

**Department of Modern Languages and Literatures  
Graduate Bulletin  
Fall 2019**

**Course offerings in Arabic, Chinese, French, German, Haitian Kreyòl, Hebrew, Italian, Modern Languages and Literatures, Portuguese, and Spanish**

For more information, please contact course instructors.

**ARABIC**

Language/culture courses (zero credits; consult Canelink for schedules)

ARB 641	Elementary Arabic I for Graduate Students
ARB 642	Elementary Arabic II for Graduate Students
ARB 651	Intermediate Arabic I for Graduate Research
ARB 652	Intermediate Arabic II for Graduate Research
ARB 654	Advanced Arabic II for Graduate Research
ARB 658	Advanced Arabic for Graduate Heritage Learners

**CHINESE**

Language/culture courses (zero credits; consult Canelink for schedules)

CHI 641	Elementary Chinese I for Graduate Students
CHI 642	Elementary Chinese II for Graduate Students
CHI 651	Intermediate Chinese I for Graduate Research
CHI 652	Intermediate Chinese II for Graduate Research
CHI 654	Advanced Chinese for Graduate Research

**FRENCH**

Language/culture courses (zero credits; consult Canelink for schedules)

FRE 641	Elementary French I for Graduate Students
FRE 642	Elementary French II for Graduate Students
FRE 645	Accelerated Elementary French for Graduate Students
FRE 651	Intermediate French I for Graduate Research
FRE 652	Intermediate French II for Graduate Research
FRE 653	Advanced French I for Graduate Research

Graduate Seminar (three credits)  
**FALL 2019**

**MLL 721 / Fre 721 / Spa 721**

***Decolonial And Queer Transnational Intersections In Literature And Film***

**Prof. Ralph Heyndels**

[rheyndels@miami.edu](mailto:rheyndels@miami.edu)

**Mondays, 5:00-7:30**

**Merrick 210.01**

In this seminar we will examine intersections of decolonial and queer transnational critique articulated on topics, texts and films pertaining to a variety of European (mainly France and Spain), MENA region (mainly the Maghreb, Lebanon and Palestine), Latin American and African countries.

In the first segment of the seminar, we will read from and reflect *individually* on selected excerpts of works by Edward Said, Anibal Quijano, Walter D. Mignolo, Ramon Grosfoguel, Françoise Vergès, Sara Ahmed, Judith Butler, Claude Rougier, Sabine Masson, Edgardo Lander et al., Santiago Castro-Gomez, Emma Perez, John Hawley etc.

In the second part of the seminar, we will discuss *collectively* essays from the volume *Decolonizing Sexualities* edited by Sandeep Bakshi, Suhraiya Jivraj and Silvia Posocco.

During the third part of the seminar students will work on a topic of their choice (literary or filmic) as related to their field of interest/s and / or concentration/s (linguistic, regional, theoretical etc.) and the problematic of the course, and to be defined in conjunction with me. They will each present a first draft of their work to be discussed by the class.

The course will be taught in English. Students can work on materials in English, French or Spanish, and write their final paper in one of these languages according to the letter definition (MLL, FRE or SPA) they are registering on.

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## **GERMAN**

Language/culture courses (zero credits; consult Canelink for schedules)

GER 641      Elementary German I for Graduate Students  
GER 642      Elementary German II for Graduate Students  
GER 651      Intermediate German I for Graduate Research  
GER 652      Intermediate German II for Graduate Research

## **HAITIAN KREYÒL**

Language/culture courses (zero credits; consult Canelink for schedules)

HAI 642      Elementary Haitian Kreyòl II for Graduate Students  
HAI 652      Intermediate Haitian Kreyòl for Graduate Research

## **HEBREW**

Language/culture courses (zero credits; consult Canelink for schedules)

HEB 642 Elementary Hebrew II for Graduate Students  
HEB 652 Intermediate Hebrew for Graduate Research

## **ITALIAN**

Language/culture courses (zero credits; consult Canelink for schedules)

ITA 641 Elementary Italian I for Graduate Students  
ITA 642 Elementary Italian II for Graduate Students  
ITA 651 Intermediate Italian I for Graduate Research  
ITA 652 Intermediate Italian II for Graduate Research

