

Romance Languages and Literatures Undergraduate Courses – Spring 2014

LLRO 10111-01 BEGINNING QUECHUA

MWF 9:25-10:15

V. Maqqe

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. Cross listed with LAST 10500.

LLRO 10113-01 BEGINNING CATALAN

MWF 10:30-11:20

L. Francalanci

This is a variable three/six-credit hybrid introductory language course, which combines traditional classroom with computer enhanced (CE) instruction. Students who sign up at the three-credit level attend class with an instructor (MWF); students who sign up at the six-credit level attend class with an instructor (MWF) and work individually on specifically designed computer-enhanced course materials (T-TH).

Despite no official recognition by the European Community, Catalan is spoken today by a community of more than 9 million people across four European countries (Spain, France, Italy and the small Pyrenean state of Andorra), and is part of every-day life in internationally-renown cities such as Barcelona and Valencia. By number of native speakers Catalan represents, in fact, the third major language of the Iberian Peninsula after Spanish and Portuguese, and has the status of co-official language in the Spanish autonomous communities of Catalonia, the Balearic Islands, and the Valencian Community, where it is known as *valencià*.

Catalan culture is extremely rich and has a unique personality that is well reflected by its literary and artistic traditions: famous Catalan artists, among many others, include the modernist architect Antoni Gaudí and world-renowned painters Salvador Dalí and Joan Miró. Catalan also has a brilliant medieval and Renaissance literature (good examples are the works of the writer and philosopher Ramon Llull, or the XV century's Catalan chivalric novel *Titant lo Blanch*, which through its influence on Miguel de Cervantes' *Don Quixote* played a role in the evolution of the Western novel) and a splendid modern literature in the 19th and 20th century (Mercè Rodoreda's *The Time of the Doves*, or more recently Quim Monzó, among many others).

The study of Catalan language, culture and history is key to achieving a full understanding of Spanish-Catalan relations as well as the socio-cultural complexity of today's Spain, and is highly recommended to students who want to enhance their knowledge of the Iberian Peninsula. Given the significant Catalan immigration to Latin America –particularly during the second part of the XIX and the first part of the XX centuries-, the study of Catalan language and culture can also provide students with a broader understanding of the history of countries such as Cuba, Argentina or Uruguay, among others. The interest of Catalan, however, is not limited to the field of Iberian or Hispanic studies: the study of its historic presence in the Mediterranean, as well as the actual situation of Catalan within the European Community, in fact, can also foment a better knowledge of the multiplicity of political and linguistic identities present in contemporary Europe, giving students the chance to explore many different topics related to history, socio-linguistics, anthropology, art-history, literature, and beyond.

The focus of the course is on a balanced approach to acquisition of all language skills –equal emphasis is placed on spoken and written Catalan– and appreciation of Catalan Culture reading, films, music, and class discussion. Combined with an advanced knowledge of Spanish or another Romance Language, *Beginning Catalan* can allow students to quickly develop reading skills for their research.

LLRO 13186-01 DANGEROUS READS: BANNED U.S. LATINO LITERATURE (UNIV. SEMINAR)

TR 11:00-12:15

M. Moreno

The recent termination of Mexican-American studies classes by the Tucson Unified School District (AZ) in 2012 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 13186-02 DANTE’S INFERNO: INSTRUCTIONS FOR USE (UNIV. SEMINAR)

TR 12:30-1:45

T. Cachey Jr.

According to an eminent critic, “Understanding in the *Inferno* is a process that might be characterized as hyperbolic doubt systematically applied to the values of contemporary society.” This may explain the strong revival of interest in the poem that we have witnessed in recent times. In this course we will read and discuss in detail the *Inferno* as well as important “minor” works leading up to the *Divine Comedy* including the *Vita nuova* (New Life), the *Convivio* (The Banquet), and the *De vulgari eloquentia* (On vernacular eloquence). We will especially focus on major episodes of the *Inferno* in the light of recent scholarship and in relation to current debates in the humanities. The course satisfies the literature requirement, will be offered in English (but we will read the *Inferno* in a facing-page translation). For further info: tcachey@nd.edu.

LLRO 13186-03 ON INTERPRETATION (UNIV. SEMINAR)

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 a engine of growth.

