

Spring 2017 - Romance Languages Undergraduate and Graduate Courses

Subject to change. Please refer to InsideND for the most up-to-date, accurate information.

LLRO 13186-01- University Seminar: On Interpretation

TR 9:30-10:45am

L. MacKenzie

In this seminar, our truck will be with “texts” from various registers of art—for example, songs by Bob Dylan, Leonard Cohen; films by Martin Scorsese; poems by Baudelaire, Rimbaud and by those still at their craft, an opera by Bizet or Mozart. 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 an engine of growth.

LLRO 13186-02- University Seminar: Dangerous Reads: Banned Us Latino Literature

TR 2:00-3:15pm

M. Moreno

The recent termination of Mexican-American studies classes by the Tucson Unified School District (AZ) it has provoked a national debate regarding the importance of ethnic studies in our schools. While each side—proponents of the law and defenders of ethnic studies—continue to argue their case, dozens of literary works have been banned in the classrooms. From Shakespeare’s *The Tempest* to *Drown* by Pulitzer-Prize winner and Dominican-American author Junot Díaz, the list of books “removed” from classrooms reveals that what is at stake is more than just the future of Mexican-American studies. In this course, students will examine the present controversy surrounding HB 2281, grassroots movements that have emerged in response to it, and a number of the canonical US Latino literature works that were placed on the list of banned books, such as Tomás Rivera’s *...and the Earth Did Not Devour Him* (Chicano), Sandra Cisneros’s *House on Mango Street* (Chicana), Junot Díaz’s *The Brief Wondrous Life of Oscar Wao* (Dominican), and US Puerto Rican Martín Espada’s poetry, among other authors of Cuban, Peruvian, Salvadoran, and Guatemalan descent. The course will have an optional service-learning component that entails tutoring at local La Casa de Amistad once a week. No knowledge of Spanish is necessary.

LLRO 13186-03 University Seminar: One Hundred Years of Solitude:

TR 9:30-10:45

J. Lund

This course is dedicated to a semester-long study of a masterpiece of narrative fiction in anticipation of its 50th anniversary: Gabriel Garcia Marquez's *One Hundred Years of Solitude* (1967). Through careful and systematic reading, our discussions will move in two directions: On the one hand, toward the ways in which the central themes of the text—including but not limited to love, family, war, nation, science, travel, narrative, and writing itself—both illuminate and are illuminated by questions central to Western philosophy. On the other hand, the way in which the novel negotiates its own specific context--Western

culture, the Americas, Latin America, Colombia--and how it confronts us to rethink that context. At the end of the course, besides having experienced one of the great artworks of the modern age, you should feel that your perspective on the world has been altered, at least a little.

CSEM 23102-01 The Question of Responsibility (College Seminar)

TR 11:00-12:15

A. Toumayan

The College Seminar is a unique one-semester course shared by all sophomores majoring in the College of Arts and Letters. The course offers students an introduction to the diversity and distinctive focus of the College of Arts and Letters at the University of Notre Dame. Specific sections of the College Seminar vary in their topics and texts (i.e., there will not be a shared reading list across sections), but all feature an interdisciplinary approach, commitment to engaging important questions, employment of major works, and emphasis on the development of oral skills. Every College Seminar syllabus will include works that approach the topic from the perspective of each of the three divisions of the College: the Arts, Humanities, and Social Sciences. To learn more about the course and to read the specific course descriptions associated with each section, please visit the college seminar website at www.nd.edu/~csem.

CSEM 23102-02/03 On Humor: Understanding Italy (College Seminar)

TR 12:30-1:45

J. Welle

This College Seminar explores questions of humor, laughter, and comedy through a rich variety of classical and modern texts. We begin with examples of Greek and Roman comedy, and proceed to examine *Commedia dell'arte*, an improvisational form of theatre originating in Italy that was influential throughout Europe for over two centuries. We encounter Shakespeare and Goldoni and analyze their relationship to both classical comedy and to *Commedia dell'arte*. Having traced the contours of ancient comedy and the roots of modern comedy, we turn to a major twentieth-century thinker on humor: Luigi Pirandello. Pirandello's tragic-comic vision is explored through short stories and a masterpiece of modern theatre, "Six Characters in Search of an Author." Next, we analyze a series of Italian film comedies discussing them in the historical context of Italy over the second half of the twentieth century. Throughout this trajectory, our primary focus will be on the nature of humor and comic forms as expressed in classical comedy from Ancient Greece and Rome up to contemporary film comedies; our secondary focus will be on why comedy from the ancient classical inheritance through the *Commedia dell'arte* to contemporary film comedy provides a key to understanding Italy both as an heir to an ancient civilization and as a lively modern country. Students will be evaluated on their preparation for and participation in class discussions, on leading class discussions, on oral presentations, and on a final exam. To further develop skills of speaking and oral presentation, the course will also incorporate aspects of "Readers' Theatre" as students will learn to read sections from the various plays out loud in class with dramatic effect.

LLRO 10111-01 Beginning Quechua I

MWF 3:30-4:45

V. Maqqe

Join the millions of Quechua speakers in South America and around the world. Quechua was the official language of the Inca civilization and continues to be spoken by over 10 million people in six countries in South America today. Beyond its conventional rural environment, Quechua has expanded almost

everywhere in our modern world. This course includes basic aspects of the Andean cultures as part of the Quechua instruction. We will explore Quechua stories from ancient and recent times as well as its development in the digital world. Students will acquire elementary knowledge and use of Quechua for everyday interaction. This course can be taken as a six-credit hybrid introductory language course, which combines traditional classroom with on-line instruction. Students attend class with a Quechua native instructor (MWF) and work on-line (T-TH). Or it can also be taken as a three credit regular course with MWF instruction format. The instructor will balance both spoken and written Quechua as well as exercise reading and listening. Knowledge of Spanish is desirable but not required. Cross listed with LAST 10502.

