

Modern Languages and Literatures

Chair: Associate Professor C. Ndiaye

Faculty: Professors V. Martinez, P. Moyano, W. Thomas; Associate Professors C. Batson, K. Bidoshi (Dean of Studies), M. Chilcoat, M. Ferry, W. Garcia, C. Henseler, D. Mosquera, J. Ueno; Assistant Professors E. Nelson, M. Ricci Bell, Z. Zhang; Senior Lecturer M. Osuna; Visiting Assistant Professors C. Arndt, G. Ignizio, S. Silvestre, V. Dima

Administration: A. Sartiaux (Director of Language Center)

Staff: L. Carroll (Administrative Assistant)

All students who begin the study of a new foreign language at Union are encouraged to pursue it for at least three terms. Students who take 100-level courses in more than one foreign language will receive credit for the second 100-level course only upon completion of the 101-level course in at least one of the two languages. Students continuing a foreign language previously studied will be assigned to the proper course level by the department. Placement will be made on the basis of secondary school record and testing scores. Students may construct full majors or interdepartmental majors in French and Francophone, German and Spanish and Hispanic Studies. Students in Chinese, Japanese, and Russian have the option of an interdepartmental major with any other field. Minors are possible in Chinese, French, German, Japanese, Russian, and Spanish. Students of Chinese and Japanese have the option of the major or interdepartmental major in Asian Studies. Introductory courses are also offered in Arabic, Hebrew, Italian and Portuguese.

Requirements in All Languages

Requirements for Honors: A candidate for Honors in the Department shall achieve an index in departmental courses of not less than 3.5 and an overall index of not less than 3.3. The candidate shall have achieved a grade of a full "A" in three courses in the department. (For complete details concerning the specific requirements for the candidate's specific degree, the candidate should consult with a departmental advisor). For the full majors in French, German, and Spanish, for example, we require at least one of the "A's" to be achieved in a course above the Intermediate Language Sequence, with at least an "A-minus" achieved in two 400-level courses. For the interdepartmental majors in Chinese, Japanese, and Russian, the candidate shall have achieved an "A-minus" in no fewer than three courses above the Intermediate Language Sequence, and one in an MLT course. For the full major, the honors candidate shall complete, in the language studied, a project of a literary and/or cultural nature which achieves a grade no lower than "A-minus." For the interdisciplinary major, the project should be written in the language deemed appropriate by the faculty advisor and normally should reflect the candidate's chosen disciplines. When declaring candidacy for honors, a student shall present to the faculty member chosen to supervise the honors project, as well as to the chair of the department, a written statement outlining the nature and scope of the project. The candidate's proposal must meet with the approval of both faculty members.

Requirements for Secondary School Certification: PSY-246, and "Structured Field Experiences" (EDS-500A, and EDS-500B each a non-credit course). Requirements within the major include:

Twelve courses in the same language sequence (French, German, Spanish), including FRN 303, GER 202 or SPN 203, a civilization/culture course, a survey course, three courses at the 400 level, and 450.

Participation in at least one of Union's Terms Abroad in an appropriate country as required. Additional experiences in foreign cultures, intensive language programs, and/or terms abroad are highly recommended.

Interdepartmental, interdisciplinary, and dual majors must complete all requirements listed for the individual major to qualify for the program.

MLL majors are encouraged to take courses in more than one language and also to seek certification in more than one language. A student must complete a full major in each language in which certification is sought. Students seeking certification in more than one language are recommended to complete the combined degree program which will allow for greater flexibility in course selection as well as the possibility for two terms abroad.

Requirement for taking a course without its prerequisites

In order to be placed at the proper level for their first language course at Union or to be assigned to any other course without having completed its prerequisite, students should contact the Departmental office for an appointment with the appropriate professor to get a signed permission slip on the necessary waiver.

French and Francophone Studies Requirements

Requirements for the Major in French and Francophone Studies: A minimum of 10 courses beyond the 101-level, including two 300-level courses, three 400-level courses, and 489 (Senior Project). Participation in a Union Term Abroad program is normally expected. Courses listed under “Literature in Translation” may or may not count toward the major, interdepartmental major, or minor. One term of related history, one term of philosophy, and one term of English literature are strongly recommended, as well as relevant courses in art history in the major.

Requirements for the Interdepartmental Major in French and Francophone Studies: A minimum of seven courses beyond the 101-level, including two 400-level courses and either 489 or a project that integrates the two disciplines.

Requirements for the Minor in French: A minimum of six courses, including two 300-level courses.

German Requirements

Requirements for the Major in German Studies: A minimum of ten courses beyond the 101-level, including three 300 level, and two 400 level, and 489 (Senior Project). Majors are normally expected to take one Term Abroad and are encouraged to improve their language skills by living in the German House, attending the weekly German Table, and participating in other extracurricular activities. Students have the option of taking one MLT course (Literature in Translation) for German credit. In addition, majors are urged to take other courses related to German culture and history in other academic fields such as English, history, philosophy, music, art history, and political science.

Requirements for the Interdepartmental Major in German Studies: A minimum of seven courses beyond the 101-level, including two courses at the 300 level and one course at the 400 level if the senior project course 489 in German is chosen; or it can include, in addition to two 300 level courses, two courses at the 400 level if the thesis (with a considerable German component) is written in the second field. Students have the option of taking one MLT course (Literature in Translation) for German credit. Interdepartmental majors are urged to take the Term Abroad and are encouraged to improve their language skills by living in the German House, attending the weekly German Table, and participating in other extracurricular activities.

Requirements for the Minor in German: A minimum of six courses, including at least two 300-level courses. Minors have the option of taking one MLT for German credit if they have participated in the German Term Abroad.

Spanish Requirements

Requirements for the Major in Spanish and Hispanic Studies: A minimum of ten courses beyond the 101-level, including two 300-level courses (from different clusters; see listing of clusters below), and four 400-level courses, one of which must be taken with WS designation in the Spring term of the senior year. Students who seek and qualify for departmental honors must take SPN-489 (Honors Senior Seminar), which will count as one 400-level course with WS designation. Courses listed under “Literature, Culture, and Cinema in Translation” do not count toward the major or interdepartmental major. Majors are expected to participate in a Term Abroad program. Elective courses pertinent to the major/minor in Spanish from other humanities and social sciences areas such as history, philosophy, literature, political science and art history, etc. are strongly recommended.

Requirements for the Interdepartmental Major in Spanish and Hispanic Studies: A minimum of seven courses beyond the 101-level, including two 300-level courses (from different clusters; see listing of clusters below) and two 400-level courses; one of the 400-level courses must be taken with WS designation in the Spring term of the senior year unless the student writes a thesis in the other department that integrates the two disciplines. Students who seek and qualify for departmental honors must take SPN-489 (Honors Senior Project), which will count as one 400-level course with WS designation. ID majors seeking honors must fulfill honors requirements in both departments/programs.

Requirements for the Minor in Spanish: A minimum of six courses, including two 300-level courses (from different clusters; see listing of clusters below). No more than three 300-level courses can be counted for the minor. In place of one of the 300-level courses, one “Literature, Culture, and Cinema in Translation” (MLT) course (on Peninsular Spanish or Latin American literatures and cultures) can be counted towards the minor.

Chinese, Japanese, and Russian Requirements

Requirements for the Interdepartmental Major in Chinese, Japanese, or Russian: A minimum of seven courses beyond the 101-level, including two courses on the 300-level and one MLT course, or a third course at the 300-level. 4 courses beyond the 101-level are required if combined with participation in a Union Term Abroad to China or Japan, or a study abroad in Russia.

Requirements for the Minor in Chinese, Japanese, or Russian: A minimum of 6 courses at the 101-level or above. For students not participating in the Term Abroad in China, Japan, or study abroad in Russia, one of those six courses should be an MLT course. For students participating in the Term Abroad in China, Japan or study abroad in Russia, students may complete their minor in Chinese, Japanese or Russian with 3 additional courses (which can include 100). When selecting courses for the term abroad, students should select courses directly related to the host culture, with the approval of the department chair.

Course Selection Guidelines

Students should be aware that all of the courses in Modern Languages and Literatures carry HUM and LCC credit for General Education Requirements, and many of our MLT courses and upper-level literature and culture courses count towards the Humanities Literature requirement.

Students should also be aware that many of our language programs offer the 100 class (Basic 1) only in the Fall term. French is the only exception, offering FRN 100 in both Fall and Winter terms.

Students with previous experience in a language should come to the Department office to make an appointment to see a professor in the appropriate language for proper placement. Our MLT courses do not require such placement, as they are taught in English.

Courses in Modern Literature, Culture, and Cinema in Translation (Taught in English)

Faculty in the Department of Modern Languages & Literatures offer a variety of courses on works of literature, culture, cinema, and media that have been translated into English. “MLT” courses allow English-speaking students to engage with texts and other cultural artifacts from around the world to help them to develop the awareness of cultural diversity that is needed to be a global citizen in the twenty-first century.

