

Romance Languages Undergraduate Courses – Spring 2013

LLRO 10101-01 BEGINNING QUECHUA I

MWF 12:50-1:40, T 12:30-1:45

G. Maldonado

The principal 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. LLRO 10101 taken in connection with LLRO 10102 and 20201 fulfill the language requirement. Crosslisted with LAST 10500.

LLRO 27201-01 INTERMEDIATE QUECHUA I

MW 3:00-4:15

G. Maldonado

An intermediate-level, third-semester college language course with 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. Crosslisted with LAST 27501.

LLRO 33000 EXPLORING INTERNATIONAL ECONOMICS

TBD

S. Williams / M. Flannery

In this special course designed for inquisitive international economics / romance language majors, students will attend a number of lectures, panels, and seminars on campus during the semester, with a follow-up discussion for each led by either a visitor or a member of the economics or romance languages faculty. Before each session, students will be expected to complete a short reading assignment. At each follow-up session, the students will submit a 1-2 page summary and analysis of the talk, with a critical question for discussion. The goal is to encourage students to enrich their major experience by participating in the intellectual discussions that occur amongst ND and visiting scholars across the campus, distinguished alumni, and professionals in the field.

LLRO 40116 DANTE II

TR 2:00-3:15

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 (ROIT 40115) or Dante's Divine Comedy: The Christian Universe as Poetry (ROIT 40114) focus primarily on the Inferno, the first of the three canticles of Dante's Divine Comedy. Dante II focuses on the culminating two canticles, Purgatorio and Paradiso, which explore the highest reaches of Dante's great theological, philosophical, cosmological and moral vision. This is where Dante pursues, in some of the greatest poetry ever written, his deepest inspired understanding of what a human being is, and of the human relation to the world and to the transcendent foundation of reality. Many students find that it is through reading Dante that the most profound achievements of Catholic thought and contemplative life first come to life for them, in all their subtlety, beauty, radical challenge, and life-changing power.

While ROIT 40114 or 40115 provide the perfect foundation for Dante II, one can take this course alone, or before one of the others. The course and all discussion will be conducted in English. We will read the Comedy in a facing-page translation, so that we can make reference to the irreplaceable original Italian. Acquaintance with Latin or a Romance language is therefore helpful, but not necessary. Requirements include a series of short (1-2 page) papers (or a longer paper), a mid-term, and a final exam. Cross-listed with ROIT 40116, ROIT

63116, MI 40553, MI 60553, and LIT 73665. Counts for the Literature requirement, and as an Italian Studies course.

LLRO 40510 BRAZILIAN CINEMA

TR 11:00-12:15

S. Wells

This course introduces students to major issues in Brazilian film studies, from silent film to the contemporary documentary. Through weekly viewings and readings in film theory, history, and criticism, we will investigate the local and global forces that shape Brazilian cinema, placing it in dialogue with both Brazilian and Latin American cultural history. Students will gain an understanding of key movements, artists, and problems in the field, including the formation of a national film industry; representations of race, gender, and class; and minority and experimental film cultures. In addition, they will hone their skills in analyzing cinema through presentations, discussion, and writing assignments. No prior knowledge of Brazilian cinema, film studies, or the Portuguese language is required. This course is intended for juniors and seniors. Crosslisted with ROIT 40510, LAST 40508, AFST 40xxx, LIT 73876.

LLRO 40548 ITALIAN CINEMA: THE REALITIES OF HISTORY

TR 12:30-1:45

Z. Baranski

Italian film-making continues to be most highly regarded for the films made by directors, such as Vittorio De Sica, Roberto Rossellini, and Luchino Visconti, who belonged to the Neo-realist movement (1945-53) and who tried to make films that examined the contemporary experiences of ordinary Italians. The films became known as Neo-realist, and were inspired by the belief that, by presenting a truthful reflection of life in Italy which gave spectators information about the experiences of their fellow citizens, they would lead to greater understanding, and hence to a better society.

Such was the impact of Neo-realist cinema on Italian culture in general and on Italian film-making in particular that its influence may be discerned in most films that have been made from the mid 1950s to this day. This state of affairs has led to the assumption that Neo-realism marks a decisive break with Italy's pre-war past. Yet, even though Neo-realism did constitute, in ideological terms, a clear departure from fascism, its stylistic roots, its sense of the need for commitment, and its faith in the efficacy of a realist aesthetic all establish ties both with the ventennio and with Liberal Italy.

The principal aim of the course is to explore the construction and development of the Italian cinematic realist tradition from the silent era to the the early 1970s, although its primary focus is on the period 1934-1966. In particular, the course examines the formal and ideological continuities and differences between Neo-realist films and their silent and fascist predecessors. In a similar way, it analyses Neo-realism's impact on later filmmakers, such as Federico Fellini, Pietro Germi, Pier Paolo Pasolini, Gillo Pontecorvo, Dino Risi, and Francesco Rosi, who attempted to develop new versions of cinematic realism. Cross-listed with ROIT 40548, FTT 40249, FTT 60250, and ROIT 63548.