UNIVERSITY SEMINAR
NOTE: THESE UNDERGRADUATE COURSES ARE TAUGHT IN ENGLISH

LLRO 13186-01 LITERATURES OF LUSOPHONE AFRICA 02:00-03:15 TR
I. Gould
This university seminar offers a comprehensive survey of postcolonial Lusophone-African literatures (in translation) produced by contemporary writers from Angola, Cape Verde, and Mozambique. The course has several goals: to acquaint English-speaking students with literatures and regions with which they are not familiar; to study comparatively the literary representations of independence, civil wars, colonial legacies, and postcolonial identities; and to learn how to employ literary concepts involved in the study of novels and short fiction. The course provides students with a variety of approaches to close reading and creative writing. Students will develop debating and other skills of oral expression.

LLRO 13186-02 IMAGINARY WORLDS AND FANTASTIC TRAVELS 02:00-03:15 TR
S. Ferri
This course focuses on the geography of imagined places and made-up fantasy worlds in literature and film. The seminar will be organized around thematic clusters, such as the worlds of the afterlife, utopian and dystopian lands, cities of the future, enchanted gardens and descriptions of unexplored countries. For each theme we will see how it has developed over time, we will discuss the reasons and ideas behind each author’s creation, we will examine the allegorical and symbolic meanings associated with a specific imaginary place, and we will try to understand what an imaginary place tells us about the real world. Some of the questions that we will raise are: What is the significance of geographical imagination? What are the assumptions and intentions of the authors in developing fantasy worlds? What do imaginary places reveal about the social and historical contexts against which they are set? What is the connection between literary creation and geographical invention?

LLRO 13186-03 CROSSING CULTURES IN CONTEMPORARY FRENCH AND FRANCOPHONE FILM
TR 11:00-12:15
C. Perry
This seminar is designed to familiarize students with contemporary French and Francophone films which dramatize the possibilities of intercultural and transnational communication. These films will give us the opportunity to reflect upon issues such as exile and immigration in a globalized world as well as Muslim cultures in relation to the West. The films will be screened in original version with English subtitles. To help us appreciate the differences between text and image we will also read a novel and a graphic novel that were adapted to film, while critical articles will enable us to develop our understanding of contemporary French and Francophone cinema and the issues represented in the films. At least two of the movies (to be selected) will be part of a French film festival at the Browning Cinema. Students will be responsible for carefully reading the texts and viewing the movies outside of class (mostly at the Hesburgh Library). Their responsibilities will also include participating actively in class discussions, giving an oral presentation with 2 classmates, writing three short papers (with rewrites) and a longer term paper at the end of the semester. By the end of the semester, students will be able to discuss: issues of cultural identity, race, ethnicity, class, gender, sexual orientation, and religious difference; cinematic representations of these issues with the use of a vocabulary appropriate to film; the esthetic, cultural, social, and political contexts of the works under study; relations between the formal aspects of a film and the themes it represents; dialogue among transnational communities. Texts will include Fear and Trembling by Amélie Nothomb (1999) and Persepolis by Marjane Satrapi (2002). Pending

LLRO 13186-04 ON INTERPRETATION
TR 11:00-12:15
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 artsy a source of joy and an engine of growth.

COLLEGE SEMINAR

CSEM 23101-01 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 and photography. 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.

ROMANCE LANGUAGES AND LITERATURES

LLRO 10101-01 Beginning Quechua I 09:35-10:25 MWF, 09:30-10:45 T
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 through a communicative approach to second language acquisition. Songs, role-playing and other related activities will also be incorporated. Cross List 10500.
The principal aim of this two-semester language course is 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. This course is designed for highly motivated students and is taught in Spanish. LLRO 10101 and 10102 may be taken in conjunction with LLRO 20201 to fulfill the language requirement. Cross list LAST 27501

This course, intended to introduce undergraduates to one of the major themes as well as to the interdisciplinary approaches characteristic of medieval studies, is a team-taught examination of the development and influence of the legend of Arthur, King of Britain, both in history and in literature. Cross List MI 30278

