

Spring 2018 - 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: The Art of Caressing Art TR 11:00-12:15

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 13186-04 – University Seminar: Dangerous Reads: Banned US Latina/o Literature

TR 11:00-12:15

M. Moreno

The 2010 ban of Mexican-American Studies classes by the Tucson Unified School District (AZ) 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—argued their cases, dozens of literary works were banned from the classrooms. From Shakespeare’s *The Tempest* to *Drown* by Pulitzer Prize-winning 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 and a number of the canonical US Latina/o 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. We will end the semester with a discussion of Lin-Manuel Miranda’s Broadway hit musical *Hamilton*, a Latino work that has enjoyed an unprecedented reception in the US. This course has an optional CBL/service-learning component that entails tutoring at the local organization La Casa de Amistad once a week for 2 hours. Tutoring/mentoring at La Casa will provide an opportunity for students to deepen their understanding of the issues studied in class in a “real world” context while also fostering stronger ties between Notre Dame and the South Bend community. Previous knowledge of Spanish is not necessary.

CSEM 23102-01 College Seminar: “Money Worries: Status and Value in Literature, Art, and Economic Theory”

MW 11:00-12:15

J. Douthwaite

This course builds on the current fascination with wealth and status to help students develop skills and wisdom vis-à-vis mainstays of capitalist thought. Designed to complement a special exhibit at the Snite Museum of Art ("Money Worries," Jan.-March 2018), the course questions the essential relation between people, goods, and money. We will study novels by Honoré de Balzac, Alain Mabanckou, and Ayn Rand, theories of human motivation by economists Robert J. Shiller and Ha-Joon Chang, as well as popular media portrayals of wealthy and poor people, in order to understand how value is assigned to certain products and social profiles (and not others), and to see how the marketing of elitism depends on socio-political factors to succeed.

LLRO 10118-01- - Beginning II Creole

TR 3:30-4:45

K. Richman

Creole is spoken by an estimated seventeen million people. Creole is spoken on the islands of the Caribbean and the western Indian Ocean that were former or current French colonial possessions and in the countries where many of these former island residents have emigrated, including the United States, Canada, France, Dominican Republic, Bahamas and other parts of Latin America and the Caribbean. Haitians are the largest Creole speech community of approximately eleven and a half million speakers. Creole language courses provide a valuable foundation for Notre Dame faculty, staff and students working to understand and address critical issues related to Haiti and the Francophone world, from language and culture to history and education, from engineering to public health. Creole language and literature are of increasing interest in the dynamic field of Francophone studies. Creole has also become a major area in the field of linguistics, especially in areas of language evolution, sociolinguistics and linguistic anthropology. This is a three-credit introductory language course. The instructor will balance both spoken and written Creole as well as exercise reading and listening. Cross-listed with ANTH 10118, CSLC 10142, AFST 10576, and LLRO 63118

LLRO 20611-01 – Literature and Religion. Reconnection with the Other in Time of Trauma: Literature as the Antidote to Individualism

TR 9:30-10:45

P. Bocchia

This course explores how literature expresses our relationship with the Other as a way to make sense of and face life's limitations and death. By unsettling our "default" attitudes of individualism, literature's powerfully communitarian nature reconnects us with the search for the ultimate meaning of reality. By analyzing major figures from both the Italian and the American literary traditions (such as Dante, Petrarch, and Pasolini; O'Connor, Baldwin, and Carver), this course will allow us to think about how literature connects human beings to each other, and fosters civil society. All the texts will be provided in English. Cross-listed with ROIT 20611

LLRO 20613-01 – The Culture of Italian Emigration

TR 2:00-3:15

M. Valmori

Focusing on the Italian American experience, this interdisciplinary course addresses issues of migration and its related themes of cultural conflict/crossings and ethnic identity formation. The course engages fictional, non-fictional, musical, and visual texts that recount the experience of migration as seen through the eyes of Italian American as well as Italian

authors. The general goal will be to critically evaluate the popular images of Italian emigrants in light of their important contribution to hostile societies, and the texts under analysis will shed new light on the perception/construction of Italian national identity.

LLRO 33000-01 - Exploring International Economics

M 5:00-6:00

S. Williams

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-listed with ROIT 40548, FTT 40249.