Chinese

MLT-200. Modern Chinese Literature (Not offered 2011-12). An introduction to a wide variety of Chinese literature. Students will study aspects of the function of history, memory, and the global/local in the Chinese context. *GenEd: HuL, LCC*

MLT-201. Chinese Cinema (Winter: Zhang) From the glitzy production studios of 1930s Shanghai to the contemporary hinterlands of China, the backstreets of Hong Kong, and the towns of Taiwan, this course examines the development and transformation of Chinese cinema. It will explore questions of aesthetics, Chinese identity, transnationalism, and representation. *GenEd: LCC*

MLT-202. Gender and Sexuality in Modern China (Also WGS 202) (Not offered 2011-12). An examination of representations by and about women in 20th-century China through and understanding of the concepts Woman and Modernity. We will take into account women’s and men’s relationship to literature, selected genres, opinions on literary creativity, character representation, and social engagement to explore short stories, essays, diaries, poetry, and film. *GenEd: HuL, LCC*

MLT-203. Asian American Film and Performance (Also WGS 268) (Not offered 2011-12). An examination of topics in Asian American studies through film and performance by and about Asian Americans. Class material will draw from feature and documentary films by well-known and independent filmmakers, theatrical and artistic performance, as well as theoretical and critical texts on culture and diversity, the diaspora, and ethnicity. *GenEd: LCC*

MLT-204. Literary Traditions in East Asia (Not offered 2011-12). Literary developments in East Asia, looking closely at the aesthetic and philosophic foundations of its varied literature through poetic genres, story forms, oral storytelling, travel literature, and drama. *GenEd: HuL, LCC*

MLT-205. Perspectives in Modern East Asian Literature (Spring: Zhang). The literary and artistic developments in East Asia since the mid-19th century. It will consider questions of tradition, culture, modernity, globalism, and technology by examining cultural artifacts — novels, short stories, plays, paintings, architecture, music, and film. *GenEd: HuL, LCC*

MLT-207. China’s Cultural Revolution (Not offered 2011-12). An interdisciplinary approach to examine the historical, political, and artistic preconditions and ramifications of the Chinese Cultural Revolution (1966-1976). *HuL, LCC*

MLT-209. The New Wall of China (Also ENS 222) (Not offered 2011-12). An interdisciplinary overview of the cultural, historical, and artistic attributes of a region in China whose geo-political landscape has been dramatically impacted by the construction of the Three Gorges Dam. In providing a context to the construction, students will be introduced to the intricate connections between all the above factors and engineering, technology, and the environment. *GenEd: LCC, SET*

French

MLT-211. Histoire de la danse, Danse de l'histoire / History of Dance, Dance of History (Also FRN 421, ADA-053) (Spring; Batson).

Examination of Western European dance and dance texts as revelatory of broader historical and cultural patterns, with special analyses of dance as a key tool of nation-building (as with the court of Louis XIV) and/or a central medium of artistic creation (as in 1920s Paris). Primary focus on France as creator, user, and potential abuser of dance's power, but some attention given other European models (Berlin, St. Petersburg, London). Readings from theoreticians, historians, and dance *littérateurs* (Molière, Gautier, Cocteau). *GenEd: HuL, LCC*

MLT-212. Sex Lives and Videotape: Casting Sexuality in French and Francophone Film (Also FRN-402) (Not offered 2011-12). Analysis and critique of films whose focus is the "sexual orientation" of its characters. Films may include *La Cage aux folles*, *Les Diaboliques*, *French Twist*, *Sitcom*, *Ma Vie en rose*, *Woubi Chéri*. Theoretical and critical works by authors such as Michel Foucault, Monique Wittig, Simone de Beauvoir, Susan Hayward, Laura Mulvey, Sigmund Freud, and Kate Bornstein will inform our study of these films. Readings in both French and English. All films subtitled. *GenEd: LCC*

MLT-213. West African Oral Literature (Also FRN 430) (Not offered 2011-12). West-African oral genres with a focus on tales and epics in their form and ideologies. Through a study of the oral literature of the region, we will explore the socio-cultural structures of ancient West Africa, their collapse through religious and colonial implications, and their vestiges in today's Africa. *GenEd: HuL, LCC*

MLT-215. What is French Cinéma?/Qu'est-ce que le cinéma français? (Also FRN-312) (Not offered 2011-12). This course moves from an introduction to the earliest examples of French and world cinema, to an in-depth study of widely recognized classics of French cinema, considered in chronological order from 1933 to 1985, so as to develop an appreciation for the history, genre, and particular theme(s) of each film, as well as its originality. Students will learn how to talk about and write analytical papers on the films according to critical, cultural, and technological considerations, in order to determine what, if anything, is particularly "French" about French cinema. The course is taught in English, but students taking the course for French credit will read all materials in French, and assignments will be written in French. *GenEd: LCC*

German

Open to all students; no knowledge of the German language required, unless the course is taken for German credit. Students seeking language credit for the German Major should register for the corresponding German course number (see GER-330-334) and must complete a considerable part of their course-work in German. Prerequisite for German credit in the MLT-courses is the completion of at least GER-201.

MLT-233. Metropolis Berlin: Cultural Representations of Germany's Capital (Also GER-333) (Not offered 2011-12). An exploration of how the city Berlin has been constructed and contested as a political and cultural as well as physical site. *GenEd: HuL, LCC*

MLT-234. Femmes fatales? Women in 19th- and 20th-Century German Culture and Society (Also GER-334) (Not offered 2011-12). An examination of female sexuality as one of the central controversies of modern German culture. In addition to analyzing cultural artifacts (plays, films, paintings), we will discuss such diverse social phenomena as the Women's movement, morality crusades, psychoanalysis, and sexology. *GenEd: HuL, LCC*

MLT-235. Voices from Abroad: German Exile Culture, 1933-1990 (Also GER-335) (Not offered 2011-12). This course, taught in translation, is designed for both Germanists and other students of literature interested in exploring notions of exile and the particular cultural artifacts, including novels, films, essays and poetry, that bear witness to the struggle of artists exiled from WWII Germany and Austria. The class additionally examines texts by current émigrés to Germany and incorporates theoretical assessments of exile, considering works by Said, Milosz and others. *GenEd: HuL, LCC*

MLT-236. Poetry, Performance, Protest & Power: A History of Twentieth-Century Germany. (Also GER-338) (Winter, Nelson) This course explores the legacy of 20th century German literature and cultural history through its poetic tradition of performance and protest, while analyzing the political, social, and cultural climate and the shifts in understandings of gender, race, class and generational relations during this critical century in contemporary German history. *GenEd: HuL, LCC*

MLT-336. The Thrill of Victory: Reading German Sports (and) Culture (Also GER-336) (Not offered 2011-12). This course traces the ways that Sports have reflected and influenced German culture through the 20th century, analyzing links between athleticism and conceptions of gender, nationhood, individuality and race set out in literary texts, films, and visual arts. Exploring notions of victory, physical perfection, and spectatorship, we will consider works by some of Germany's greatest authors and artists, including Kafka, Schnitzler, Brecht, Riefenstahl, Kirschner and Handke. *GenEd: HuL, LCC*

MLT-339. The Shoah in Film: Cinematic Treatments of Holocaust Trauma and Memory (Also Ger-339) (Not offered 2011-12). The course examines cinematic representations of the Holocaust in the films of German, German-Jewish, and other European filmmakers. Comparing and contrasting

a variety of film genres and cinematic techniques, we explore fundamental questions about the relationships between art and history, representation and experience and memory and responsibility. By considering theoretical and historical readings as well, we situate the films within significant intellectual and historical contexts. *GenEd: LCC*

Japanese

MLT-250. Japanese Sociolinguistics (Spring; Ueno). This course will focus on societal aspects which are represented in the characteristics of language. Discussions will include gender differences, formality, and communication strategies. This course will be taught in English and no prior Japanese language knowledge is required. *GenEd: LCC*

Russian

MLT-260. The Vampire as Other in East European and American Culture (not offered 2011-2012). We will discuss the present distribution of the East European peoples, their prehistory, and their relation to other peoples of Europe and Asia. We will also survey their early culture, including pagan, animistic, and dualistic religious beliefs, and Christianization. Our focus will be the myth of the vampire, which has had enduring power not only in Eastern European folk belief but also in American popular culture right up to the present day. *Gen Ed: HuL, LCC* .

MLT-261. Cinema, Crimes, and Punishment. (Not offered 2011-2012). Investigates the irrational in our human psyche and inquires into the problems of desire, suffering, violence, and death. Films by Truffaut, Bergman, Hitchcock, Balabanov, and Mikhalkov are studied. *Gen Ed: LCC*

MLT-262. Russia: Magnificence, Mayhem, and Mafia (Fall; Arndt). Through analysis of literature, film, and visual arts we will discuss the Russian impact on the world with all its manifestations, constructive and destructive, and we will also attempt to “imagine” Russia in the future. Do you want to know more about Dostoevsky, communist and post-communist Russia, and, most importantly, the Russian Mafia? *GenEd: HuL LCC*

MLT-263. Nationalism and Empire: Russian Music and Art of the 19th Century (Not offered 2011-2012). The philosophical tenets of Romanticism and Nationalism as depicted in Russian music and art of the mid-19th century. We will concentrate on the interaction between music and art to explore methods by which Russian artists and composers manipulated canvases and scores to express issues of Nationalism. The course is thematically organized to explore such topics as identity politics, ethnicity, and nation and empire. Class material will draw from documentary films, and theoretical and critical texts on culture, identity, nationalism and romanticism. *GenEd: LCC*

MLT-264. Illness and Its Representation: Madness, Disease and Death in 19th- and 20th-Century Russian Culture (Not offered 2011-12). In this course we will investigate illness and its various representations in 19th and 20th century Russian culture. Specific emphasis will be placed on madness, disease and death in our discussion of various literary and historical madmen. The course will be conducted as a combination of lectures and class discussion. An occasional film will be shown. *GenEd: HuL, LCC*