Taught in English, this course – which can also be taken as the Gateway Course for the Religion and Literature Minor – explores how theology and literature can combine to enrich our understanding. Focusing on the work of Augustine, Aquinas, Dante, Primo Levi, Dostoevsky and Shakespeare, students will address questions such as: ‘How does the way we use language bear upon our notions of truth?’; ‘How are the intellect and the imagination engaged by literary texts?’; ‘How does all this relate to how we think about God, human nature, and the relationship between them?’ Such questions will be addressed, in particular, by reflecting on how the texts studied invite us to think about love, forgiveness, vulnerability and creativity. Cross List RLT 40241/ ENG 40157/ THEO 40837/ LIT 73526/ LLRO 63107/ Phil 43915/ MI 40584

Dante is the greatest religious poet of Western culture, and his great epic poem, the Divine Comedy, offers a remarkable and original synthesis of his view of the fundamental relationship between God and humanity. The course offers an introduction to Dante’s Commedia (the title of the poem is Comedy and not Divine Comedy as is commonly believed) by focusing on the first of its three parts, Inferno, while also paying significant attention to its other two parts, Purgatorio and Paradiso. Classes will principally concentrate on providing readings of individual cantos. (The course will be divided into 4 introductory lectures, 12 classes on Inferno, 7 on Purgatory, and 6 on Paradiso.) At the same time, broader issues central to Dante’s masterpiece will be discussed. In particular, attention will be paid to Dante’s ties to classical and Christian culture, his political views, his ideas on language, his involvement in contemporary intellectual debates, his efforts to use poetry for ethical and religious ends, and his literary experimentation (including his perplexing choice of title for his masterpiece). The course is open to all second-, third-, and fourth-year students, and will be taught in English. Dante’s poem, too, will be read in English translation, though students with a reading knowledge of Italian are encouraged to read it in both languages. The translation is that found in the annotated bilingual edition by Robert and Jean Hollander (Doubleday). Cross List MI 40565/ ROIT 40114

LLRO 40505-01 ITALIAN NATIONAL CINEMA
01:30 to 2:45 MW, 05:00 to 07:00 T, LabScreening
J. Welle
This course traces the history of one of the world’s most renowned and beloved national cinemas. In addition to learning how to analyze Italy’s greatest achievements in film art by such directors as Pastrone, Blasetti, Rossellini, De Sica, Visconti, Pasolini, Wertmuller, Fellini and contemporary filmmakers, students will also come to understand the dynamic interaction among Italian history, film history and national identity. Attention will also be given to the importance of stardom and celebrity, to governmental film policies and attempts to produce a “national” cinema, and to the development of Italian film culture over the course of the twentieth century. Representative of the high points of Italian cinema when the film industry was significant internationally, three moments will receive particular emphasis: 1) early cinema and the Golden Age of Italian silent film, 2) neorealism in the post WWII era, and 3) auteur and genre films of the 1960s and 70s.

Requirements include class participation, leading class discussion, short reaction papers, attendance at film screenings, one short paper and one longer research paper, a research presentation, midterm and final exams. The class will be conducted in English. Cross List ROIT 40545/41545/FTT 40233

LLRO 40906-01 FRENCH LITERATURE GOES TO THE OPERA
MW 11:45-01:00
L. MacKenzie
In this course, the full title of which is Taking Liberties: From Book to Libretto, or French Literature Goes to the Opera and which may be taught in either French or in English, we will be looking a series of parent texts, written originally in French, and their operatic offspring. Works include The Barber of Seville (Beaumarchais/Rossini); The Marriage of Figaro (Beaumarchais/Mozart); Don Juan (Molière) and Don Giovanni (Mozart); Manon Lescaut (Prévost/Puccini), Carmen (Mérimée/Bizet).

