

Romance Languages Course Descriptions: 2016/2017

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

ex: **101** = course being offered (*bold & underline*)

<u>Fall 2016</u>	<u>Winter 2017</u>	<u>Spring 2017</u>	Min Maj	<u>Summer '17</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, 410/510	410, 410/510		
	425, 425/525			
607	<u>607</u>	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 2016

RL 407/507: Allegorical Romance-Psaki

The allegorical romance is a genre that includes some of the great authors and works of the Middle Ages. Unlike the chivalric romance, which uses episodic narrative to explore identity and desire, the allegorical romance focuses more on philosophical issues—ethics, epistemology, esthetics—while on the surface telling a love story (or at least a lust story). We will read three of the great allegorical works of the Middle Ages: the Roman de la Rose, the Fiore (its Italian adaptation), and the Libro de buen amor. We'll also read excerpts of some Latin authors who can illuminate allegorical romance, such as Alain de Lille, Bernardus Silvestris, Macrobius. These works should come with a warning label—they're that addictive.

All assigned readings (primary and secondary) will be available in English, and class discussion and presentations are in English. Students will do reading and writing in their own Romance language/s. FR, ITAL, SPAN, RL- **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 2017

RL 407/507: Bodies Bilingual; Feminism and Cultures in Translation, Theory and Practice- Powell

With a focus on gender and culture, we examine interdisciplinary approaches to literary translation (drawing on fields including anthropology, folklore, and literary theory). Our readings put power relations into question by looking at how ideological, economic, gendered, and political structures shape texts and transference between languages. Creative experience through shared and individual translation projects will enhance understanding of these issues, culminating in a final individual project combining research and translation. Taught in English, with reference to other languages. Students may receive Spanish credit by reading and doing written work in Spanish. Students of other RL languages receive RL credit and work with course projects in their language(s) of study. .

. M.A. Periods 1, 2 or 4 [↑](#)

RL 607: Antifascist Resistances in Europe- Herrmann

This seminar will explore, in a comparative fashion, anti-Fascist resistance movements in three contexts: The French Resistance against occupation, the Italian Partisans, and the participation of Spaniards in the Resistance in France as well as in the anti-Franco guerrillas in Spain.

We will study memoirs, historical works, documentary and fiction film. Two foci will engage us: The role of gender identity in resistance work, and the ways in which resistance work

determined the fates of people who needed aid in escaping persecution by the Nazis (including Jews and downed British and American airmen). Armed resistance, for some of the most important memoirists of the deportation to Nazi camps, was the key activity that led to arrest, torture and then the cattle cars to the Lager. For some of Europe's most distinguished writers—Charlotte Delbo, Primo Levi, and Jorge Semprún, Resistance was the gateway to the Holocaust. We will work with the canonical texts of these figures, and we will also study the oral histories and autobiographies of working-class and little known members of antifascist resistance, attending to the unique traits of resistance cultures in each country and context. All work will be assigned in English, but final papers will be written in the target language. **M.A. Period 4** ↑

RL 620: Graduate Study Methods Workshop- Moore

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

SPRING 2017

RL 407/507: Holocaust Testimony- Herrmann

This course represents a new installment in an on-going series of seminars I teach about the history and representation of the Holocaust and the Nazi camps in the “Romance World”: France, Spain and Italy. In this iteration of the seminar, we will look at the only Nazi concentration camp created exclusively for women inmates: Ravensbrück, about 30 km from Berlin. This camp held female political prisoners from many nations, as well as Jews, Roma-Sinti, and “common” criminals. We will read a new history of the camp by historian Sarah Helm, watch documentary films about the camp, and read memoirs and oral histories from Spanish, Catalan, French and Italian women survivors. **M.A. Period 4** ↑