MLT-265. Soviet and Russian Film Revolutions: Political, Social, Cultural. (Spring; Arndt). At its inception, Soviet film was intertwined with political revolution. In masterpieces such as Eisenstein’s *The Battleship Potemkin* and Pudovkin’s *Mother*, film directors sought to portray the Bolshevik take-over as a legitimate and inevitable response to oppression. Who could imagine that the same country would produce *Little Vera*, a film about the sexual revolution of the 1980s or *Brother*, a hero-story about assassins? This course will follow the trajectory of Soviet and Russian cinema from the 1917 Revolution to the present day, as it was used to chronicle social and cultural upheavals. *GenEd: LCC*

Spanish

MLT-270. The Way of St. James: An Interdisciplinary Study (Also AAH-212) (Not offered 2011-12). Prerequisite to the course “Hiking the Trail in Spain.” Teaches the history, literature, art, and architecture of the route to Santiago de Compostela in northern Spain. Readings include selections from Berceo, the Songs of Mary, and various texts on Romanesque art and architecture. *GenEd: HuL, LCC*

MLT-271T. Hiking the Trail in Spain (Also AAH-213T) (Not offered 2011-12). Students who take this “mini-term” abroad must have taken MLT-270 on campus. The course takes place in Spain, where students will walk a portion of the actual route to Santiago de Compostela. *GenEd: LCC*

MLT-272. Art and Politics in Spain: From the Civil War to Postfrancoism and Postmodernity (Not offered 2011-12). The impact that political events of this century in Spain have had on Spanish society and culture, as manifested in the arts in general and in literature in particular. *GenEd: HuL, LCC*

MLT-273. Re-Viewing Spanish Cinema: From Dictators, Bullfighters and Flamenco to Nationalisms and Globalization (Not offered 2011-12). This course examines the works of such well known artists/filmmakers as Medem, Almodóvar, Bigas Luna, de la Iglesia, Aménabar, among others, who often directly engage with questions of “Spanishness,” of the nature of regional and ethnic diversity and identities within Spain, and the place of these

identities in the wider framework of filmmaking in Europe. Furthermore, it will also study popular cinema which has been successful in a national context under the Franco regime and since the coming of democracy in the 1970s. *GenEd: LCC*

MLT-274. Trash and Transgression: Spanish Surrealism and Popular Culture in Dalí, Lorca and Buñuel (Not offered 2011-12). This course studies the work of a group of young Spanish poets, playwrights, filmmakers and painters, generally known as the Group of '27, who constituted the most important Spanish renaissance of the last centuries, and which was broken abruptly by the Civil War of 1936. We will examine the popular roots of some of their works as well as some of their most distinct contributions to Surrealism, as exemplified by Buñuel's cinematic innovation and its religious confusions and repressed sexual longings. *GenEd: HuL, LCC*

MLT-280. The Nobel Laureates of Latin America. (Not offered 2011-12). An analysis of aesthetic, phil-osophical, and political problems in Latin American literature as expressed in the writings of five laureates — Gabriela Mistral, Pablo Neruda, Miguel Angel Asturias, and Gabriel Garcia Marquez, and Octavio Paz. *GenEd: HuL, LCC*

MLT-281. Screening Identities in Latin American Cinema (Not offered 2011-12). A survey of the main trends in film production in Latin America since the 1950s (Mexican Golden Age Cinema, Brazilian Cinema Novo, Cuban Imperfect Cinema, Mexican New Wave, the 1990's and beyond). Readings and discussions on issues of film history, aesthetics, representation and reception will frame our critical reflection on the construction of identities (inner-city youth, gender roles, masculinities, race and ethnicity, and US Latinos). *GenEd: LCC*

MLT-282. North/South Relations and Diasporic Politics (Not offered 2011-12). This course explores the cultural and political interaction between North and South that historically has helped to define the geography of the Americas. As an interdisciplinary course, North/South will draw students into ongoing debates about linguistic and intercultural exchange and conflict within hemispheric politics. *GenEd: HuL, LCC*

MLT-283. Beyond the Sunny Paradise: Literature and Politics in the Caribbean (Not offered 2011-12). An interdisciplinary study of Caribbean literature focusing on the political history of the region from 1898 to the present. Pan-Caribbean literary survey (Alvarez, Arenas, Bosch, Cartagena-Portalatin, Zobel, Danticat, Ferre, Kincaid, Naipaul, Santos-Febres, Ana Lydia Vega, among others). Besides the literary texts, films and substantive readings will contribute to an examination of five main topics: Legacies of Colonialism; Race and Ethnicity; Constructed Identities; U.S. Dominance and Interventionism; and Caribbean Diaspora. *GenEd: HuL, LCC*

MLT-284. Popular Religion and Politics in Latin America (Not offered 2011-12). In this course we will examine the connection between politics and popular religions in Latin America, taking a critical view of several of their manifestations without losing track of the language and "sciences" historically used to describe them. We will engage biblical, anthropological, videographic, ethno-historical and cultural theory texts as well as oral histories and collective memories. The final goal is to tease out those ideas that have traditionally defined the terms in which we understand and explain the "popular" in religious behavior; to understand better the conflicted relationship between "popular" cultural and institutional spaces; and finally to understand why the evolution of popular religions in Latin America cannot be examined without also taking into account their political economy. *GenEd: LCC*

MLT-285. From Virgin to Sex Goddess: Re-Envisioning the Chicana Experience Through Art and Literature (Not offered 2011-12). In "Guadalupe the Sex Goddess," Sandra Cisneros gives the Virgin of Guadalupe an "extreme makeover." She undresses the sacred image and envelops her in a cloak of contemporary sexual politics. In the same vein, other Chicana artists and writers re-examine, re-present, and re-write traditional practices to define the experience of the Mexican-American woman in the late 20th century. This course presents students with the resisting and affirming powers of Chicana works of art. It introduces them to the Mexican-American civil rights movement and to myths and archetypes in order to allow for a reevaluation of gender identities through installation art, muralism, poster art, and painting. Issues of sexuality, language, ethnicity, race, and class will be examined through these visual art forms as well as in narratives and essays by authors as influential as Ana Castillo, Gloria Anzaldúa, Tey Diana Rebolledo, and, of course, the creator of the sex goddess herself, Sandra Cisneros. *GenEd: HuL, LCC*

MLT-286T. Gender and Identity in Contemporary Brazilian Cinema (Not offered 2011-12). The course is a survey of contemporary Brazilian cinema focusing on issues of representation, reception and spectatorship, and construction of (national, cultural, gender, and racial) identity. Besides the films, reviews and substantive readings will contribute to an examination of five main topics: 1) Constructions of Gender; 2) Representations of National Identity; 3) Race and Class; 4) Queer Images; and, 5) Imagining Marginality. All films studied in class will link two or more of these topics. *GenEd: LCC*

MLT-287. Filming Margins: Cinema Verité and Social Realism in Latin America (Not offered 2011-12). This course studies different styles of documentary and realist film making from Latin America. It looks critically and with a "film-eye" at the aesthetics and socio-political meanings of conventional and experimental documentary films dealing with marginalized peoples and their representation, such as Buñuel's *Los Olvidados* (1950), Hector Babenco's *Pixote* (1981) and Fernando Meirelles' *City of God* (2002), and others. *GenEd: LCC*

MLT-288. Torture and Dictatorship in Latin American Literature (Winter, Martínez). This course is an exploration of Latin-American literature in the twentieth century with a particular focus on the Dirty War in Argentina (1976-1983) and the early years after the military coups in Uruguay and Chile during the same time period. Readings include texts by writers who stayed in Argentina and Chile and who wrote under the

confines of censorship, texts by exiled writers and essays theories of violence, torture and censorship. The class will also include viewings and analysis of films related to the events in those countries. We will also discuss the gendering of nation, the government and the victims—and will study the phenomenon of nation and people as the feminine “body” on which the male government exacts its control and punishment. We will also analyze the contrasts between literature written under the constraints of censorship, and that of exile. *GenEd: HuL, LCC*

MLT-289. Literature of the Mexican-American Border (Not offered 2011-12). This is a class in literature, film and essays from both sides of the Mexican-American border. This course is designed to give students an under-standing of the complexities of the history, culture and sense of identity of residents from both sides. The class will be discussion based and will focus on the close readings of novels, poems, short stories and plays. *GenEd: HuL, LCC*

MLT-294. Generation X: Global Youth Culture in Fiction and Film (Spring, Henseler) In this course we will examine the production of Generation X literature and culture worldwide. We will begin the course by gaining an understanding of the roots and meaning of “Generation X” since the US post-war period, to its various outgrowths around the world. We will examine how the axis of a “GenX” consciousness plays itself out in countries around the world in narrative, film, art, and music. Possible authors, artists and directors include Canadian Douglas Coupland, American Richard Linklater, Spaniard Ray Loriga, Chilean Alberto Fuguet, Bolivian Edmundo Paz-Soldán, Australians Andrew McGahan and Justine Ettler, Icelandic author Hallgrímur Helgason, British artist Sarah Lucas, Chinese writers Mian Mian and Wei Hui, Russian Viktor Pelevin, Check writer Jáchym Topol, and others. Most importantly, in this course we will cultivate skills of critical and creative thinking, clear and focused writing, convincing argumentation, and a high level of collaborative work and intense individual research.

Course Offerings in Individual Languages

Arabic Language Sequence

ARB-100. Basic Arabic I (Fall). Basic skills for students who begin with no knowledge of Arabic.

ARB-101. Basic Arabic II (Winter). A continuation of ARB-100. Prerequisite: ARB-100 or permission of instructor.

ARB-102. Basic Arabic III (Spring). A continuation of ARB-101. Prerequisite: ARB-101 or permission of instructor.

