching in the U.S.;
- utilize effectively and appropriately a range of technologies for the second language classroom; and
- reflect on your own professional practice and by analyzing and evaluating your own teaching and that of your peers.

This class is required of all new GTFs in Romance Languages. [↑](#)

WINTER 2016

RL 407/507: Travel Literature in the Age of Curiosity- Hester

For centuries travel and travel writing have been parallel endeavors. In the early modern period, prescriptions concerning the art of travel also addressed how to properly chronicle a journey. However, as curiosity became an acceptable motive for travel, European travelers took greater liberties not only in choosing an itinerary but also in narrating their travels. Travel for different reasons—education, religious devotion, economic gain, conquest, escape—translated into different forms of representing such travel. In this course we will read from French, Italian, and Spanish travel accounts about Europe, Asia, and the Americas in order to consider a broad range of issues and questions, including: taxonomies of travel writing, travel narrative as theoretical discourse, travel and gender, and the construction of local and global identities through the representation of travel. Readings will include the travel writing of humanists, navigators, conquistadores, Grand Tourists, adventurers, and fugitives. This course is taught in English. Romance languages students will read the primary texts and complete written work in their target language to receive credit in French, Italian, or Spanish. **M.A. periods: Spanish 1,2; French 1, 2; Italian 2,3.** [↑](#)

RL 410/510: Literary Translation Workshop: Theory and Practice- McPherson

Theories and practices of literary translation are profoundly interconnected. The questions and challenges we encounter in translating literary texts have vital implications for our work as literary scholars: engaging in (and thinking about) translation gives us insight into the rich complexities of what we are doing as readers. The practice of translation also enhances and refines language skills in both the source and target language. In translating, we become more accomplished readers and writers, cultivating both our analytical skills and our creative expression. This course is grounded in the belief that theory and practice can most productively be explored together and in a dynamic, collaborative context. We will be considering translators' approaches to the promises of and obstacles to cross-cultural communication and understanding. We will be paying particular attention to how social, historical, cultural, regional, and generic contexts inform our decisions as translators. We will be concerned with relationships between content and style—nuances of tone, voice, register—and will also be negotiating tricky territories mapped out between clarity and obscurity, domestic and foreign, fidelity and experimentation. The work for this course will include close readings and analysis of selected literary texts alongside their translations; critical readings of translators' introductions and notes; analysis of (and production of) book reviews of literary translations; reading and discussion of seminal texts in translation history and theory. Students will work throughout the term on individualized translation projects in small, collaborative, language-specific workshop groups. **M.A. Period 3&4.** [↑](#)

RL 620: Graduate Study Methods Workshop- Garcia-Pabon

Discussion of purposes, problems, and methods of graduate study in Romance languages. Elements of critical method, research techniques, scholarly writing, and professional Development. [↑](#)

SPRING 2016

RL 407/507: Idea of Europe- Gould & Moore

The Idea of Europe is a team-taught, multidisciplinary course that explores the meaning(s) of Europe past and present, and the conundrum that is European identity. Guest faculty from a variety of disciplines on campus (humanities, social sciences and the arts) lecture weekly on the European legacy as we explore cultural, historical, political and social institutions that continue to inform our ideas of Europe today. While the overall framework is historical, the course is a creative investigation into different perspectives, texts, issues, and disciplinary assumptions—often incompatible or competing—that shape “Europe” as an object of study. Each lecture and selected readings open an aspect of Europe from antiquity to the present. While the course is taught in English, it may bear credit for all degree programs in Romance Languages. Individual exploration of original materials in the European languages is encouraged. Students will be required to keep a reaction journal and to complete a term paper or project on some aspect of Europe.

Faculty from various disciplines and areas of expertise will offer lectures and selected readings to explore certain aspects of Europe over time. Students are not expected to demonstrate mastery of the different topics presented in these lectures and readings, and may reflect on the material from different disciplinary perspectives. But the lectures and readings are designed to challenge students beyond their comfort zone of familiarity and knowledge, opening them up to a variety of perspectives or “ideas” of Europe.

Books will include: 1) Engaging Europe: Rethinking a Changing Continent. Eds. Evelyn Gould and George J. Sheridan (Lanham, MD : Rowman & Littlefield, 2005) and 2) Vercors, Silence of the Sea/ Le Silence de la mer. Bilingual edition. **M.A. Period 4.** [↑](#)

RL 623: Title TBA– Bottaro & Browning

“Continental Shifts: Comparative Modernities in the Nineteenth Century.” One of the greatest phenomena of the nineteenth century is what we call, with some ambiguity, modernity. This course seeks to examine the term in the transnational context of Romance languages and explore how shifting contexts alter how we understand modernity in the nineteenth century. Modernity, both as a certain consciousness of time and a system of knowledge about the world, has been understood in the Enlightenment tradition to encompass a historical consciousness that promotes universal reason and progress. In its many guises, however, modernity has both enabled and foreclosed certain forms of political subjectivity.

Some of our guiding questions will be: How has the relationship between modernity and colonialism been framed? Does thinking about modernity in the singular foreclose any possibility of capturing its multifaceted, transnational quality? What are the assumptions at play in its pluralized version? In answering these questions, we will dedicate units to colonialism, the aesthetic and political project(s) of modernity, and forms of violence and terror. **M.A. Period 3.** [↑](#)

SUMMER 2015

No RL courses are scheduled to be offered during the Summer of 2015. [↑](#)