## **MODERN LANGUAGES AND LITERATURES**

Graduate seminars (three credits)

### **MLL 701**

***Intro to Second-Language Teaching: Theory and Practice***

**Dr. Ager Gondra**

**ager.gondra@miami.edu**

**Wednesdays, 5:00-7:30**

**Merrick 201.01**

This course will bring the theory and practice of second language teaching together, as teaching is necessarily based on a theoretical foundation and theory is directly impacted by the realities of the classroom. In this seminar students will: 1) discuss current theories of linguistics and second language acquisition; 2) learn about different second language teaching methods, particularly communicative language teaching (CLT) and task-based language teaching (TBLT); 3) acquire reflective experience in second language teaching by engaging in teaching demonstrations and observations; and 4) develop a teaching portfolio.

### **MLL 711**

**Introduction to Critical Theory: “From World Literature to Pluriversal Thinking”**

**Dr. Yolanda Martínez-San Miguel**

**yym34@miami.edu**

**Thursdays, 3:30-6:00**

**Merrick 210.01**

This graduate seminar will review critical theory in dialogue with the discipline of Comparative Literature. Instead of a history of literary theory from Aristotle’s *Poetics* to Agamben or Žižek, this course proposes a meditation on how to engage literary studies through a critical examination of frameworks like official national languages, world

literature, exegesis, close-reading and comparativism. The first half of the course will review of notions of poetics in Europe, Africa, Asia and the Americas, and will explore the genealogies of literary study as a western category in dialogue and tension with conceptualizations of the literary/symbolic and poetics in the global south and the non-western world. We will review key works from the function of the author, psychoanalysis, feminism, race and gender studies, history, memory and trauma, and translation. The second half of the course will engage debates in literary theory that are relevant to the conceptualization of world literature in using comparative, interdisciplinary and transdisciplinary methodologies, such as critical race and ethnic studies, queer and trans studies, diaspora and border studies, visual, spatial and sonic studies, postcolonialism, decoloniality, and performance studies as possible frameworks to conceptualize contemporary debates in literary theory. The class includes visits from 3-4 guest lecturers from UM and other institutions who are experts on particular theoretical frameworks.

The main questions explored in this course will be:

1. How has the object of study of literary analysis been traditionally defined and how has it been transformed by comparative and interdisciplinary modes of analysis in the last 50 years?
2. How has the transformation in the methods and methodologies of analysis we currently use in our field actually questioned the historical genealogies and boundaries of existing disciplinary formations?
3. How can comparative literary/cultural studies allow for generative and innovative articulations for the study of symbolical and cultural representations in pluriversal contexts?

Throughout the course each student will use their areas of research interest or their actual topics for dissertation projects to write short reaction papers and to design their own theoretical repertoire and methodology in a 10-15 page final paper in which they meditate about how their work advances and/or transforms existing methods in critical theory and/or in the field of comparative studies. *Course open to students from all departments, and at all levels of their training.*

**MLL 721 / Fre 721 / Spa 721**

***Decolonial And Queer Transnational Intersections In Literature And Film***

**Prof. Ralph Heyndels**

**rheyndels@miami.edu**

**Mondays, 5:00-7:30**

**Merrick 210.01**

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### **MLL 799**

#### ***Dissertation and Professional Writing Seminar/Practicum***

**Dr. Alexandra Perisic**

[aperisic@miami.edu](mailto:aperisic@miami.edu)

**Tuesdays, 5:00-7:30**

**Merrick 210.01**

This seminar is a writing practicum for graduate students who are completing their dissertation prospectuses or have defended their prospectuses and are in the early, mid-, or late stages of writing the dissertation. The course is mandatory for students in their seventh semester of study. It may be repeated for 0 credits for students who find the seminar beneficial to their dissertation progress and/or preparation for the job market. The primary goal of the course is for each student to complete a dissertation prospectus and the first chapter of the dissertation over the course of the semester and in consultation with the dissertation director and committee members. A second goal is to offer students sustained training in a variety of professional writing endeavors with an emphasis on publication, grant and conference proposal writing, and preparation for the academic job market. Over the course of the semester, students will draft and hone a CV, cover letter, writing sample, journal article, and fellowship application. Course grades will be based on students' weekly participation, completion of "small" assignments, and active engagement with the peer-review process; also, the instructor's evaluation of the progress and maturity of dissertation work produced over the course of the semester. Each student is expected to submit a substantial amount of specific work every two weeks in consultation with the instructor.

