

SPRING 2012 LLRO COURSES

LLRO 13186-01 CHILDREN OF THE COLD WAR TR 12:30-1:45

M. Moreno Anderson

Children of the Cold War: U.S. Latino/a Literature and Culture

How does US Latino literature today relate to the Cold War? The answer is simple: in many instances, the literary production of diverse Latino/a groups has been the product of a migration process that either began during, or was exacerbated by, the political forces at play during the Cold War. In this course, students interested in Latin America, Latinos/as, politics, history, race, ethnicity, and migration will explore these issues through a literary lens. They will read texts by Latino/a authors with familial ties to a range of countries that include Mexico, Guatemala, El Salvador, Cuba, Puerto Rico, Dominican Republic, Peru, and Colombia, among others. Knowledge of Spanish is not necessary.

LLRO 13186-02 PRIMO LEVI TR 11:00-12:15

V. Montemaggi

Primo Levi: literature, ethics and the pursuit of knowledge

This seminar explores the work of Primo Levi, focusing especially on his Holocaust writings. Student 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 9:30-10:45

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 an engine of growth.

LLRO 10101-01 BEGINNING QUECHUA I MWF 12:50-1:40

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.

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.

LLRO 40110 DANTE'S ITALY: ITALY IN THE MIDDLE AGES TR 9:30-10:45
G. Milani

It is difficult to understand the works of Dante or Giotto without having some knowledge of the Italy of their times. The course will provide an introduction to the economic, social, political and cultural history of Italy from about 1050 to 1350 with particular focus on the communal cities of the center and north peninsula. Among the topics to be covered there will be: the growth of rural economy, the emergence of an urban class of knights, the commercial revolution, the rise of city communes, the mechanisms of government, the internal conflicts, the diplomatic and military relations between cities and other powers. Each topic will be introduced through formal lectures, and then illustrated through the reading of primary sources and chronicles in translation, images, and scholarly papers. In this way the course will also act as a discussion on how historical developments can be reconstructed from the analysis of medieval documents and modern research. Cross-listed with HIST 30335/MI 30249.

LLRO 40116-01 DANTE II TR 12:30-1:45
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 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 Nuova, Convivio, De vulgari eloquentia); Dante II focuses on the Purgatorio and Paradiso, along with the Monarchia. Lectures and discussion in English; the text will be read in the original with facing-page translation (acquaintance with Latin or a Romance language is therefore helpful, but not necessary). Counts as an Italian Studies course. Students may take one semester or both, in either order. Students with Italian will 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: Dante I and II are distinct from the one-semester lecture course ROIT 40114, Dante's Divine Comedy: The Christian Universe as Poetry.

LLRO 40548-01 ITALIAN CINEMA: THE REALITIES OF HISTORY TR 2:00-3:15
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 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.

LLRO 40560-01 BRAZILIAN CINEMA AND POPULAR MUSIC TR 2:00-03:15
I. Ferreira Gould

This course provides insights into 20th- and 21st-century Brazilian history, culture, and politics through film, photography, literature, and popular music. Topics discussed include Samba, Bossa Nova, Tropicalia, and the reception of Cinema Novo and of the new Brazilian Cinema. Special attention will be paid to Tropicalia (a movement with key manifestations in the visual arts, cinema, popular music, and literature) and the circumstances surrounding its creation, including the repressive military regime that governed Brazil from 1964 to 1985. This course satisfies the fine arts requirement. Offered in English.

LLRO 63050 INTRODUCTION TO LITERARY CRITICISM R 3:30-6:15
O. Morel

This course is designed as an **introductory survey of some major trends in twentieth-century literary theory and criticism**. While focusing on major fields of thought (structuralist, Marxist /historicist, feminist, anthropological/postcolonial, deconstructionist) in their larger context, we will pay a specific attention to literary movements, theoretical displacements, and trans-disciplinary approaches that arose in the past years. Cross-listed with LIT 73570.

LLRO 63213 RELIGION AND LITERATURE: IN THE LIGHT OF JOB M 3:30-6:15
V. Montemaggi

Taking the lead from Primo Levi's suggestion that the Book of Job can provide a starting point for the interpretation of all texts, this course explores the light that the Book of Job can shed on our understanding of the relationship between literary and theological reflection. An initial reading of the Book of Job itself will open up the questions (concerning, for example, human vulnerability and divine unknowability) that will then provide the conceptual focus for the rest of the course. We will look first at the work of Gregory the Great, which will in turn lead us to texts by Dante, Julian of Norwich and Catherine of Siena; and then, following this, to Shakespeare. The course will then close by returning to Primo Levi, as a way of bringing the various texts studied more immediately into contact with our contemporary context. Through exploration of the material and questions addressed throughout the course, and in conversation with contemporary literary and theological studies, students will be invited to reflect closely on the distinctive contribution that the coming together of literary and theological reflection can make to our thinking about meaning and truth.