LLRO 20212-01 INTERMEDIATE CREOLE I

TR 3:30-4:45

K. Richman

This course is intended for students who have completed Beginning level Creole or who have attained equivalent competence in the language. 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 closely linked to our exploration of how the language is tied to Caribbean society and culture. 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. Pre-reqs: LLRO 20112 or ROFR 20680

LLRO 33000-01 EXPLORING INTERNATIONAL ECONOMICS

M 5:00-6:00

S. Williams / M. Flannery / D. DellaRossa

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 masterpieces of Western literature. It is also an extraordinary 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. Many students find that it is through reading Dante that the profound depths of the Catholic vision of reality first come to life for them, in all their subtlety, beauty, radical challenge, and life-changing power. Dante I and Dante II

(ROIT 40115 and 40116) are a close, discussion-based 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*, and the *Inferno*. Dante II will focus on the *Purgatorio* and *Paradiso*, along with the *Monarchia*. These are separate courses and can be taken individually, or in either order, although they do form an integrated sequence. (ROIT 40114, Dante's Divine Comedy, is a lecture-based introduction to the the entire poem emphasizing the *Inferno*, and a good substitute for Dante I.) Lectures and discussion are in English; the text will be read in a facing-page translation (so previous acquaintance with Italian or a Romance language is useful, but not necessary). Again, having taken ROIT 40114 or 40115 is useful for this course, but not necessary. Counts for IBC Liberal Arts, LIT - University requirement Literature, MESE - European Studies course. Counts as an Italian Studies course for the major. Cross lists: LLRO 40116, MI 40553.

LLRO 40126 THE FRENCH OF ENGLAND

TR 9:30-10:45

M. Boulton / A. Siebach Larsen

Most of the literature read in England in the period 1100-1300 was written in "Anglo-Norman," the French of England. This course will introduce the classic works and genres of medieval literature in Anglo-Norman, including the epic, *lai*, the medieval romance, lyric poetry and drama. Love in its various forms, including mystical love of God, will be a unifying theme among the various works. Works to be discussed will include the *Chanson de Roland*, the *Romance of Horn*, *Haveloc*, Robert Grosseteste's *The Castle of Love*, the *Childhood of Jesus*, and the *Jeu d'Adam*.

Texts will be read in English translation, but students able to read French will have access to texts in French. All discussions will be conducted in English; requirements include short oral presentations and two medium-length (5-7 pages) papers; final exam. [cross-list with English (5) and Medieval Institute]

LLRO / ROPO 40510-01 BRAZILIAN FILM HISTORY

MW 2:00-3:15

S. Wells

This course introduces students to major political, economic, and aesthetic questions in Brazilian film studies. Through weekly viewings and readings in film history and criticism, we will investigate the local and global forces that shape our corpus at the level of production, distribution, and reception. We will begin in the silent period, with the rise of a national film industry and the consolidation of the U.S. market in Brazil; and we will conclude with three contemporary documentaries that engage questions of power in contemporary Brazilian (and global) culture. Students will gain exposure to the key movements, artists, and problems of Brazilian film history, in dialogue with their counterparts in Latin American and world cinema studies. In addition, students will explore terms in film theory and develop their skills in analyzing cinema through presentations, class discussion, and writing assignments.

No previous courses in Brazilian culture or film history required. The course is taught in English, but students who wish to further develop skills (reading, writing, speaking and listening) in Portuguese will have various opportunities to do so.

LLRO 40548-01 ITALIAN CINEMA: REALITIES OF HISTORY

TR 12:30-1:45

Z. Baranski

This course explores 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, which stretches from the appearance of Blasetti's openly fascist "historical" reconstruction, *La vecchia guardia*, to Pasolini's eccentric exercise in left-wing commitment, *Uccellacci e uccellini*, with its mix of expressionist and hyper-realist techniques. At the centre of this period are found some of Italy's most highly regarded films made by directors, such as Vittorio DeSica, Roberto Rossellini, and Luchino Visconti, who belonged to the neo-realist movement (1945-53). These filmmakers rejected escapist cinema and tried to make films that examined the contemporary experiences of ordinary Italians. As well as analyzing the films in themselves, 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 analyzes 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. Finally, the course aims to locate the films in their historical and cultural contexts and to address theoretical issues arising from the concept of "realism." Taught in English; counts as an Italian Studies course for the Major. Cross lists: LLRO 40548, FTT 40249.