ARB-200: Intermediate Arabic I (Fall). Review and continued development of all skills in Arabic. Prerequisite: ARB-102 or permission of the instructor.

Chinese Language Sequence

CHN-100. Basic Chinese I (Fall). Basic skills for students who begin with no knowledge of Mandarin.

CHN-101. Basic Chinese II (Winter). A continuation of CHN-100. Prerequisite: CHN-100 or permission of instructor.

CHN-102. Basic Chinese III (Spring). A continuation of CHN-101. Prerequisite: CHN-101 or permission of the instructor.

CHN-103. Chinese for the Term Abroad (Not offered 2011-12). An introduction to Chinese language, combining Basic Chinese I and culture components. Open to students going on the term abroad or those with general interest in learning Chinese. Students who took CHN-100-102 sequence cannot take this course.

CHN-200. Intermediate Chinese I (Fall). Review, and continued development of all skills in Mandarin.

CHN-201. Intermediate Chinese II (Winter). Continuation of CHN-200. Prerequisite: CHN-200 or permission of instructor.

CHN-202. Intermediate Chinese III (Spring). Continuation of CHN-201. Prerequisite: CHN-201 or permission of instructor.

CHN-204T, 205T. The Chinese Language Studied Abroad (Fall term in Shanghai). See International Programs.

CHN-250T, 251T. The Chinese Language Studied Independently Abroad.

CHN-300. Advanced Intermediate Chinese I. (Fall). Continued formal study of the Chinese language. Prerequisite: CHN-202 or equivalent.

CHN-301. Advanced Intermediate Chinese II. (Winter). A continuation of CHN-300. Prerequisite: CHN-300 or permission of instructor.

CHN-302. Advanced Intermediate Chinese III. (Spring). A continuation of CHN-301. Prerequisite: CHN-301 or permission of instructor.

French: Language Sequence

FRN-100. Basic French I (Fall, Winter). Basic skills for students who begin with no knowledge of French.

FRN-101. Basic French II (Winter, Spring). A continuation of FRN-100. Prerequisite: FRN-100 or two years of secondary school French.

FRN-102. Basic French III (Fall, Spring). A continuation of FRN-101, with introduction of readings. Prerequisite: FRN-101 or three years of secondary school French

FRN-200. Intermediate French I (Fall, Winter). Intensive review and development of all language skills, with emphasis on vocabulary building, conversation, and composition. Prerequisite: FRN-102 or equivalent.

FRN-201. Intermediate French II (Winter, Spring). Continuation of extensive review and development, vocabulary building, conversation, and composition. Prerequisite: FRN-200 or equivalent.

FRN-204T-207T. The French Language Studied Abroad (Fall term in Rennes).

FRN-250T, 251T. The French Language Studied Independently Abroad.

FRN-303. Advanced French (Not offered 2011-12). Advanced language training for students who have completed the term abroad in Rennes or who have had similar experience. Examination of finer points of grammar, stylistics, and phonetics. Prerequisite: FRN-204T or equivalent.

French and Francophone Studies

Prerequisite for 300-level courses listed in this section is French 201 or another 300-level course. Prerequisite for all 400-level courses is a 300-level course.

FRN-208T. Contemporary France (Fall term in Rennes). See Terms Abroad program. Gen Ed: LCC

FRN-300. Modern France/La France actuelle (Spring; Chilcoat). Studies of contemporary French culture through authentic material — texts, films, radio, and television broadcasts dealing with current historical, political, sociological, and aesthetic issues. *GenEd: LCC*

FRN-301. A Survey of French Literature I (Not offered 2011-12). The evolution of French literature from the earliest writings through the age of Enlightenment. Readings of major works from each period to illustrate trends. *GenEd: HuL, LCC*

FRN-302. A Survey of French Literature II (Not offered 2011-12). Selected works representing literature and society from the late eighteenth century to the present. Readings of works from each period to illustrate cultural, historical, and artistic trends. Prerequisite: FRN-201, any 300-level or permission of instructor. *GenEd: HuL, LCC*

FRN-304. Studies in the French Caribbean (Fall; Silvestre). Exploration of how French colonialism has informed artistic expression in the French Antilles. Taking Martinique as a point of departure, we will examine how colonial and post-colonial subjects represent and are represented through literary, theatrical, and musical productions. Themes to include notions of *négritude*, *créolité*, and bilingualism, as well as issues of class and gender. Prerequisite: FRN-201, any 300-level or permission of instructor. *Gen-Ed: HuL, LCC*

FRN-305T. Mini-term in Martinique (Winter Break; Silvestre). See Terms Abroad Program. Continuation of the themes of FRN-304, studied and experienced on the island of Martinique. Prerequisite: FRN-304. *Gen Ed: LCC*

FRN-306T. Readings in French and Francophone Culture (Fall term in Rennes). See Terms Abroad Program. France and the French of today as reflected in selected literary works from various genres and periods. Prerequisite: FRN-201, any 300-level or permission of instructor. *Gen Ed: HuL, LCC*

FRN-307. Negritude Movement: Point of Departure in Black African and Afro-Caribbean Literatures in French (Spring; Ndiaye). This study of the Black diaspora in French in the 1930s examines a variety of political and literary strategies developed in reaction to French colonial policies before the era of official independences. We consider authors such as Césaire, Damas, Senghor, Fanon, and Sartre to better understand how these writers represent influences on the literatures of decolonization and post-colonial identity. Prerequisite: FRN-201, any 300-level or permission of instructor. *Gen Ed: HuL, LCC*

FRN-308. Women on Top: Great Women Writers and Characters of French Narrative Fiction

(Not offered 2011-12). French language women writers and the women they write about in their novels and short stories. Authors may include Claire de Duras, George Sand, Colette, Anne Hébert, Marguerite Yourcenar, Simone de Beauvoir, Marguerite Duras, Andrée Chédid and Mariama Bâ. Focus on cultural, historical and political positioning of both writers and their subjects. Prerequisite: FRN-201, any 300-level or permission of instructor. *GenEd: HuL, LCC*

FRN-309. Identifying Desire, Desiring Identity: French and Francophone Non-Narrative Literature (Not offered 2011-12). This course will explore French and Francophone theatre and poetry through the lenses of identity and desire. We will in particular examine notions of self and of other as they are set in play through various dramatic and poetic texts, including, but not limited to, those of Labé, Racine, Baudelaire, Tremblay, Césaire, and Schwartz-Bart. Prerequisite: FRN-201, any 300-level or permission of instructor. *GenEd: HuL, LCC*

FRN-311. Studies in Francophone North America: Quebec (Not offered 2011-12). Exploration of the cultural, literary, and linguistic expressions from the province of Quebec, situating it in the historical and social context of the French-speaking Americas. Focusing on artistic expression from novels to film, we will examine the multiplicities of identities at play in the spaces of Francophone North America as we explore such themes as colonialism, bilingualism, and culturally informed demonstrations of self-determination, revolt, and accommodation. *GenEd: HuL, LCC*

FRN-312. What is French Cinéma?/Qu'est-ce que le cinéma français? (Also MLT-215) (Not offered 2011-12). This course moves from an introduction to the earliest examples of French and world cinema, to an in-depth study of widely recognized classics of French cinema, considered in chronological order from 1933 to 1985, so as to develop an appreciation for the history, genre, and particular theme(s) of each film, as well as its originality. Students will learn how to talk about and write analytical papers on the films according to critical, cultural, and technological considerations, in order to determine what, if anything, is particularly "French" about French cinema. The course is taught in English, but students taking the course for French credit will read all materials in French, and assignments will be written in French. *GenEd: LCC*

FRN-400. Whose Enlightenment? (Not offered 2011-12). Eighteenth-century France's philosophical tradition, focusing on debates over sex, race, class, education and revolution. Writers may include: Rousseau, Toussaint Louverture, Voltaire, Louise d'Épinay, Olympe de Gouges, Condorcet, Marie Antoinette, and Sade. Prerequisite: One course at the 300 level. *GenEd: HuL, LCC*

FRN-401. The Writers of Romanticism. (Not offered 2011-12). Writers of personal and imaginative prose, poetry, and drama following the French Revolution. The beginning of Realism. Prerequisite: One course at the 300 level. *GenEd: HuL, LCC*

FRN-402. Sex Lives and Videotape: Casting Sexuality in French and Francophone Film (Winter; Chilcoat) (Not offered as MLT in 2011-12). Analysis and critique of films whose focus is the "sexual orientation" of its characters. Films may include *La Cage aux folles*, *Les Diaboliques*, *French Twist*, *Sitcom*, *Ma Vie en rose*, *Woubi Chéri*. Theoretical and critical works by authors such as Michel Foucault, Monique Wittig, Simone de Beauvoir, Susan Hayward, Laura Mulvey, Sigmund Freud, and Kate Bornstein will inform our study of these films. Readings in both French and English. All films subtitled. *GenEd: LCC*

FRN-403. Studies in the French Theater (Not offered 2011-12). Studies of French-language theatrical texts and performances from the classical period to the present. *GenEd: HuL, LCC*

FRN-410. War Stories; 100 Years of French Literature (Not offered 2011-12). This course focuses on works in French about war, from memories of the Napoleonic wars to World War I. We will examine the impact of war and conflict on the development of French history and culture, and we will analyze texts (literary, films, novels, short stories, comic books) in their historical and socio-cultural context, so as to develop a comparative approach to textual analysis through the connecting theme of war and conflict. *GenEd: LCC, HuL*