LLRO 10112-02 Beginning Creole

TR 2:00-3:15

K. Richman

This course is intended for students who have taken beginning level Creole Language and Culture. In small-group teaching sessions, students will be prepared for conversational fluency with basic reading and writing skills, emphasizing communicative competence as well as grammatical and phonetic techniques. Our study of Kreyòl is integrated with an exploration of how the language is tied to Haitian society, culture, economy and politics and history. Evaluation of student achievement and proficiency will be conducted both informally and formally during and at the conclusion of the course. Those looking to develop or improve their language skills are welcome to the class. The program is designed to meet the needs of those who plan to conduct research in Haiti or in the Haitian diaspora, or who intend to work in a volunteer or professional capacity either in Haiti or with Haitians abroad.

LLRO 20610-01- Literature, Science, Humanity, and Friendship: Reading Primo Levi

MW 3:30-4:45pm

V. Montemaggi

In this course we will explore the profound connections between literature, science, and what it means to be human. We will carry out such exploration by reading together the work of Jewish Italian writer and chemist Primo Levi, doing so in the light of one of the central ethical principles governing Levi's work: friendship. Jewish Italian writer and chemist Primo Levi is considered one of the most important authors of the 20th Century. Levi's *The Periodic Table* (1975) has been referred to as "the best science book ever", and his *If This Is A Man* (1947/1958) is widely regarded as one of the most thought-provoking accounts of humanity ever to have been written. We will read both of these, together with a number of other works by Levi, including poems, essays, short stories, and a novel. By doing so we will give ourselves the opportunity of diving deeply and fruitfully into reflection on some vital questions: what is a human being? What is the relationship between friendship and truth? What is the relationship between suffering and knowledge? How are the humanities and the sciences connected to each other? Taught in English. Throughout the course, we will make use of materials from the Primo Levi Collection of the Hesburgh Library - one of the most important collections in the world dedicated to the study of Primo Levi. Crosslist ROIT 20610-01 and PRL 33115-01

LLRO 33000 Exploring International Economics**M 5:00-6:00****S. Williams, M. Flannery, D. Della Rossa**

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 40116-01 Dante II**TR 11:00-12:15****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 and Dante II are an in-depth study, over two semesters, of the entire Comedy, in its historical, philosophical and literary context. Dante I focuses on the Inferno and the works that precede the Comedy (Vita Nova, Convivio, De vulgari eloquentia); Dante II focuses on the Purgatorio and Paradiso, along with the Monarchia. Students may take just one of Dante I and II or both, in either order. Lectures and discussion in English; the text will be read in a facing-page translation, so we can refer to the Italian (but knowledge of Italian is not necessary). Counts as an Italian Studies course. Students with Italian have the option of also enrolling in a one-credit pass/fail Languages Across the Curriculum section, which will meet one hour per week to read and discuss selected passages or cantos in Italian. NOTE: the one-semester lecture course ROIT 40114, Dante's Divine Comedy: The Christian Universe as Poetry, is often offered in place of Dante I. LIT - Univ. Req. Literature. Cross-listed with ROIT 40116, MI 40553, MI 60553

LLRO 40548-01 Italian Cinema 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 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 Liberal and Fascist 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 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 film-makers, 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. Taught in English; counts as an Italian Studies course Cross lists: LLRO 40548, FTT 40249.

LLRO 40550-01- Italian Theatre: From the Commedia dell'Arte to Goldoni

TR 2:00-3:15pm

The commedia dell'arte established modern professional theatre, and had a massive impact throughout Europe beginning in the 16th century. This course will trace the evolution and impact of the commedia dell'arte (improvisation, actors working as playwrights, professional troupes, etc...), how it produced some classics of the European repertoire (the plot of Mozart's Don Giovanni for example), and how it evolved into the great written theatre of early modern Italy, especially Goldoni. The course will be conducted in English. . Crosslists ROIT 40550 FTT 40550 MI 40557 Attribute MESE (European Studies)

LLRO 61075 – Practicum in Teaching Spanish

F 2:00-2:50

M. Jancha

This weekly practicum is designed for graduate students who serve as Spanish Teaching Assistants in the Department of Romance Languages. The course focuses on the development of organizational and presentation skills needed to excel as a foreign language teacher. Students carry out micro-teaching projects and collaborate to develop a portfolio of their own activities based upon the principles learned in the course.

LLRO 61076 – Practicum in Teaching French

TBD

A. Haileselassie

This course is designed for graduate students in the M.A. program in French and is mandatory during their first year of teaching. It complements the theoretical basis for foreign language teaching methodology provided in LLRO and gives students hands-on practice with the organizational tasks and pedagogical procedures that are pertinent to their daily teaching responsibilities.

LLRO 61077 – Practicum in Teaching Italian

M 1:15-3:15

A. Blad

This course is designed for graduate students in the M.A. program in Italian and is mandatory during their first year of teaching. It complements the theoretical basis for foreign language teaching methodology provided in LLRO and gives students hands-on practice with the organizational tasks and pedagogical procedures that are pertinent to their daily teaching responsibilities.