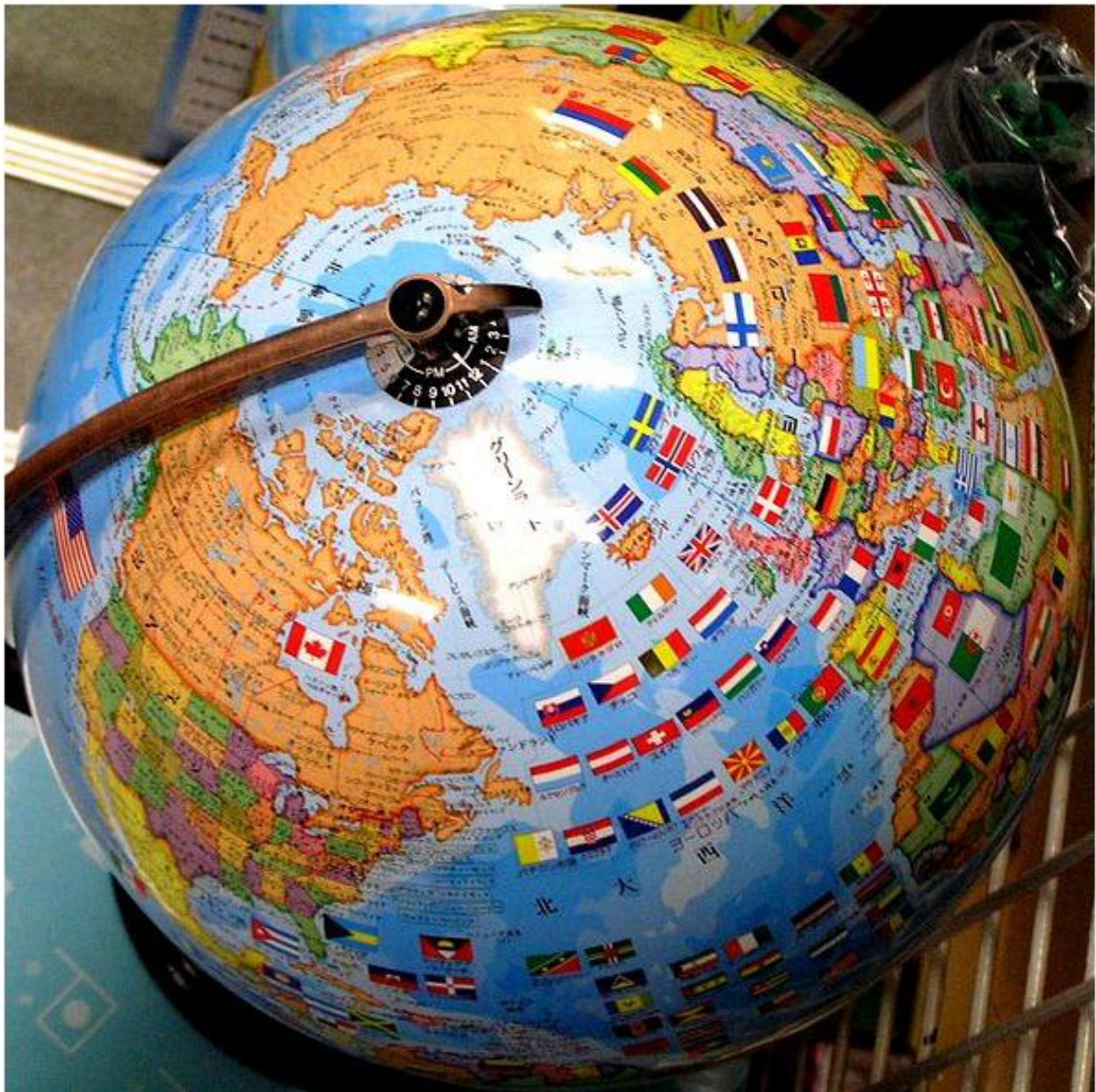


UNIVERSITY OF MIAMI  
**DEPARTMENT OF MODERN LANGUAGES AND LITERATURES**

**PH.D. IN ROMANCE STUDIES**



**SPRING 2012 GRADUATE COURSES**

**Department of Modern Languages and Literatures**  
**SPRING 2012 GRADAUTE COURSES**  
Open to graduate students across UM.