LLRO 40956 CARNIVAL IN CINEMA & LITERATURE
TR 12:30-01:45
I. Ferreira Gould
Brazil, the largest South American country, has tantalized our imagination with the images of Samba and Carnival. As Brazilian anthropologist Roberto DaMatta asserts, "Carnival creates a festival out of the everyday social world in which there is no emphasis on the harsh rules that govern membership and identity." This course will offer an exploration of Brazilian culture by investigating the ways in which the celebrations of Carnival have been viewed, articulated and unsettled by film and literature. Along with major films, documentaries and literary works, we will examine contemporary sociological and anthropological writing that contributes to our understanding of Carnivals within and beyond Brazil. We will learn how key issues in Brazilian society (race and gender relations, national identity, rituals and symbols, values and social roles) play out in Carnival. Course offered in English. Cross List ROPO 40956/LAST 40506/AFST 40577

LLRO 61075-01 PRACTICUM IN TEACHING SPANISH
R 06:45-08:00
A. Topash-Rios
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. Cross List LIT 61604

LLRO 61076-01 PRACTICUM IN TEACHING FRENCH
M 01:00-02:15
V. Askildson
This course will prepare students to teach elementary French courses. It will cover basic teaching
techniques/methods used in the ND French curriculum, setting up and maintaining a grade book, course management, as well as test design and evaluation techniques.

Cross List 61605

LLRO 61077-01 PRACTICUM IN TEACHING ITALIAN
M 01:30-03:00
C. Sbordoni
This course is designed for graduate students in the M.A. program in Italian/PhD. Lit 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. Cross List Lit 61606

LLRO 63075-01 FOREIGN LANGUAGE TEACHING METHODOLOGY AND SECOND LANGUAGE ACQUISITION
R 12:45-03:15
V. Askildson
This course introduces language instructors to the theoretical background and debates that inform current teaching methodologies for second language learning. Language instructors will learn to develop a communicative classroom environment that blends listening, speaking, reading, and writing while building toward a proficiency goal. Students will familiarize themselves with key concepts in linguistics and research methodologies. They will gain a historical perspective on theories of second language acquisition and foreign language teaching methodologies and be encouraged to develop informed views of their own. Projects include presentations, peer observations, self-assessment, small research components, micro-teaching demos, and developing basic elements of the FL teaching portfolio. Cross List LIT 61603 3.

LLRO 63107-01 BETWEEN RELIGION & LIT: MEANING, VULNERABILITY & HUMAN XISTENCE
MW 01:30-02:45
V. Montemaggi
Taught in English, this course – which can also be taken as the Gateway Course for the Religion and Literature Minor – explores how theology and literature can combine to enrich our understanding. Focusing on the work of Augustine, Aquinas, Dante, Primo Levi, Dostoevsky and Shakespeare, students will address questions such as: ‘How does the way we use language bear upon our notions of truth?’; ‘How are the intellect and the imagination engaged by literary texts?’; ‘How does all this relate to how we think about God, human nature, and the relationship between them?’ Such questions will be addressed, in particular, by reflecting on how the texts studied invite us to think about love, forgiveness, vulnerability and creativity. Cross List RLT 40241/ ENG 40157/THEO 40837/LIT 73526/LLRO 40107

LLRO 63210-01 IMITATION AND INTERTEXTUALITY: FROM ANTIQUITY THROUGH RENAISSANCE
W 03:30-06:15
J. DellaNeva
This course will study the notion of literary imitation from Antiquity through the Renaissance in many ways. We will become conversant with theoretical texts that deal with this subject, drawing from the writings of Cicero, Seneca, Horace, Quintilian, Petrarch, Poliziano, Cortesi, Pico, Bembo, Erasmus, Calcagnini, Cinzio, Possevino, and Du Bellay (all available in English in translation); additionally, we will read modern analyses of these texts (e.g., Greene, Cave, Ferguson). At the same time, we will study modern theoretical approaches to the subject of intertextuality and influence (principally Riffaterre, Genette, and Bloom, in addition to our main general introductory text on intertextuality). Finally, by attempting sample intertextual readings of our own along with reading pertinent modern criticism, we will see how a variety of ancient, medieval, and Renaissance writers put this theory into practice. A significant portion of the course will be determined by specific student interests in this topic: that is, some secondary readings will be chosen after the composition
of the class has been determined. In addition to weekly response papers and in-class presentations of secondary readings, students will be expected to present for classroom discussion the intertextual problems in which they are most interested in, during the final weeks of the course as they progress towards writing their final paper. Cross List LIT 73712/MI 63539