RL 407/507: Global Neorealist Cinema- Rigoletto

The term Neorealism refers to a set of films made in Italy at the end of WW2. This was a time when the country was in ruins and the Italian film industry was on its knees: the main film studios in Rome (Cinecittà) had been expropriated and turned into refuge camps; equipment to shoot films was extremely hard to find and electrical power supply was very limited. Rather than making film production impossible, these obstacles actually instigated the emergence of a new way of making films. Shooting on location and in available light became a necessity; and because of the impact of the war on the landscape, contemporary reality became the inevitable prime subject matter. In addition, non-professional actors were widely cast to play leading roles, often next to more experienced actors. This particular way of making films had a huge influence around the world: the famous Indian director Satyajit Ray talked about his encounter with neorealism as a life-changing experience; but Neorealism also influenced heavily Hollywood cinema and represented an ideal reference point for the French New wave. This course will provide an overview of Neorealist cinema within its particular social, economic and industrial contexts, and will explore its impact globally. Students will learn what particular formal and technical specificities characterized

Neorealist film making and will examine its aesthetic and ethical significance in the context of world cinema. . [M.A. Period 4](#) ↑

RL 623: Theories of Lyric: Myths and Songs-Enjuto-Rangel & Middlebrook

“Lyric” is a term that is used widely throughout the various traditions engaged in our RL Department. The European languages each have a word for it: “lyrique,” “lirica” “lírica”. While sources such as the Princeton Encyclopedia of Poetry and Poetics offer a range of definitions of the term “lyric,” the modern, European-derived traditions tend to link the term to the ancient Greek and Roman myths, and in particular to the lyre (a stringed instrument played with skill by figures from the sun-god Apollo through demigods and singers such as Orpheus, Amphion and Homer, among others). For this reason, this course engages the concept of lyric through the portal of myth. However, whereas the modern European and Anglophone traditions foreground the Greek and Roman myths, the phenomenon of myth informs a much wider and richer spectrum of discourse –as we will discuss in this course, it can be as challenging to define myth as it is to define lyric. Thus we will contextualize our discussion of the European-derived modern tradition with readings and discussion on poetry and myth as they work within a spectrum of cultures that do not conform to or fully embrace Eurocentric modernity.

What do the mythic figure of Penelope and Rosalía de Castro, Galician poet from the nineteenth century, have in common? How does U.S. poet William Carlos Williams appropriate the figure? Why does French poet Charles Baudelaire connect Andromache and a swan in his Parisian poetic painting? How does Orpheus become the central figure in traditions of romantic lyric? How do Mapuche poets in contemporary Chile use myths to tell their collective stories and defend their cultural legacy? Who was Francesco Petrarca, and how does Petrarchism link the ancient Roman poet Ovid to Shakespeare, Ronsard, sor Juana Inés de la Cruz and Adrienne Rich? How can poems move as “a cradle rocking back and forth between modernity and antiquity”? (Walter Benjamin, Arcades Project 356). In this course we explore these questions and many more, studying poetry, criticism and other kinds of myth in their cultural, historical and political contexts. We will focus on close reading –this skill is essential to the analysis and criticism of poetry, and we will give clear instruction on how to carry it out. But we will also focus on flexible reading, which is just as important as close reading; based in our class discussions and our readings in poetry and criticism, we are going to work to make interpretations, and to revise and perhaps shift those interpretations to forge new connections. So please come to this course ready to read and work with dedication, passion and an open mind.

We will discuss poems in their original version in Portuguese, Italian, French, Spanish, Catalan, Galician, Maya, Mapuche and English. We will also look at poems translated into English.

A full list of the poetry we will discuss in this course, as well as a list of our guest speakers, will be available by the middle of Winter term. Critics considered will include Theodor Adorno, Giorgio Agamben, Walter Benjamin, Luis Cárcamo, Anne Carson, Hélène Cixous, Laurence Coupe, Mircea Eliade, Licia Fiol Mata, Michel Foucault, Roland Greene, Martin Heidegger, Barbara Johnson, Cathy Jade, Josefina Ludmer, Octavio Paz, Susan Stewart, Nancy J. Vickers. Students will have the opportunity to translate some of these texts (poetry and/or criticism) according to their linguistic specialization, and we will discuss those translations in class. [M.A. Periods 1, 2, 3 & 4](#) ↑

SUMMER 2017

No RL courses are scheduled to be offered during the Summer of 2017. [↑](#)