

**Department of Modern Languages and Literatures
Graduate Bulletin (Fall 2016)**

**Course offerings in: French, Modern Languages and Literatures,
Portuguese, and Spanish**

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FRENCH

FRE 614 (Cross-listed with MLL 621)

Controverses et créations : une histoire polémique du théâtre en France

Dr. Logan J. Connors

Thursdays 2:30-5:00 p.m.

Merrick 201.01

How does the theater create, regulate, and change social norms? Can drama teach us lessons about life beyond the stage? Are the types of emotions we feel in the theater similar to those that characterize our everyday lives? Do theater performances engage us politically or help us avoid the problems of the world? Who determines the definition of a “good play”—and how do various social agents (playwrights, theater directors, spectators, priests, pamphleteers, critics) create a “theatrical politics”? Why is theater often a site of antagonistic and competing cultural discourses?

Our seminar will tackle these broad theoretical questions with readings from recent and contemporary theorists of theater and the performing arts as well as through close analysis of French theater history. While the seminar is focused on controversies in French theater from approximately 1638 to 1832, participants will be invited to explore cultural polemics as a catalyst of theatrical creativity in their own specific research areas.

In addition to studying controversial plays (Corneille’s *Le Cid*, Molière’s *Le Tartuffe* and *Les Femmes savantes*, Voltaire’s *Zaïre* and *L’Écossaise*, Diderot’s *Le Fils naturel*, Palissot’s *Les Philosophes*, Laya’s *Ami des Lois*, Chénier’s *Charles IX*, and Hugo’s *Hernani*), we will attempt to evince the precise means by which cultural and political agents “constructed” controversies through a host of strategies, including pamphleteering, slander, proselytization, and political manipulation. Together, we will investigate how theater and dramatic criticism engage with religious, political and social tensions across various historical periods, including the era of Absolutist France, the Regency, the Enlightenment, the French Revolution and Terror, and the political turmoil of the early nineteenth century. Primary-source readings will include plays, political tracts, pamphlets, eyewitness reports of theatrical performances, and more. Critical texts will include works by theatre historians (Alain Viala, Larry Norman, Jeff Ravel), cultural historians (Robert Darnton, Paul Friedlander, Jürgen Habermas) sociologists (Pierre Bourdieu and Lionel Gossman), theater & performance studies scholars (Joseph Roach, Pannill Camp, Freddy Rokem, Richard Schechner), and more.

Seminar participants will be asked to lead discussions on primary and secondary sources; write short position papers; construct a detailed annotated bibliography; present a formal research presentation; and complete a substantial research project. Course readings are in French and English (English translations exist for most primary sources); discussions will be in French and/or English, and determined by the linguistic preferences and proficiencies of the seminar participants. Graduate students from across the University of Miami and from other area universities are encouraged to register; please feel free to contact the seminar instructor for more information.

MODERN LANGUAGES AND LITERATURES

MLL 611

Introduction to Critical Theory I

Dr. Tracy Devine Guzmán

Thursdays, 11:00 a.m-1:30 p.m.

Merrick 210.01

This seminar offers an introduction to many of the influential thinkers who have shaped our (predominantly Western) understanding of cultural production in relation to history, philosophy, politics, and distinct forms of social organization. Beginning with Aristotle's "Poetics" and ending with de-colonial thought of the mid-twentieth century, our study will center on the interplay between representation and power and how, across time and space, it has come to bear on aesthetics and dominant aesthetic judgments. We will also consider several non-Western interventions into these discussions as a series of counterpoints to the anthological approach typical for a course of this nature. Our archive is wide and deep: students should expect to read one monograph and several articles/excerpts for each class session. Grades are based on class participation/weekly reaction papers (50%) and a final essay (50%). The course is followed in Spring 2017 by Introduction to Critical Theory II, which covers material from the 1960s to the present.

MLL 621 (cross-listed with FRE 613)

Controversies and Creations: A Polemical History of French Theater

Dr. Logan J. Connors

Thursdays 2:30-5:00 p.m.

Merrick 201.01

How does the theater create, regulate, and change social norms? Can drama teach us lessons about life beyond the stage? Are the types of emotions we feel in the theater similar to those that characterize our everyday lives? Do theater performances engage us politically or help us avoid the problems of the world? Who determines the definition of a "good play"—and how do various social agents (playwrights, theater directors, spectators, priests, pamphleteers, critics) create a "theatrical politics"? Why is theater often a site of antagonistic and competing cultural discourses?

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In addition to studying controversial plays (Corneille's *Le Cid*, Molière's *Le Tartuffe* and *Les Femmes savantes*, Voltaire's *Zaïre* and *L'Écossaise*, Diderot's *Le Fils naturel*, Palissot's *Les Philosophes*, Laya's *Ami des Lois*, Chénier's *Charles IX*, and Hugo's *Hernani*), we will attempt to evince the precise means by which cultural and political agents "constructed" controversies through a host of strategies, including pamphleteering, slander, proselytization, and political manipulation. Together, we will investigate how theater and dramatic criticism engage with religious, political and social tensions across various historical periods, including the era of Absolutist France, the Regency, the Enlightenment, the French Revolution and Terror, and the political turmoil of the early nineteenth century. Primary-source readings will include plays, political tracts, pamphlets, eyewitness reports of theatrical performances, and more. Critical texts will include works by theatre historians (Alain Viala, Larry Norman, Jeff Ravel), cultural historians (Robert Darnton, Paul Friedlander, Jürgen Habermas) sociologists (Pierre Bourdieu and Lionel Gossman), theater & performance studies scholars (Joseph Roach, Pannill Camp, Freddy Rokem, Richard Schechner), and more.