FRN-411. The 20th Century Novel (Not offered 2011-12). Scandale! Exploration of significant writings from twentieth-century France that have been considered scandalous and scandal-making. Examination of these novels, particular blendings of content and form, and interrogation of the various re-evaluations of identity and expression that they ask their reader to engage in. Explorations of these novels, questions of class, race, nationality, species, sex, and gender. Representative authors: Gide, Proust, Colette, Vian, Dariesussecq. *Gen Ed: HuL, LCC*

FRN-421. Histoire de la danse, Danse de l'histoire / History of Dance, Dance of History (Also ADA-053, MLT-211) (Spring; Batson). Examination of Western European dance and dance texts as revelatory of broader historical and cultural patterns, with special analyses of dance as a key tool of nation-building (as with the court of Louis XIV) and/or a central medium of artistic creation (as in 1920s Paris). Primary focus on France as creator, user, and potential abuser of dance's power, but some attention given other European models (Berlin, St. Petersburg, London). Readings from theoreticians, historians, and dance *littérateurs* (Molière, Gautier, Cocteau). *GenEd: HuL, LCC*

FRN-430. West African Oral Literature (Also MLT-213) (Not offered 2011-12). West-African oral genres with a focus on tales and epics in their form and ideologies. Through a study of the oral literature of the region, we will explore the socio-cultural structures of ancient West Africa, their collapse through religious and colonial implications, and their vestiges in today's Africa. *GenEd: HuL, LCC*

FRN-431. Voices of Francophonie Literature from French-Speaking Countries and Territories other than France (Not offered 2011-12). The ways contemporary writers from former French colonies in West and North Africa and from the French-speaking Caribbean stress local, social, political, religious, and gender matters in their novels and short-stories. We also examine these writers' particular use of the French language according to local meanings and other strategies they develop to redefine post-colonial societies. Among selected writers we have Calixthe Beyala, Mariama Bâ, Assia Djebar, Rachid Minouni, Patrick Chamoiseau, and Maryse Condé. *Gen Ed: HuL, LCC*

FRN-489. Senior Project (Winter; Batson). The seminar will provide a forum in which a French or Francophone topic of current interest and importance is explored in depth. Students will gain experience in giving oral presentations and critically evaluating the written work of both established scholars and fellow students, and they must submit a paper to fulfill the senior writing requirement. WS

FRN-490-492. Independent Study (Fall, Winter, Spring). Individual directed readings in French literature. Prerequisite: At least one course at the 400-level and permission of the instructor.

German Cultural Studies Program

The German Program offers instruction in language, culture, and literature from beginning to advanced levels. Students can complete a minor and a major or interdepartmental major in German Cultural Studies. All students are well served if they combine their study of German with second fields

(e.g. another language, the arts, economics, engineering, history, international studies and management, and/or political science). Language study and the experience of the Term Abroad with their resulting linguistic fluency and cultural sensitivity greatly enhance students' opportunities as they pursue careers in their chosen fields.

German Language Sequence

GER-100. Basic German I (Fall). Basic skills for students who begin with no knowledge of German.

GER-101. Basic German II (Winter). Continuation of GER-100. Prerequisite: GER-100 or two years of secondary school German.

GER-102. Basic German III (Spring). Continuation of GER-101, with introduction of readings. Prerequisite: GER-101 or three years of secondary school German

GER-200. Intermediate German I (Fall). Intensive grammar review, emphasis on vocabulary building, idiomatic expressions, conversation, and composition based on cultural and literary texts. Prerequisite: GER-102 or equivalent.

GER-201. Intermediate German II (Fall, Winter). Continuation of extensive grammar review, vocabulary building, conversation, and composition based on more advanced cultural and literary texts. Prerequisite: GER-200 or equivalent.

GER-202. Advanced German (Not offered 2011-12). Mastery of the spoken and written language, with an emphasis on the finer points of grammar, style, and colloquial expression. Prerequisite: GER-201 or equivalent.

GER-204T-207T. German Language and Culture Studies Abroad (Spring). See International Programs.

GER-250T-251T. The German Language Studied Independently Abroad.

German Cultural Studies Courses

The study and critical understanding of the literature of Germany, Austria, and Switzerland, in the context of their larger cultural, social, political, and intellectual history. Prerequisite for 300-level courses listed in this section is German 201 or another 300-level course. Prerequisite for all 400-level courses is a 300-level course.

GER-300T. German Civilization (Spring in Freiburg/Berlin). See International Programs. An introduction to the cultural history of German speaking Europe. Prerequisite: GER-201 or permission of the instructor. GenEd: LCC

GER-301. German Culture and the Professions (Not offered 2011-12). Focus on business oriented linguistic competence (certification possible) and cultural sensitivity, combined with an introduction to the economic history of Germany 1945-present day. Prerequisite: GER-201 or permission of the instructor. GenEd: LCC

GER-302. German Prose: A Survey (Not offered 2011-12). Selected works representing literature and society from the late eighteenth century to the present. Readings of works from each period to illustrate cultural, historical, and artistic trends. Prerequisite: GER-201 or permission of the instructor. GenEd: HuL, LCC

GER-303. German Drama: A Survey (Not offered 2011-12). Theory and practice of German theater from the Enlightenment to the Present. Prerequisite: GER-201 or permission of the instructor. GenEd: HuL, LCC

GER-304. Once Upon a Time: German Fairy Tales, Folklore, and Fantasy (Not offered 2011-12). Exploration of the genre and tradition of the German Fairy Tale, its reception within various cultural frameworks, and its influence on later literature of the nineteenth, twentieth and twenty-first centuries, with special focus on identifying aesthetic, sociological, psychological, and psychoanalytical implications and gender issues. The Grimm Brothers' Kinder- und Hausmärchen (and their revisions in popular and literary culture) will provide a basis for discussing the fairy tale's role in culture and its continued vitality within the different cultural frameworks of classical, romantic, and modern folklore and fantasy storytelling. GenEd: HUL, LCC

GER-306. Twentieth Century German Literature (Not offered 2011-12). Representative works by major writers, read as expressions of concern about their times. Prerequisite: GER-201 or permission of the instructor. GenEd: HuL, LCC

GER-333. Metropolis Berlin: Cultural Representations of Germany's Capital (Also MLT-233) (Not offered 2011-12). An exploration of how the city Berlin has been constructed and contested as a political and cultural as well as physical site in art and architecture, literature and film. Prerequisite: GER-201. GenEd: HuL, LCC

GER-334. Femme fatales? Women in 19th and 20th Century German Culture and Society (Also MLT-234) (Not offered 2011-12). An examination of female sexuality as one of the central controversies of modern German culture. In addition to analyzing cultural artifacts (plays, films,

paintings), we will discuss such diverse social phenomena as the Women's movement, morality crusades, psychoanalysis, and sexology. Prerequisite: GER-201. GenEd: HuL,LCC

GER-335. Voices from Abroad: German Exile Culture, 1933-1990 (Also MLT-235) (Not offered 2011-12). This course, taught in translation, is designed for both Germanists and other students of literature interested in exploring notions of exile and the particular cultural artifacts, including novels, films, essays and poetry, that bear witness to the struggle of artists exiled from WWII Germany and Austria. The class additionally examines texts by current émigrés to Germany and incorporates theoretical assessments of exile, considering works by Said, Milosz and others. GenEd: HuL, LCC

GER-336. The Thrill of Victory: Reading German Sports (and) Culture (Also MLT-336). (Not offered 2011-12). This course traces the ways that Sports have reflected and influenced German culture through the 20th century, analyzing links between athleticism and conceptions of gender, nationhood, individuality and race set out in literary texts, films, and visual arts. Exploring notions of victory, physical perfection, and spectatorship, we will consider works by some of Germany's greatest authors and artists, including Kafka, Schnitzler, Brecht, Riefenstahl, Kirschner and Handke. GenEd: HuL, LCC

GER-337. Flashy Erotics to Forbidden Laughter: German Cabaret through the 20th Century (Not offered 2011-12). This course explores the German "Kabarett," a dramatic form essential to German culture throughout the 20th Century. Very versatile, cabaret throughout Germany's history was at times didactic, subversive, raunchy, witty, extravagant and sharply critical. We examine cabaret's development in contexts ranging from Weimar and Vienna, to Nazi and Concentration Camp forms, to East and West German political cabaret, and contemporary forms, considering the institutions and figures that shaped cabaret over time. GenEd: HuL, LCC

GER-338. Poetry, Performance, Protest & Power: A History of Twentieth-Century Germany (Also MLT-236) (Winter, Nelson). This course explores the legacy of 20th century German literature and cultural history through its poetic tradition of performance and protest, while analyzing the political, social, and cultural climate and the shifts in understandings of gender, race, class and generational relations during this critical century in contemporary German history. GenEd: HuL, LCC

GER-339. The Shoah in Film: Cinematic Treatments of Holocaust Trauma and Memory (Also MLT339) (Not offered 2011-12). The course examines cinematic representations of the Holocaust in the films of German, German-Jewish, and other European filmmakers. Comparing and contrasting a variety of film genres and cinematic techniques, we explore fundamental questions about the relationships between art and history, representation and experience and memory and responsibility. By considering theoretical and historical readings as well, we situate the films within significant intellectual and historical contexts. Prerequisite: German 201 or permission of the instructor. GenEd: LCC

GER-401. Meeting the Other: Multiculturalism in Contemporary Germany (Not offered 2011-12). Analyzing recent cultural productions by minorities (literature, music and films) with respect to national, cultural, and sexual self-representations in the context of social and political developments. Prerequisite: Any 300-level course or permission of the instructor. GenEd: HuL, LCC

GER-402. German Film Studies (Not offered 2011-12). Decoding film-specific 'narratives' in German movies on the background of socio-political, economic, and cultural conditions of their production. Prerequisite: Any 300-level course or permission of the instructor. GenEd: LCC

GER-403. Shoah: Literary, Artistic and Filmic Representations of the Holocaust (Not offered 2011-12). Comparing and contrasting works of German and German-Jewish writers. Prerequisite: Any 300-level course or permission of the instructor. GenEd: HuL, LCC

GER-489. Senior Writing Project (Winter, Spring; Nelson, Ricci Bell).