Important advising note for DGSs in other departments: MLL courses are taught in English; SPA ones are taught in Spanish; and FRE ones in French. However, a student interested in an SPA or FRE course who can read the primary texts in those languages but does not feel competent to speak the language fluently or cannot write papers in that language may approach the professor for permission to write the papers and participate in the discussions in English, while still reading the texts in the primary language.

**General Schedule**

**FRE 616 1S** Topics in 20<sup>th</sup>- and 21<sup>st</sup>-Century French Literature: “*Un parfum nommé Saïd*”.

Desiring Arabs: Post / Neo / Para / Meta / Contra / Trans / (Ex) Colonialities of Gay Desire. Dr. Ralph Heyndels. Tuesday, 3:30-6:00pm

**FRE 621 1R** Special Topics in French Studies: La France et ses immigrés. Politique d'immigration et production culturelle. Dr. Subha Xavier. Monday, 2:00-4:30

**MLL 603 4J** Advanced Topics in Second Language Acquisition: Bilingualism. Dr. Andrew Lynch. Wednesday, 5:00-7:30pm

**MLL 614 1J** Readings in Literary Theory: Critical (Post)Cultural Studies in Latin America. Dr. George Yudice. Monday, 5:00-7:30pm

**SPA 616 5P** Topics in 20<sup>th</sup>- and 21<sup>st</sup>-Century Spanish Literature: Cine y neorrealismo en la “Generación X” de la España de los 90. Dr. Yvonne Gavela. Thursday, 11:00-1:30pm

**SPA 621 1T** Special Topics in Hispanic Studies: El barroco y el neo-barroco en España y Latinoamérica. Dr. Anne J. Cruz. Tuesday, 5:00-7:30pm

Director of Graduate Studies: Dr. Gema Pérez-Sánchez ([gema@miami.edu](mailto:gema@miami.edu))

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**FRENCH COURSE DESCRIPTIONS**

**FRE 616 1S: Topics in 20<sup>th</sup>- and 21<sup>st</sup>-Century French Literature. Tuesday, 3:30-6:00 p.m.**  
**Dr. Ralph Heyndels ([rheyndels@miami.edu](mailto:rheyndels@miami.edu))**

**“*Un parfum nommé Saïd*”. Desiring Arabs: Post / Neo / Para / Meta / Contra / Trans / (Ex) Colonialities of Gay Desire.**

In this seminar we will address the variable <(ex) colonialities> of homosexual desire and pleasure in their relation to the phantasm / site of the Arabic male body as they are depicted, represented, imagined, (re) invented, dreamed and hoped for through rhetorical, poetical and narrative processes and strategies, in French literature from the early XX<sup>th</sup> century to nowadays

post-modernism. Our attention will be specifically focused on the framing of homoerotic longing for / gazing on / incorporation of / the Arabic male body within (and / or the displacement of) practices, logics and semantics of homosexual / textual coloniality. Theoretical references related to that concept will include Walter Mignolo, Sara Ahmed, Anibal Quijano, Richard Watts, Ahmed Boubeker, Azzedine Haddour, Paul Amar, Alfonso de Toro, Joseph Massad, et al. In a first time, we will read excerpts from Montherlant, Gide, Augieras, Senac, Guerin, Genet and Barthes, and discuss the dialectics of homoeroticism and anti-colonial politics. Thereafter, we will move toward close readings of selected passages (of variable amplitude) from works by Guy Hocquenghem, Dominique Fernandez, Michel Tournier, Tony Duvert, Cyril Collard, Gregory Bastien, David Dumortier, Michel Giliberti, Francois-Olivier Rousseau and Renaud Camus, and study the narrative, rhetorical and performative “mises en scène” of the Arabic male body at the intersection of homosexual / textual literary crafting and (mostly) implied variables of (ex) coloniality discursive occurrences. Finally, we will consider the reverse / inverse / converse / echoing of such problematic in works by Rachid O., Abdellah Taïa, Malik Kuzman, and Farid Tali. While in depth study of cinematographic representations will not be possible within the limits of the seminar proper (another course will be dedicated to that topic at a later forthcoming time), films will be screened (off class) in a kind of interactive “margin” of the course (including movies by Cyril Collard, Gaël Morel, Claire Denis, Sébastien Lishitz, Philippe Valois, et al.).

The course will be taught in French, unless non French track students enroll in it. In that instance it could be taught in English. Reading knowledge of French is recommended but not required, as special reading arrangements / assignments would be made for non French track doctoral students (from M.LL or other departments) in the eventuality of (an) English (or Spanish) translation(s) not being available. Permission of the instructor applies for non French track students interested in taking the course ([heyndelsralph@gmail.com](mailto:heyndelsralph@gmail.com)). Final papers for non French track students can be written in English or Spanish.