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MLL 601

Introduction to Second-Language Teaching

Guest Instructor

Tuesdays, 11:00 a.m.-1:30 p.m.

Merrick 210.01

This graduate seminar is an introduction to second-language teaching for in-service instructors of language, literature, and culture courses. It offers pedagogical principles, methodological strategies, and practical activities that are critical for new instructors teaching second-language courses at the university level for the first time at UM.

PORTUGUESE

POR 691 (Cross-listed with LAS 301 & WGS 320)

Brazilian Portugays: LGBT Language and Culture in Contemporary Brazil

Dr. Steve Butterman

Tuesdays and Thursdays, 5:00-6:25 p.m.

Memorial Building 108

This interdisciplinary cultural studies seminar, conducted in English with optional break-out sessions in Portuguese, examines the relationship between burgeoning critical socio-political movements and institutions and the language discourses used to configure and conceptualize them. More specifically, we will study characteristics that make life unique for sexual minorities in today's Brazil while viewing Brazil in relation to global LGBT sociopolitical movements. We will also critically assess the complex relationship(s) between the visual arts and political activism, carefully analyzing artistic representations of LGBT identities through photography, film, literature, visual arts, and music. Our journey together will embark on interrogating the usefulness and the challenges of using Brazil as a case study for understanding the cultivation of ambiguity in contemporary (re)constructions of queer life. As such, we will conduct discourse analysis of the dynamics and features of the largest LGBT Pride Parade in the world while examining the limits and the potential of creating theoretical frameworks invested in promoting linkages between political activism and academic scholarship. Finally, we will analyze the intricacies of the terminology that Brazilian sexual and gender minorities have adopted and adapted, illustrating the development of LGBT identities through performative language use.

POR 625 (cross-listed with POR 105)

Portuguese for Graduate Research

Professor Leila da Costa

Mondays, Wednesdays, and Fridays, 10:10-11:00 (Mahoney/Pearson, Com 103)

Mondays, Wednesdays, and Fridays, 2:30-3:20 (Mahoney/Pearson, Com 104)

Intensive study of all the material covered in POR 101 and 102. Specifically intended for students who have completed three or more years of high school Spanish or beginning Spanish at another institution. Also intended for heritage speakers of Romance Languages other than Portuguese or students with at least three years of college study of Spanish, Italian, or French. (Closed to native speakers of Portuguese).

POR 635 (cross-listed with POR 202)

Intermediate Portuguese for Graduate Students

Dr. Steve Butterman

Tuesdays and Thursdays, 3:30-4:45

GPC Norm

Intended principally for students who will be carrying out research related to the Lusophone world, Portuguese 635 is designed to enhance graduate students' communication skills at the low-advanced level of proficiency.

SPANISH

SPA 633

The Struggle for Representation: Knowledge, Power and Resistance in the Spanish-American Colonial Period

Dr. Viviana Díaz Balsera

Tuesdays, 5:00-7:30 p.m.

Merrick 201.01

The European encounter with a continent and peoples in 1492 they had never known opened one of the most dramatic chapters of the early modern period. The colonization of the indigenous peoples from the Americas entailed their insertion by the Spanish monarchy into a universal Catholic *communitas* and into European and transatlantic cultural, political, and socio-economic circuits. With an emphasis on Mexico and Peru, the course will examine textual and cultural productions throughout the Spanish-American colonial period in which the Amerindians were narrated, contested, and disputed in their pre-Hispanic past and colonial "modernity" by Spanish, *criollo*, *mestizo*, and indigenous writers. These contestations were more than literary or rhetorical gestures, for the debated proximities to or distances from Christianity of the indigenous peoples in these texts were destined to influence the perceived legitimacy of their claims to place, power, and justice in the new regime under the Spanish empire. In observance of the fourth centenary of the death of two great Peruvian writers from this period, the course will give special emphasis to El Inca Garcilaso de la Vega (1539-1616) and Felipe Guaman Poma de Ayala (ca. 1535-ca. 1616). The course will be conducted in Spanish, but students in tracks other than Spanish (or from other Departments) may write their final papers in English in consultation with the instructor.

SPA 635

Escenas y escenarios de nación: territorios, espacios y paisajes humanos

Dr. Elena Grau-Llevería

Wednesdays, 5:00-7:30 p.m.

Merrick 201.01

La formación y consolidación de los proyectos nacionales a través de la producción literaria latinoamericana del siglo XIX ha sido, y sigue siendo, uno de los temas más relevantes con que la crítica se ha aproximado al estudio de este periodo. Ahora bien, la nación también puede interpretarse como un recurso político-estético que permite analizar qué territorios, espacios y grupos humanos forman parte o se silencian en la delineación de concretos escenarios nacionales. Una de las escenificaciones de la nación más preponderantes es la formación del canon literario.

En este curso se estudiará de forma crítica las distintas producciones culturales (y sus mecanismos de poder) que configuran propuestas de formación nacional desde el campo literario, a la vez que se analizará qué producciones o qué parte de las producciones quedaron anuladas de los proyectos generales de nación: producción de ficción, producción teórica, formación de canon.