GER-490-492. Independent Study (Fall, Winter, Spring). Individual directed readings in German literature. Prerequisite: At least one course at the 400-level and permission of the instructor.

Hebrew

HEB-100. Basic Hebrew I (Fall). The beginning of a year-long sequence of three courses designed to introduce students to the Hebrew language and to familiarize students with linguistic aspects that will prepare them to function with more advanced skills. Emphasis on learners' ability to use the Hebrew language in all four skill areas, listening, reading, writing, and speaking, with particular attention given to mastering conversation in Hebrew.

HEB-101. Basic Hebrew II (Winter). Continuation of HEB-100.

HEB-102. Basic Hebrew III (Spring). Continuation of HEB-101.

Italian

ITL-100. Basic Italian I (Winter). A foundation course in Italian, open only to students who have been accepted for specific International Programs.

ITL-104T. The Italian Language Studied Abroad (Spring term in Florence). A continuation of Basic Italian I. Prerequisite: ITL-100. See International Programs.

ITL-250T, 251T. The Italian Language Studied Independently Abroad.

Japanese

JPN-100. Basic Japanese I (Fall). This is the first series of courses in Japanese designed for students with no knowledge of the language. The emphasis

is on speaking, listening, reading, writing, and culture supported by communicative practice.

JPN-101. Basic Japanese II (Winter). A continuation of JPN-100. Prerequisite: JPN-100 or equivalent.

JPN-102. Basic Japanese III (Spring). A continuation of JPN-101. Prerequisite: JPN 101 or equivalent.

JPN-200. Intermediate Japanese I (Fall). This course will further develop the student's Japanese proficiency by introducing more complex grammatical structures, idiomatic expressions, and additional kanji characters. Lesson materials incorporate various forms of Japanese culture. Prerequisite: JPN-102 or equivalent.

JPN-201. Intermediate Japanese II (Winter). A continuation of JPN-200. Prerequisite: JPN-200 or equivalent.

JPN-202. Intermediate Japanese III (Spring). A continuation of JPN-201. Prerequisite: JPN 201 or equivalent.

JPN-204T. The Japanese Language Studied Abroad (Fall; Term in Japan). Emphasis on communicative skills. See International Programs.

JPN-205T. Written Japanese Abroad (Fall; Term in Japan). Emphasis on communicative skills. See International Programs.

JPN-250T-252T. The Japanese Language Studied Independently Abroad.

JPN-300. Advanced Intermediate Japanese I (Fall). The primary goal of this course is the development of a broad competency in speaking listening, reading, and writing in a culturally coherent way. Materials will cover a wide range of academic and cultural interests. Prerequisite: JPN-202 or equivalent.

JPN-301. Advanced Intermediate Japanese II (Spring). Continuation of Japanese 300. Prerequisite: JPN-300 or equivalent.

JPN-302. Advanced Intermediate Japanese III. Continuation of Japanese 301. Prerequisite: JPN-301 or equivalent.

JPN-490-492. Japanese Independent Study. Prerequisite: Permission of the instructor.

Portuguese

POR-100. Basic Portuguese I. (Spring) A foundation course in Portuguese, open only to students who have been accepted for the following fall's term abroad in Brazil. Study of the structure of the language supported by laboratory work, audio-lingual training.

POR-104T. Portuguese Language Studied Abroad (Fall). A continuation of Basic Portuguese I. Prerequisite: POR-100. See International Programs.

POR-200. Intermediate Portuguese I. (Winter, pending approval). Intermediate Portuguese I is an intensive and accelerated grammar review, and offers vocabulary growth. This course furthers the development of conversation, reading and writing skills based on a variety of cultural text and authentic cultural artifacts.

POR-490. Portuguese Independent Study. Prerequisite: Permission of the instructor.

Russian

RUS-100. Basic Russian I (Fall). For students with no knowledge of Russian. An introduction to the language, with emphasis on oral skills and communicative proficiency.

RUS-101. Basic Russian II (Winter). Continuation of RUS-100. Prerequisite: RUS-100 or two years of high school Russian.

RUS-102. Basic Russian III (Spring). A continuation of RUS-101, with increasing attention paid to reading simple, every day texts. Prerequisite: RUS-101 or equivalent.

RUS-200. Intermediate Russian I (Fall). Intensive development of the four proficiency skills (speaking, listening, reading, writing) with continued emphasis on strategies of basic conversation. Prerequisite: RUS-102 or equivalent.

RUS-201. Intermediate Russian II (Winter). Continuation of RUS-200. Prerequisite: Russian 200 or equivalent.

RUS-202. Advanced Russian (Spring). Development of skills and vocabulary necessary to deal with conversation about and texts on Russian cultural life. Basic grammar review. Prerequisite: RUS-201 or equivalent.

RUS-224T-227T. The Russian Language Studied Abroad.

RUS-250T, 251T. The Russian Language Studied Independently Abroad.

Russian Literature and Culture

RUS-230. Contemporary Russian Culture (Not offered 2011-2012). A course that combines expanding oral, aural, and written skills with an introduction to contemporary issues in Russian culture and political life. Prerequisite: RUS-202 or instructor's permission. GenEd: LCC

RUS-300. Survey of Russian Literature I: From Pushkin to Revolution (Not offered 2011-2012). Readings that begin with the godfather of Russian literary life, Aleksander Pushkin, and that ends on the eve of the October revolution. Continued attention to development of vocabulary and oral presentation. Prerequisite: RUS-202 or instructor's permission. GenEd: HuL, LCC

RUS-301. Survey of Russian Literature II: From Revolution to Present (Not offered 2011-2012). Readings ranging from the great revolutionary writers (Mayokovsky, Babel, Platonov, etc.) to contemporary writers of interest. Prerequisite: RUS-300. GenEd: HuL, LCC

RUS-302. The Russian Short Story: Pathologies of the Everyday (Not offered 2011-2012). A survey of Russian short prose, with emphasis on its reflected/distorted images of Russian everyday life. Includes Gogol, Tolstoy, Gorky, Kharmis, Petrushevskaia, and others. GenEd: HuL, LCC

RUS-330. Special Topic in Russian Culture: The Forbidden: Eroticism, Passion and Death in Russian Culture (Not offered 2011-2012). Through analysis of literature, film and painting we will ask questions such as: Is there a necessary link between the erotic and the forbidden? What does a portrayal of passion tell us about a society's value system? Is death in Russian culture celebrated or condemned? GenEd: HuL, LCC

RUS-490-492. Independent Study (Fall, Winter, Spring). Prerequisites: One 300-level course and permission of the instructor.

Spanish Language and Culture

SPN-100. Basic Spanish I (Fall). An introduction to the study of the Spanish language and culture through listening, speaking, reading, and writing. No prior knowledge of Spanish is required. Attendance of weekly sessions with the language assistant is required.

SPN-101. Basic Spanish II (Winter). A continuation of Spanish I. This course further develops all language skills. Prerequisite: SPN-100 or two years of Spanish at high school level. Attendance of weekly sessions with the language assistant is required.

SPN-102. Basic Spanish III (Spring). A continuation of Spanish II. This course further develops all language skills. Prerequisite: SPN-101 or three years of Spanish at high school level. Attendance of weekly sessions with the language assistant is required.

SPN-200. Intermediate Spanish I (Fall, Winter, Spring). Intensive and accelerated grammar review, and vocabulary growth. Further development of conversation and writing skills based on cultural texts. Prerequisite: SPN-102 or equivalent or four years of secondary school Spanish.

SPN-201. Intermediate Spanish II (Fall, Winter, Spring). Continuation of the intensive and accelerated grammar review and vocabulary growth initiated in the previous course. Further development of conversation and writing skills based on cultural and literary texts. Prerequisite: SPN-200 or AP Spanish credit in high school

SPN-202. Intermediate Spanish III (Fall, Winter, Spring). Continuation of the intensive and accelerated grammar review and vocabulary growth initiated in the previous course. Further development of conversation and writing skills based on literary texts. Prerequisite: Spanish 201 or a score of 3+ on AP Spanish exam.

SPN-203. Advanced Spanish (Fall, Winter, Spring). The course emphasizes the further development of composition and writing skills using the process-writing approach. Writing production will consist of expository and creative pieces based on cultural and literary readings. Prerequisite: SPN-202 or permission of the instructor. GenEd: LCC,

SPN-204T-207T. The Spanish Language Studied Abroad (Winter). See International Programs.

SPN-208T. Spanish Civilization (Not offered 2011-12). See International Programs.

SPN-209T. Mexican Civilization (Not offered 2011-12).

SPN-250T, 251T . The Spanish Language Studied Independently Abroad.

Literatures and Cultures (300-level courses)

Majors, ID majors, and minors must take two 300-level courses from different clusters; there are four clusters (listed below). Prerequisite for 300-level courses listed in this section is SPN 203 or permission of the instructor.