### **PORTUGUESE**

Language/culture courses (zero credits; consult Canelink for schedules)

POR 642	Elementary Portuguese II for Graduate Students
POR 645	Accelerated Elementary Portuguese for Graduate Students
POR 651	Intermediate Portuguese I for Graduate Research
POR 652	Intermediate Portuguese II for Graduate Research

### **Graduate seminar (three credits)**

#### **Portuguese 363 / 691 / LAS 301**

#### ***Contemporary Lusophone Film***

**Dr. Steven F. Butterman**

butterman@miami.edu

Portuguese 363 / 691 / LAS 301 (Contemporary Lusophone Film), conducted in Portuguese, focuses on the development of Brazilian film from precursors of the “Cinema Novo” movement of the 1950s and 1960s, to the resurgence in Brazilian cinematography in the late 1990, to cinematic production in the first quarter of the 21<sup>st</sup> century. The student will learn and refine critical vocabulary to analyze films from a variety of critical approaches. The course will also present film theory and film criticism, exploring the nature of film itself, its social, psychological, and political roles in Brazilian society, and the relationships of films and film industries with viewers. Ultimately, we will examine how race, gender, sexual orientation and other factors affect the relationship between film and its spectatorship.

During the course of the semester, in addition to participating in partnership with screenings hosted by both the Luso-Brazilian Movie Series at UM (LBMS) and the 23<sup>rd</sup> Brazilian Film Festival of Miami in September, students will view, analyze, and discuss approximately near two dozen cinematic productions.

Portuguese 691 surveys selected materials from various genres of Luso-Afro-Brazilian literatures. One of the central aims of the course is to develop critical writing and reading skills for non-native and heritage speakers.

Prerequisite: POR 652 (202), or equivalent, or permission of instructor.

### **SPANISH**

#### **Language/culture courses (zero credits; consult Canelink for schedules)**

SPA 641	Elementary Spanish I for Graduate Students
SPA 642	Elementary Spanish II for Graduate Students
SPA 645	Accelerated Elementary Spanish for Graduate Students
SPA 647	Basic Spanish for Graduate Heritage Learners
SPA 651	Intermediate Spanish I for Graduate Research
SPA 652	Intermediate Spanish II for Graduate Research
SPA 653	Advanced Spanish I for Graduate Research
SPA 657	Intermediate Spanish for Graduate Heritage Learners

**Graduate Seminars (three credits)****Fall 2019****SPA 716 1P*****Canon y contra-canon en la literatura española contemporánea.*****Dra. Gema Pérez-Sánchez****gema@miami.edu****Martes, 11:00- 1:30****Merrick, 210.01****Descripción del curso:**

En el mundo académico norteamericano los años 90 del siglo pasado fueron testigo del apogeo de los debates en torno al canon literario que se debía estudiar en las universidades norteamericanas. Obras antagonicas—como la conservadora *The Western Canon: The Books and School of the Ages* (1994) de Harold Bloom o la neo-marxista *Cultural Capital: The Problem of Literary Canon Formation* (1993) de John Guillory—se debatieron hasta la saciedad en respuesta a los retos legítimos que ya llevaban tiempo planteando al canon tradicional lxs críticxs feministas, postcoloniales y gays y lesbianas. En este curso vamos a familiarizarnos con los debates de entonces sobre el canon literario, así como con los actuales, tanto desde el contexto del mundo académico norteamericano como desde el peninsular. Como casos ilustrativos, vamos a estudiar obras de cuatro momentos importantes del canon y del contra-canon peninsular de los siglos XX y XXI: la Edad de Plata (1898-1936), la postguerra y el régimen franquista (1940-1975), la transición democrática y los primeros años de la democracia (1978-1992) y la época contemporánea (2001-presente).

