

## Romance Languages Undergraduate Courses – Spring 2011

### SPRING 2011 COURSES

#### UNIVERSITY SEMINAR

##### LLRO 13186-01 NATIONS IN MOTION: U.S. LATINO/A CARIBBEAN LITERATURE

TR 09:30-10:45

M. Moreno

This course is designed to introduce students to some of the most significant U.S. Latino/a authors of Puerto Rican, Cuban, and Dominican descent. Literary analysis of Latina/o-Caribbean works will be preceded by in-depth examination of the historical and political circumstances that led to the massive displacement and settlement of these populations in the U.S. mainland. Central to our discussions will be questions of identity, migration, transnationalism, biculturalism, race, ethnicity, class, sexuality and gender. Students will read works by key figures such as pioneer Nuyorican author Piri Thomas, 2008 Pulitzer-winning Dominican novelist Junot Diaz, Julia Alvarez, Cristina Garcia, Gustavo Pérez Firmat, and Esmeralda Santiago will help students answer questions such as How do Latino/as represent themselves in their literature?; What roles do ethnicity, race, sexuality, and gender play in the construction of a Latino/a identity?; and what effect does the constant movement across borders have in the articulation of a Latino and a pan-Latino subjectivity? All readings are in English. No previous knowledge of Spanish is required, although it is suggested.

##### LLRO 13186-02 PRIMO LEVI: LITERATURE, ETHICS AND THE PURSUIT OF KNOWLEDGE

TR 11:00-12:15

V. Montemaggi

This seminar explores the work of Primo Levi, focusing especially on his Holocaust writings. Students will engage with the questions that such writings raise concerning the nature of meaning, creativity, suffering and freedom. Through this, students will be invited to reflect on the relationship between literature and the study of literature, and on the ways such reflection might illuminate, and be illuminated by, reflection on human identity and community.

##### LLRO 13186-03 ON INTERPRETATION

TR 09:30-10:45

L. MacKenzie

In this seminar our truck will be with "texts" from various registers of art: "low" (e.g., songs by Bob Dylan); "middle" (e.g., films by Martin Scorsese) and "high" (opera, symbolist poetry, absurdist theater). This variety of sources is chosen with one purpose in mind: to encourage techniques of reading from the inside of the text outward. To this end, our interest is more on the how than on the what. In other words, how do we go about finding the seam, the portal through which to enter a text. Written work will be publicly scrutinized in the hopes of also cultivating the fine, difficult and all too often lost art of self-critique. Students under the impression that they "can't" do textual analysis are especially welcome, as, of course, are those for whom literature and the arts are already a source of joy and a engine of growth.

#### COLLEGE SEMINAR

##### CSEM 23102-01 TIME AND CREATIVE EXPRESSION

MW 01:30-02:45

P. Martin

While it is certainly true that it is useful and practical for us to think about ourselves as discrete beings

restricted to a limited region in space-time, the human story is ultimately integral with that of the universe itself. That each existent, and indeed time itself, is properly understood as an expression of the originating power that brought forth the universe, impels us toward a reconfiguration of our human identity and a new sense of our creative potential. As we engage with the real through knowledge and through love, we become more fully what and who we are with regard to the possibilities for temporal existence, and allow the universe to come to itself in a special mode of conscious reflection. Our conversation this semester will be supported by reflection on theological, historical and literary sources, as well as by substantial use of film. As we explore that material, you will have the opportunity to refine your communication skills through individual and collaborative activities. You will be encouraged to read attentively, to identify important ideas and organizational strategies, to ask productive questions, to develop an argument or a line of investigation, and to respond usefully to the questions and observations of others. Written assignments will also offer you a chance to practice expressing an argument clearly, exploring it logically and supporting it by appropriate textual reference.

#### CSEM 23102-02 MARGINAL VOICES

MW 03:00-04:15

P. Martin

This seminar will explore the experience of marginalization through its spatial representations and associated modes of expression. Resistant to conventional configuration as places of silence and isolation, the boundary areas of desert and social margin, of shoreline and interior borderland are all regions of privileged encounter and communication. Our work together will engage with marginalization as a spiritual discipline, as an imposed social category, and as a precondition of the aesthetic life. It is the voice of the prophet, the poet, the poor and the handicapped that we hear, calling us to a life of charity, of freedom and compassion, and of celebration.

Our conversation this semester will be supported by reflection on theological, sociological and literary sources, as well as by substantial use of film. As we explore that material, you will have the opportunity to refine your communication skills through individual and collaborative activities. You will be encouraged to read attentively, to identify important ideas and organizational strategies, to ask productive questions, to develop an argument or a line of investigation, and to respond usefully to the questions and observations of others. Written assignments will also offer you a chance to practice expressing an argument clearly, exploring it logically and supporting it by appropriate textual reference.