Studies in Spanish Peninsular Literatures and Cultures (300-324)

SPN-300T. Love in Andalusia (Not offered 2011-12). A broad look at concepts of love in Spanish literature. The action of most of the texts takes place in Seville or in Andalusia. We will examine the treatment of love from the courtly to 20th-century erotica; authors will include Cervantes, Lope de Vega, Garcia Lorca, Paloma Pedrero and Lucia Etxebarria. Prerequisite: SPN-203 or permission of the instructor. See Terms Abroad Program. *GenEd: HuL, LCC*

SPN-301. Pop, Punk, and Rock & Roll: Spanish Generation X Writers of the 1990s and the Mass Media (Not offered 2011-12). In this course we will study the narrative of the youngest generation of writers in Spain, those born after 1960 and publishing in the 1990s. We will examine their works in relation to the influence of the mass media on the construction of subject identities. How does the mass media and popular culture contribute to the self-definition of contemporary bodies? How does it infuse Generation X's writing on a thematic and a technical level? We will answer these questions through repeated literary analysis of short stories by authors like Josan Hatero, Juan Bonilla, Marta Sanz, and Nuria Barrio and of novels like *Amor, curiosidad, prozac y dudas* by Lucía Etxebarria, and *La pistola de mi hermano* by Ray Loriga. Prerequisite: SPN-203 or permission of the instructor. *GenEd: HuL, LCC*,

SPN-303. Bodies and Souls: Saints, Sinners, and Spectacles in Early Modern Spain (Not offered 2011-12). This course will explore the image of the body and its role in intellectual and spiritual formation in the literature of Medieval and Golden Age Spain. We will examine various representations of the body as it is defined and manipulated within the context of the sexual, the spiritual, the profane, and the divine. Some of the key themes will include: the relationship between body and text, the regulation and control of the body, the imperfect, mutilated, and weak body, gender and authority, consuming bodies and eating communities, the body of the Other, the body as spectacle, and corporeal love and desire. Readings will include selections from medieval lyric poetry, medieval, renaissance, and baroque narrative, and Golden Age drama, as well as contemporary images of the body in films such as *Fight Club*, *Thirteen*, and *María llena de gracia*. Prerequisite: SPN-203 or permission of the instructor. *GenEd: HuL, LCC*,

SPN-304. Performing Identities in Contemporary Spanish Theater (Not offered 2011-12). Representative works by Spain's leading playwrights from the 1930s to the present (Garcia Lorca, Sastre, Buero Vallejo, Muñoz, Arrabal, Lopez Rubio, Cabal, Pedrero, Diosdado, Onetti) are studied from diverse theoretical approaches to reflect on the performative nature of identities. Prerequisite: SPN-203 or permission of the instructor. *GenEd: HuL, LCC*

SPN-306. Spanish Mutant Fictioneers: Mutant Fiction & Media Mutations in Twenty-First Century Spanish Literature. (Not offered 2011-12). The contemporary authors known as the *Mutantes* are well-connected and savvy users of new media and social networking sites. They maintain their own web pages, they write blogs, they produce videos, book trailers, electronic hypertexts, and post photographs on Flickr. They directly address and dialogue with their fans and foes alike. This course examines how authors such as Agustín Fernández Mallo, Jorge Carrión, Alberto Olmos, Juan Francisco Ferré, Javier Fernández, among others use new media technologies to mutate words in print and print across media platforms. To understand the role of media in print, this course includes a series of hands-on workshops and a series of digital assignments. Students will read, watch, and analyze the work of these authors by engaging in research projects, reading short stories, book chapters, newspaper articles, blogs, and watching trailers, presentations, even spoken word DJ performances. Prerequisite: SPN-203 or permission of the instructor. *GenEd: HuL, LCC*,

SPN-311(T). Otherness and Citizenship in Contemporary Spanish Theater and Cinema (Not offered 2011-12). An introduction to the study of the dramatic and film genres through the analysis and discussion of contemporary works by Spanish playwrights (Alonso deSantos, Moral, Onetti, Pedrero) and filmmakers (Almodóvar, Bollaín, De la Iglesia, León de Aranoa, Pons, Uribe). Theoretical readings and diverse critical approaches to theater and cinema frame the course around the portrayal of the Other (women, North African and Latin American immigrants, LGBT communities, Roma people, and the poor). The analysis of primary texts will center on how the authors/directors weave representations of difference into narratives of nationhood, engaging in cultural and political debates about citizenship. The course also aims to familiarize students with Spanish visual culture and performance from "la Movida" (immediate post-Franco period) to the new millennium. Prerequisite: Spanish 203 or permission of the instructor. *GenEd: LCC*

Studies in Latin American Literatures and Cultures (325-349)

SPN-325. Staging Conflict: Studies in One-Act Mexican Theater (Not offered 2011-12). This course surveys contemporary one-act Mexican theater focusing on the theatrical devices, trends, and discourses adopted by playwrights to explore conflictive issues in Mexican society and culture: urban violence, generational clashes within the family, sexual diversity, gender roles, consumerism, among others. The course offers an introduction to the study

of drama and the analysis of theatrical signs, and it attempts to complement the students' term abroad experience in Mexico by focusing on and contextualizing linguistic and cultural aspects in the texts. Students read texts by Emilio Carballido, Víctor Hugo Rascón Banda, Sabina Berman, Hugo Salcedo, among others. SPN-203 or permission of the instructor. *GenEd: HuL, LCC*

SPN-326. Women Weaving Histories: Short Narratives by Latin American Female Writers (Spring, Moyano). We will focus on short stories written in the 20th century by women throughout the Latin American region, including Isabel Allende (Chile), Elena Poniatowska (México), Luisa Velenzuela (Argentina), Rosario Ferré (Puerto Rico), Laura Antillano (Venezuela), María Teresa Solaris (Perú), Helena Araujo (Colombia), Clarice Lispector (Brasil), Claribel Alegría (El Salvador/Nicaragua), among others. We will examine how these women have fictionalized their political and social realities and called into question the myths surrounding their existence; how their narratives subvert notions of national history, and of female identity and sexuality in relation to private and public spaces. Prerequisite: Spanish 203 or permission of the instructor. *GenEd: HuL, LCC*

SPN-327. The Nation at Home: Family and Nationhood in Spanish American Theater (Not offered 2011-12). An introduction to the study of the dramatic genre through the analysis and discussion of representative works by Spanish American playwrights (Triana, Wolff, Diaz, Gambaro, Argüelles, Berman, Canales, among others). Theoretical readings and diverse critical approaches to theater frame the course around the representation of family as a microcosm in which narratives of nationhood are contested, revised, and imagined. Prerequisite: Spanish 203 or permission of the instructor. *GenEd: HuL, LCC*

SPN-328. Inquiring Latin American Identities: Reading Context, Space & Cultural Artifacts (Winter, Osuna). This course examines various aspects of the cultures of Latin America today. Latin-American cultures are conceived as processes initiated and sustained by the confluences of radically different cultures that molded and continue to shape the lives of its people. The course explores the impact of such encounters with regard to gender relations, ethnicity, urban spaces, cultural practices and beliefs. Substantive theoretical readings will complement the assignments. SPN-203 or permission of the instructor. *GenEd: LCC*

SPN-329. Interruptions: The Paradox of Tradition in Spanish American Poetry (Not offered 2011-12). Octavio Paz describes modern literature as a "tradition of discontinuity," one that constantly rebels against itself in search of innovation. This course examines Paz's assertion through the study of foundational Spanish American poets. As we read and discuss each poet's contribution to modern literature we will also study the characteristics that manifest a Spanish American poetic tradition. The course's objectives are centered on strengthening student's process of language acquisition, developing analytical skills, and reinforcing writing proficiency through reading poetry. Students will also have the opportunity to share their knowledge and collaborate in a learning community through in-class discussion and oral presentations. SPN-203 or permission of the instructor. *GenEd: HuL, LCC*

SPN-330T. Mexican Women's Contemporary Short Fiction. (Winter, Mosquera). This course focuses on Mexican women's contemporary short fiction. Its analytical structure centers on reading stories from three anthologies that deal with three of the most significant formative female experiences in contemporary Latin-American societies: the mother, the family, and schools. The axis of conversation and analysis follows a feminist theoretical path while keeping in mind also local cultural, social and economic realities, racial and ethnic identities, and temporal specificities. SPN-203 or permission of the instructor. *GenEd: HuL, LCC*

SPN-332. An Introduction to Afro-Hispanic Literatures and Cultures (Not offered 2011-12). This course exposes students, through selected readings dealing with the black experience in Latin America, to African diaspora literature particular to Spanish-speaking regions. It bridges various genres and artistic media (narrative, poetry, drama, film, music) in order to provide a general sense - aesthetic, material and cultural, theoretical and cross-temporal - of different manners in which black diasporic expressions have intervened in the re-creation, transformation, and interrogation of African-derived identities in Latin America. As such, this course examines these expressions as locutions that problematize and enrich our perceptions of social, cultural, economic, religious, gender, and sexual social orders and identities related to the black experience. SPN-203 or permission of the instructor. *GenEd: LCC, HUL*

Studies in Latina/o Literatures and Cultures (350-374)

SPN-350. Visions and Voices: Chicana Icons from Myth to Matter (Not offered 2011-12). La Virgen de Guadalupe, La Malinche, and Frida Kahlo surround us on a daily basis. We see them in our dreams and in ourselves; they are repeatedly embodied in contemporary life and art. In this course we will discuss the historical significance of these three figures in dialogue with feminist reappropriations of their iconic value in contemporary literature, art, and culture. We will examine how musicians, visual artists, poets, narrators, and playwrights reclaim the iconic significance of these women and give them new voice and body in order to reposition and redefine the sexual and social identities of contemporary women. Prerequisite: SPN-203 or permission of the instructor. *GenEd: HuL, LCC*

Studies in Comparative Perspectives (375-399)

SPN-375. Dreams, Mirages and Delusions in Peninsular and Latin American Fiction (Not offered 2011-12). This course examines the complex relationships between author, character, and audience and explores representations of reality through the subconscious, the magical real and the unreal. Readings include texts by Cervantes, Borges, García Lorca, García Márquez, Cortázar, and Ana Lydia Vega. Prerequisite: SPN-203 or permission of the instructor. *GenEd: HuL, LCC*

SPN-376. Down to Earth: Cross-Cultural Explorations of the Hispanic World (Not offered 2011-12). This course furthers the development of cultural competency while maximizing language skills and providing the foundation for further studies in language, literature, and culture. The course is organized according to geographic regions that provide the framework to situate people and events in the context of historical pasts and contemporary cultural events. Prerequisite: Spanish 203 or permission of the instructor. *GenEd: HuL, LCC*

SPN-378. Short Fiction: From Naturalism to Neoliberalism (Not offered 2011-12). How do science, economics and political events affect literature? Find out in this survey of short fiction from the mid-nineteenth century to the present day from Spain and Latin America. The course examines the ways in which national and international events are expressed in literature. SPN-203 or permission of the instructor. *GenEd: HuL, LCC*

Literatures and Cultures (400-level courses)

Prerequisites for 400-level courses listed in this section are two 300-level courses.