En el estudio de cada uno de estos cuatro momentos históricos, estableceremos un diálogo entre obras del canon tradicional y las de lo que Antonio Enrique ha llamado “el canon heterodoxo,” para preguntarnos qué se gana y qué se pierde (y qué grupos sociales ganan y pierden) al excluir ciertas obras del canon de estudios peninsulares. Por ejemplo, ¿cambia nuestro entendimiento del decadentismo finisecular de Ramón del Valle Inclán o de ciertas imágenes crípticas en la poesía y el teatro vanguardistas de Federico García Lorca el confrontar ciertas obras de estos autores con los gustos populares por la literatura sicalíptica (erótica) de masas en boga durante la Edad de Plata? O ¿cómo y por qué se canoniza el realismo de la novela de posguerra de autorxs como Carmen Laforet o Camilo José Cela cuando lxs autores más leídxs en ese momento eran afines al falangismo? O ¿qué papel va a jugar el Boom latinoamericano—fomentado por la editora catalana Carmen Balcells—en la renovación de la novelística española? O, llegados los 80, ¿qué papel contra-canónico va a jugar la cultura urbana popular y los movimientos sociales punk y *queer* en la formación del nuevo canon y contra-canon de finales del XX y principios del XXI (la Generación X y los Mutantes, respectivamente)? O ¿qué pasa cuando se ignora el importante canon de literatura postcolonial escrita en español por autores de Guinea Ecuatorial o de Marruecos?

Aunque en este curso no leeremos textos en catalán, gallego, ni vasco, sí estudiaremos varios ensayos críticos que discuten los retos al canon peninsular provenientes de estas otras lenguas peninsulares. Aquellxs estudiantes que tengan interés en desarrollar lecturas en las otras lenguas del Estado Español podrán hacerlo, previa consulta con la profesora, y siempre que podamos encontrar a unx profesorx del departamento con competencia lingüística en dichas lenguas que esté dispuestx a supervisar esas lecturas.

El objetivo de este curso en cuanto a adquisición de conocimientos teóricos es estudiar nociones situadas histórica y geográficamente sobre lo que es el canon (en sus orígenes un concepto relacionado con la composición de la Biblia judeo-cristiana), cómo se ha ido formando, qué relación tiene con aspectos de distinción de clase social (Bourdieu) o formaciones estéticas (Rancière) y cómo ha sido retado especialmente por los movimientos feministas, anti-racistas, queer y decoloniales dentro y fuera del mundo académico.

El objetivo práctico de este curso, además de presentar una visión panorámica del canon y el contra-canon de la literatura peninsular contemporánea en español, es ayudar a preparar el examen “Breadth” a aquéllxs estudiantes interesadxs en examinarse en la sección de literatura peninsular española contemporánea. Aunque no se cubrirán nada más que unas pocas obras de la lista del examen, se estudiarán y compararán varios “manuales” de la historia literaria española para examinar sus respectivos criterios de formación del canon. Entre las obras de la lista del “Breadth” que posiblemente estudiaremos en el curso se encuentran *Sonata de otoño* (1902) y *Sonata de primavera* (1904) de Ramón del Valle-Inclán; *Los intereses creados* (1907) de Jacinto Benavente; *El público* (h. 1930) de Federico García Lorca; *La familia de Pascual Duarte* (1942) de Camilo José Cela; *Nada* (1944) de Carmen Laforet; *El arquitecto y el emperador de Asiria* (1966) de Fernando Arrabal; *Conde Don Julián* (1970; 2000) de Juan Goytisolo; *Beatriz y los cuerpos celestes* (1998) de Lucía Etxebarria; *Historias del Kronen* (1994) de José Ángel Mañas; *Nocilla Dream* (2006) de Agustín Fernández Mallo; y el proyecto multidisciplinar, *El juguete rabioso* de Jorge Carrión (2011-2012).

Las lecturas y el curso se impartirán exclusivamente en castellano, pero se podrá considerar la participación en inglés en las conversaciones de clase aquéllxs estudiantes de dentro o fuera del departamento cuya lengua de estudio principal no sea el español.