**FRE 621 1R Special Topics in French Studies. Monday, 2:00-4:30 p.m. Dr. Subha Xavier**  
[\(xavier@miami.edu\)](mailto:xavier@miami.edu)

### **LA FRANCE ET SES IMMIGRÉS POLITIQUE D'IMMIGRATION ET PRODUCTION CULTURELLE**

De la colonisation française au recrutement de travailleurs immigrés dans la France des années 60, des premières émeutes en banlieue à la dernière loi votée par le Président Sarkozy sur l'immigration, les rapports entre le gouvernement français et ses populations immigrées contribuent à une polémique d'envergure nationale sur la citoyenneté et l'appartenance. De nombreux dispositifs politiques destinés à assurer le contrôle de l'immigration ou à promouvoir une meilleure assimilation des immigrés sont mises en place par le gouvernement français dès les années 70. Cependant, pendant cette même période et notamment à partir des années 80, apparaît une production culturelle issue de l'immigration qui conteste la politique d'immigration menée par le gouvernement, qu'il soit de droite ou de gauche, en faisant valoir la perspective d'artistes comme porte-parole des populations immigrées en France.

Dans ce cours, nous analyserons les diverses manières dont politique d'immigration et production culturelle se conjuguent et s'opposent en France afin d'étudier les œuvres au programme selon les axes suivants:

1. Quelle société française est représentée ?
2. Quel rôle culturel est assumé ?
3. Quel rapport à la politique est délimité ?
4. Quelle vision de l'immigration est promue ?

Les textes littéraires abordés seront entre autres *Le Thé au harem d'Archi Ahmed* de Mehdi Charef, *Journal « nationalité: immigré(e) »* de Sakinna Boukhedenna, *Bleu Blanc Rouge* d'Alain Mabanckou, *Je ne parle pas la langue de mon père* de Leila Sebbar, *Les yeux baissés* de Tahar Ben Jelloun et *La Préférence nationale* de Fatou Diome. Nous étudierons, parmi d'autres, les films *Indigènes* de Rachid Bouchareb, *La Graine et le mulet* d'Abdellatif Kechiche et *Cartouches gauloises* de Mehdi Charef.

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## **MODERN LANGUAGES AND LITERATURES COURSE DESCRIPTIONS**

**MLL 603 4J: Advanced Topics in Second Language Acquisition. Wednesday, 5:00-7:30 p.m. Dr. Andrew Lynch ([a.lynch@miami.edu](mailto:a.lynch@miami.edu))**

### **Seminar in Bilingualism**

In this seminar we consider the social, psychological, linguistic, and pedagogical dimensions of language contact situations. We begin with some basic philosophical and ideological arguments about the nature of language in society, then consider the following issues throughout the course: language choice and use in bilingual settings, patterns of bilingual language acquisition, the bilingual brain, bilingual grammars and discourse (especially code-switching and language mixing), inventory of ‘native’ and ‘non-native’ language abilities, bilingual identities, language and emotions, and pedagogical issues relevant to bilingual education and the teaching of heritage languages. Our attention will be focused principally on the situations of Spanish, French, and creole languages, and on phenomena related to (im)migration. The course will be conducted entirely in English. Open to graduate students in other UM departments and schools. This course counts towards the Second Language Acquisition and Teaching Graduate Certificate.

**MLL 614 1J. Readings in Literary Theory. Monday, 5:00-7:30pm. Dr. George Yúdice ([g.yudice@miami.edu](mailto:g.yudice@miami.edu))**

### **Critical (Post)Cultural Studies in Latin America**

This course will examine the most salient issues in Latin American critical cultural studies, from the role of intellectuals and popular classes in modernity and so-called postmodernity, to nationalism and the world economy in dependency theory, to more contemporary preoccupations

regarding urbanization, inequality, democratization, racial identity, violence, youth, civil society and the role of culture in all of these concerns. Writers whom we shall read include: Fernando Henrique Cardoso, Angel Rama, Beatriz Sarlo, Jesús Martín Barbero, Néstor García Canclini, Silviano Santiago, Martín Hopenhayn, Rubem César Fernandes, Adrián Gorelik, Elizabeth Jelin, Rossana Reguillo, as well as the new intellectual activists who work in social movements and in critical interventions on the street, institutions and the web: Afro Reggae, Overmundo, Circuito Fora do Eixo (Brazil), Caja Lúdica (Guatemala), Cultura e Integración (Central America), Micro Museo (Peru), Casa del Lago (Mexico), etc.