SPN-400. Crossing Borders: A Study in Mexican and Chicano Literatures (Not offered 2011-12). An overview of Mexican and Chicano societies through literature and film dealing with Northern Mexico and the Southwestern United States. Topics will cover malinchismo, machismo, maquiladoras, and identity from the critical perspective of border studies and transnationalism. We will read texts by Carlos Fuentes, Rosina Conde, Hugo Salcedo, Tomás Rivera, Cherrie Moraga, and others. Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-401. Bodies and Power in Latin American Narrative (Not offered 2011-12). We will examine through narrative and film the metaphoric use of the body in literature and how it represents the effects of political and socio-economic power. We will read texts by Manuel Puig, Gabriel García Márquez, Laura Esquivel, among others. Prerequisites: Two 300-level courses. *GenEd, HuL, LCC*

SPN-402. Dressing Up the Canon: Cross-Dressing in Hispanic Literature and Film (Not offered 2011-12). The course is a survey of literary and cinematic texts in the Hispanic world that adopt cross-dressing as a subversive device to reflect on and deal with the questioning of authority at various arenas (gender roles, sexual and national identities, politics, and cultural hegemony). Authors and directors such as Juana Inés de la Cruz, García Lorca, Luis Riaza, Paloma Pedrero, Isaac Chocrón, Diana Raznovich, Arturo Ripstein, and Pedro Almodóvar will be studied, as well as critical theory readings that will frame the class discussions. Prerequisites: Two 300-level courses. *GenEd, HuL, LCC*

SPN-403. The “Second Sex” in Latin America: Women’s Writing in the Twentieth Century (Not offered 2011-12). This course will focus on the ways in which female writers have expressed their struggle against powerful patriarchal systems, and how they have worked and continue to work toward gaining an equal voice in the literature of the Americas. Readings include narrative, theater and poetry by well-known and lesser-known women writers from various Latin-American countries. Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-406 Film of the Mexican American Border. (Fall; Martinez). Through the study of 9 films, students will gain an understanding of cinematic techniques and the ways in which the directors of these films use them to convey differing perspectives of the Mexican-American border, with emphasis on the Mexican side. The films will be presented thematically in reference to the border as the perceived locus of perversion and violence, emigration/immigration, and identity. Readings for the course will come from texts on film, and from book chapters and articles. By the end of the term students will have a better understanding of the history and social dynamics of the Mexican-American border. They will also better understand how to “read” film through different theoretical approaches. They will also be able to discuss and write analytically about what a director does and why.

SPN-416. “Testimonio” and Resistance Writings in Central America as Literary Discourse (Not offered 2011-12). This course explores how social struggles in the last fifty years in Central America have led to new forms of cultural and literary expression. Through the writings of such authors as Manlio Argueta, Rigoberta Menchú, Humberto Ak’abal, Doris Tijerino, and others, we will also examine movements of ethnic or national liberation, women’s liberation, poor and oppressed peoples’ organizations of all types, ecological activism, and the like. Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-417. Death and Revenge in the Southern Cone (Not offered 2011-12). This course explores the literature of the Dirty War in Argentina, Uruguay, and of the early years of the Pinochet regime in Chile. Through analysis of narrative, theater and film we will touch upon the effects of torture and terrorism on society in those countries during the early 1970’s through the mid 1980’s. The class will read texts and view films written and produced under heavy censorship, and those written and produced in exile. We will also examine themes of revenge either by exiled writers or by those

who can write more freely after a change in government. We will read texts by Marta Traba, Luisa Valenzuela, Diana Raznovich, Eduardo Pavlovsky, Ariel Dorfman, and others. Films will include *Camila* and *Death and the Maiden*. Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-418. Of Cock Fights and Crowded Elevators: Readings in Contemporary Mexican Theater (Not offered 2011-12). Readings in contemporary Mexican theater that seek to explore how Mexican playwrights stage, perform, and imagine the nation and their communities either contesting or legitimizing hegemonic narratives of cultural uniformity, normative gender and sexual roles, and a cohesive political state. We will analyze dramatic texts by Luisa Josefina Hernández, Hugo Argüelles, Leonor Azcárate, Tomás Urtusástegui, Dante del Castillo, Jesús González Dávila, Sabina Berman, Hugo Salcedo, among others. Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-431. Colonial Latin America 1492-1800 (Not offered 2011-12). This course examines the complex array of European, indigenous, mestizo and African recordings of the encounter between Europeans, slaves and native Americans that started in the fifteenth century; and at the colonization and subsequent reconfiguration and displacement of individuals, communities, and their cultures. The course analyzes in some detail the historical and theoretical issues arising from this trans-Atlantic collision and exchange, a diverse historiographic and literary production that heralded and bore witness to the many ways in which the various peoples of, and involved in, the creation of the Americas documented, perceived, and imagined the old and the new, themselves and others. We will read travel journals, poetry, drama, histories, ethnographies, and other types of textual/visual production such as films and codices. Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-432. Islands Adrift: Race, Politics, and Diasporas in the Hispanic Caribbean (Spring, García). Introduction to the literatures and cultures of Cuba, Dominican Republic, and Puerto Rico centering on how the region continues to approach its development tempered by an array of colonial legacies—from the slave plantation system to globalization—that impact on social, political, economic, and cultural dynamics. Diverse critical approaches will frame the analysis of literary, visual, and musical texts by Luis Palés Matos, Nicolás Guillén, Pedro Mir, Heberto Padilla, Tomás Gutiérrez Alea, Aída Cartagena Portalatín, Celia Cruz, Ana Lydia Vega, Juan Luis Guerra, Reinaldo Arenas, Mayra Montero, among others. Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-433. Latin American Colonial Crossroads at the Movies (Spring, Mosquera). This course explores critically filmic approaches to colonial Latin American literature and history. Its main objectives are to analyze films preoccupied with historical events and life in colonial times, to engage the filmic representation of the cultural, political, and religious encounters and tensions informing our desire to revisit contact among Amerindians, African slaves and Europeans, and to familiarize students with debates pertaining to reconstructing the colonial past for contemporary consumption. Prerequisites: Two 300-level courses. *GenEd: LCC*

SPN-447. Virtual Embodiments: Video Games, Video Clips and Reality TV in Contemporary Spanish Narrative (Not offered 2011-12). In this course we will analyze three contemporary Spanish novels *Ático* by Gaby Martínez (2004), *Héroes* by Ray Loriga (1993), and *Veo veo* by Gabriela Bustelo (1996) that confront the construction of identity through technology. We will examine these novels in relation to theoretical articles on the video game, the video clip, and reality television. We will study the effects of these technologies on the construction of fictional subject identities as well as on our own lives. This will take place through close analysis of the novels and through multimedia assignments that include the navigation and examination of Spanish video games, the creation of a video clip that simulates the narrative style of the novel, and the production of a reality television “show.” Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-448. Trash and Transgression: Spanish Surrealism and Popular Culture in Dalí, Lorca and Buñuel (Not offered 2011-12). This course studies the work of a group of young Spanish poets, playwrights, filmmakers and painters, generally known as the Group of '27, who constituted the most important Spanish renaissance of the last centuries, and which was broken abruptly by the Civil War of 1936. We will examine the popular roots of some of their works as well as some of their most distinct contributions to Surrealism, as exemplified by Buñuel's cinematic innovation and its religious conflicts and repressed sexual longings. Prerequisites: Two 300-level courses. *GenEd: HuL, LCC*

SPN-489. Honors Senior Seminar (Spring; Henseler). For seniors who qualify for departmental honors; please contact the department during the Winter term.

SPN-490-492. Independent Study (Fall, Winter, Spring). Individual directed readings in the field of Spanish or Spanish-American literature. Prerequisite: At least one course in Spanish at the 400-level and permission of the instructor.

Modern Languages and Literatures Practica

MLL-490 and 491. Academic Training Practicum I & II (Fall, Winter, Spring). Language Assistants will receive direct supervision from their faculty mentors in becoming effective and skilled language assistants and instructors. Students will also learn from observation and practice how to

design and implement curriculum, lessons, and assignments. Course is open only to non-Fulbright Language Assistants. MLL-490 and MLL-491 must be taken simultaneously over 3 terms to receive 2 credits.