#### LLRO 10101-01 BEGINNING QUECHUA I

MWF 12:50-01:40 MWF, T 12:30-01:45

I. Callalli

The principle aims of this beginning-level Quechua Language course are to encourage the development of competency and proficiency in listening, speaking, reading, writing, and to generate cultural understanding through a communicative approach to second language acquisition. Songs, role-playing and other related activities will also be incorporated. This course is taught in Spanish and may be taken in conjunction with LLRO 10102 and 20201 to fulfill the language requirement. Cross-list LAST 10500

#### LLRO 27201-01 INTERMEDIATE QUECHUA I

MW 03:00-04:15

I. Callalli

An intermediate-level, third-semester college language course. Emphasis on and refinement of grammatical competence and oral and written language skills. Class time is dedicated to interactive discussion encouraging the development of language proficiency and generating cultural understanding. Cross List LAST 27501

## LLRO 40116-01 DANTE II

TR 12:30-01:45

C. Moevs

Dante's Comedy is one of the supreme poetic achievements in Western literature. It is a probing synthesis of the entire Western cultural and philosophical tradition that produced it, a radical experiment in poetics and poetic technique, and a profound exploration of Christian spirituality. Dante I and II are a close study, over two semesters, of the entire Comedy, in its cultural (historical, literary, artistic, philosophical) context. Dante I covers the works that precede the Comedy (Vita Nuova, Convivio, De vulgari eloquentia) and the Inferno, Dante II covers the Purgatorio and Paradiso, along with the Monarchia. These are separate courses, and can be taken independently, though they do form an integrated sequence. The course and all discussion will be conducted in English. Dante's minor works will be read in English translation; all critical articles will be in English. The Comedy will be read in facing-page translation, and we will refer to it in Italian. Acquaintance with Latin or a Romance language is therefore helpful, though not strictly necessary. Cross List, ROIT 40116/63116, MI 40553, 60553, LIT 73665, RLT 40242

## LLRO 40542-01 COMEDY, ITALIAN STYLE!

MW 11:45 to 01:00, T 06:30 to 08:30 film screening

J. Welle

This course focuses on the film genre known as "comedy Italian style" analyzing its historical development in the 1950s, 60s, and 70s. Moreover, these films, which stem from a long line of comic genius, will be flanked by an exploration of comic traditions in selected works of Italian theatre and literature including the Commedia dell'arte, Goldoni's comedy of manners, Collodi's The Adventures of Pinocchio, Futurist Treatises on Comedy, Pirandello's theory of humor, along with Italian film comedies up to the present. A vital force of aesthetic pleasure and political commentary Italian comic traditions will provide students with insights into modern and contemporary Italian culture, politics and society. Students will be required to lead and to participate in class discussions, to write short reaction papers, to compose a number of longer papers, and to prepare oral presentations. There will be a mid-term and a final exam. Requirements also include attendance at mandatory film screenings. The class will be conducted in English. Cross List FTT 30231/31231/ROIT40512

## LLRO 40560-01 BRAZILIAN CINEMA AND POPULAR MUSIC

TR 12:30-01:45

I. Ferreira Gould

This course offers social, cultural, political, and historical perspectives on Brazil through film, photography, and popular music. Topics include the reception of Cinema Novo and post-Cinema Novo films, bossa nova, samba, and Tropicália. Special attention will be paid to Tropicália (a movement with key manifestations in literature, cinema and popular music) and the circumstances surrounding its creation, the repressive military regime that governed Brazil from 1964 to 1985. Offered in English (discussion group available in Portuguese). Prerequisite: none. Cross List LAST 40505/ROPO 40560/AFST40576

## LLRO 63050-01 INTRODUCTION TO LITERARY CRITICISM

R 03:30-06:15

A. Toumayan

This seminar allows M.A. and PhD students to understand the most prominent 20th and 21st-century approaches to interpreting literary texts. Emphasis is on the active verb "to interpret," and not on: 1) "theory" as a monolithic mass of obscure and difficult texts; or 2) "criticism": a negative rhetoric of censure and value judgments. It will provide students with tools to attain: 1) rigor in literary analysis; 2) sharpened critical thinking; 3) knowledge of major intellectual movements of the 20th and 21st centuries (i.e. Marxism, structuralism and post-structuralism, narratology, feminism, psychoanalysis, new historicism, postmodernism, and postcolonial theory); 4) discernment to figure out where other critics (including professors at ND!) are

coming from. That is, we seek to train students who are able, by listening to a lecture or reading a scholar's work, to distinguish the particular ideological, political, or esthetic perspective that he or she subscribes to, even if unconsciously. Students will thus be able to discern the strengths and limitations of others' approaches and eventually to form their own signature style of interpretation. Our ultimate goal is for graduate students to join ongoing debates among scholars, and to be able to articulate ideas intelligibly and persuasively.

Cross list LIT 73570