The course begins with reflections on modernity – both European and Latin American – and various responses to what seems to be a lingering misfit between Latin American realities and the depiction of modernity that Europeans and North Americans have generated. From there, the course delves into cultural theory, dependency theory, urbanization, and postcolonial and subaltern theories relating to the place of indigenous and Afro-Latin American worldviews, finally turning to youth activists, largely in the realm of culture, who operate simultaneously in sociopolitical movements and the web. A major question will be how these new movements, the Internet and new media and communications are transforming what was thought to be “Latin American.”

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## SPANISH GRADUATE COURSE DESCRIPTIONS

**SPA 616 5P. Topics in 20<sup>th</sup>- and 21<sup>st</sup>-Century Spanish Literature and Culture. Thursday, 11:00-1:30pm. Dr. Yvonne Gavela ([mgavela@miami.edu](mailto:mgavela@miami.edu))**

### Cine y neorrealismo en la “Generación X” de la España de los 90

En este seminario analizaremos el impacto de la cultura audiovisual en el cine y la narrativa de la España de finales del siglo XX. Se estudiará el momento y condiciones en que surge la llamada “Generación X” española, cuestionando la misma existencia de dicha generación de escritores (Mañas, Lorriga, Extebarria, Bustelo...). Valoraremos las principales aportaciones estilísticas y estéticas de estas narrativas neorrealistas de corte urbano y se examinarán el alcance, valor literario y renovación temática presentes en los textos. Se analizará también la producción filmica del momento (a través del cine de Amenábar, Calparsoro, Alex de la Iglesia, Bollaín) y sus posibles conexiones temáticas y estéticas con la joven narrativa de los noventa.

Indagaremos la intertextualidad temática y discursiva de estos textos con corrientes literarias y filmicas, principalmente de EE. UU., como en la denominada “blank fiction” (Bret Easton Ellis, Chuck Palahniuk, Elizabeth Wurtzel), el “dirty realism” o minimalismo de autores como Raymond Carver, Charles Bukowski o Tobias Wolff. Se reflexionará sobre temas como la cultura de consumo en la España tardocapitalista, la búsqueda del ser, la ontología, el deseo, el vacío existencial, la falta de valores, la soledad, el presentismo, el peterpanismo, la incomunicación, la violencia y la imagen, entre otros. La selección de lecturas teóricas nos servirán de base para leer los textos, desde posturas postmodernas (Lyotard, Vattimo, McHale), a actitudes críticas (Jameson,

Hutcheon), pasando por conceptos importantes en la era de la imagen como el simulacro o la hiperrealidad (Baudrillard), la retórica icónica desde la semiótica (Lotman) y por fin, desde el marco filosófico español, la transmodernidad (Rodríguez Magda).

Asimismo consideraremos el caso de la generación de escritores que por edad pertenecen al grupo anterior, pero que bajo una conciencia de grupo han creado un universo literario a través de la relación del individuo con la web 2.0, las nuevas tecnologías y redes sociales: el caso de los mutantes, escritores del *afterpop*, a partir de la trilogía de Nocilla de Agustín Fernández Mallo.

**SPA 621 1T: Special Topics in Hispanic Studies. Tuesday, 5:00-7:30 p.m. Dr. Anne J. Cruz ([ajcruz@miami.edu](mailto:ajcruz@miami.edu))**

### **El barroco y el neo-barroco en España y Latinoamérica**

Se estudiarán los orígenes interdisciplinarios del barroco europeo, desde la poesía (en particular, Góngora y Quevedo), la arquitectura y el arte barroco hasta sus manifestaciones en Latinoamérica en la poesía colonial (sor Juana Inés de la Cruz, Sigüenza y Góngora), el arte y la arquitectura colonial y el llamado “neo-barroco” de los escritores españoles (Ayala, Goytisolo) y los latinoamericanos (Reyes, Sarduy, Carpentier, Lezama Lima) entre otros escritores. El propósito del curso es enfocar a la vez que cuestionar los marcos socio-económicos que dieron lugar a las diferencias estéticas de estos movimientos, la estética misma de ruptura que exigen, la recuperación del gongorismo en España, la hibridez americana del neobarroco y el concepto mismo del barroco como género. Presentación en clase, asistencia a charla del profesor César Salgado, y ensayo final de 15-20 páginas.