

# MODERN LANGUAGES AND LITERATURES

## UNDERGRADUATE COURSES

Spring 2015



**MODERN LANGUAGES AND LITERATURES  
UNDERGRADUATE COURSES  
SPRING 2015**

**TABLE OF CONTENTS**

<b>DEPARTMENT OVERVIEW.....</b>	<b>3</b>
<b>ADVISING CONTACTS.....</b>	<b>4</b>
<b>COURSES TAUGHT IN ENGLISH</b>	
Culture, Film, Linguistics & Literature; may count for an MLL major or minor.....	5
<b>ARABIC STUDIES PROGRAM.....</b>	<b>6</b>
<b>CHINESE COURSES.....</b>	<b>7</b>
<b>FRENCH PROGRAM</b>	
<b>LOWER DIVISION (100-200 LEVEL).....</b>	<b>8</b>
<b>UPPER DIVISION (300-400 LEVEL).....</b>	<b>9</b>
<b>GERMAN PROGRAM</b>	
<b>LOWER DIVISION (100-200 LEVEL).....</b>	<b>11</b>
<b>UPPER DIVISION (300-400 LEVEL).....</b>	<b>12</b>
<b>HEBREW COURSES.....</b>	<b>13</b>
<b>ITALIAN PROGRAM.....</b>	<b>14</b>
<b>JAPANESE COURSES.....</b>	<b>16</b>
<b>PORTUGUESE PROGRAM.....</b>	<b>17</b>
<b>SPANISH PROGRAM</b>	
<b>LOWER DIVISION (100-200 LEVEL).....</b>	<b>19</b>
<b>UPPER DIVISION (300-400 LEVEL).....</b>	<b>21</b>

## **MODERN LANGUAGES AND LITERATURES**

Through its courses dedicated to the study of languages, literatures, and cultures, the Modern Languages & Literatures Department (MLL) offers you an exciting opportunity to engage in a learning experience that will help you to succeed in your chosen career path and to acquire a deeper understanding of your own and of others' linguistic and cultural heritage. Whether you opt for a career in education, business, economics, law, medicine, politics, the arts, or the social sciences, our courses will enrich your life beyond your expectations.

If you would like to know more about our majors and minors in French, German, and Spanish or our minors in Arabic Studies, Italian, and Portuguese, or the dual language “modern languages” minor, please contact the appropriate advisor, as listed below. If you have questions about our courses in Haitian Creole, Hebrew, Japanese, or Mandarin Chinese, please call the department’s main office at (305) 284-5585.

## ADVISING CONTACTS

### ARABIC STUDIES

Dr. Mona El-Sherif  
Merrick Bldg. 210-18  
305-284-4858 Ex: 8-9275  
m.elsherif@miami.edu

305-284-9313

hhajdenberg@miami.edu

### CHINESE

Dr. Rebecca Doran  
Merrick Bldg. 210-11  
305-284-5585  
rebecca.doran@miami.edu

### ITALIAN

Dr. Maria Stampino  
Merrick Bldg. 210-21  
305-284-4858 Ex: 8-7264  
mgstampino@miami.edu

### FRENCH

Dr. Ralph Heyndels  
Merrick Bldg. 210-  
305-284-4858  
heyndelsralph@gmail.com

### JAPANESE

Dr. Eiko Williams  
Merrick Bldg. 276  
305-284-9313  
e.williams2@miami.edu

### GERMAN

Michael Davidson-Schmich  
Merrick Bldg. 210-30  
305-284-4858 Ex: 8-2143  
mdschmich@miami.edu

### PORTUGUESE

Dr. Buttermann, Steve  
Merrick Bldg. 212-07  
305-284-4858 Ext. 7221  
buttermann@miami.edu

### HEBREW

Ms. Henie Hajdenberg  
Merrick Bldg. 276

### SPANISH

Dr. Elena Grau-Lleveria  
Merrick Bldg. 210-07  
305-284-4858 Ex: 8-7314  
e.graulleveria@miami.edu

**Note on Course Professors:** In the course lists that follow, wherever possible the instructors for upper division courses are noted. If the instructor is not noted it may be that there are multiple sections or that the instructor is still to be determined. Please consult canelink for more information or updates.

## COURSES TAUGHT IN ENGLISH

These courses **do not require any previous study of a second language.** They offer students without any second language expertise an entry into different cultural worlds and a sense of what our courses taught in other languages are all about. These courses **may count toward one of the MLL majors or minors;** for details, see the MLL advisor for your program. These courses are in English and **do not fulfill the language requirement.**

### **MLL 322 (WRI) (1T)                      Prof. George YÚDICE** **Mapping Miami: Local Communities and Urban Development**

This course has two parts. The first will familiarize students with the history of Greater Miami: its urban development and governance, its economic base, migrations and its diverse populations, and its relations with Latin America and the Caribbean. The second part will focus on the role of culture in development of the city from above and below – from formal institutions like museums, television and music industries, etc. to more informal venues and activities. Particular emphasis will be given to the different cultural communities throughout Miami: Little Haiti, Overtown, Little Havana, as well as the various Brazilian, Central American, Peruvian, Venezuelan communities among others. This will entail an ethnographic component, as students will be involved in getting to know representatives of these communities, their history and cultural life. This course is also a writing course; hence it has a short weekly essay, a midterm exam and final 10 page exam essay (20 page final paper for graduate students). Students are expected to attend ALL class session. Points will be deducted for absences and tardiness, unless there is a legitimate excuse accompanied by a doctor's note regarding illness or a parent's note regarding a family problem.

### **SPA 310 (F)                                      Prof. Gema PEREZ-SANCHEZ** **Topics in Spanish and Spanish American Studies in Translation**

In this course, we will learn how to analyze films structurally, thematically, and ideologically by focusing on Spanish American, US Latino/a, and Spanish lesbian, gay, bisexual, transgender, intersex and queer films from the late 1980s on. We will also read relevant theoretical texts from the global canon of queer theory, giving particular emphasis to texts written originally in Spanish if a translation into English is available. All films will be digitalized in the original Spanish version with subtitles and available in all the computers in the Modern Languages and Literatures Lab (MB 201). A few will also be available on reserve in Richter Library. Films we may watch include the following: *Fresa y chocolate*, *Verde verde*, *Law of Desire*, *Bad Education*, *XXY*, *The Fish Child*, *Burnt Money*, *Kiss of the Spider Woman*, *Mosquita y Mari*, and *Our Lady of the Assassins*.

## ARABIC STUDIES PROGRAM

### LOWER DIVISION (100-200 LEVEL)

#### **ARB 101            Elementary Arabic I**

The development of communicative abilities in speaking, reading, writing, and comprehension of Modern Standard Arabic and an introduction to the cultural practices of the Arabic-speaking world. Closed to native speakers.

#### **ARB 102            Elementary Arabic II**

Further development of communicative abilities in speaking, reading, writing, and comprehension of Modern Standard Arabic and an introduction to the cultural practices of the Arabic-speaking world. **Prerequisite:** ARB 101 or the equivalent. Closed to native speakers.

#### **ARB 201            Intermediate Arabic I**

Reading and translation; oral and written exercises. Closed to native speakers. Closed to native speakers. **Prerequisite:** two semesters of Arabic or the equivalent. Closed to native speakers.

### UPPER DIVISION (300-400 LEVEL)

#### **ARB 310 (WRI) (Q)            Prof. Mona EL- SHERIF** **Arab Modernity in Film and Literature**

“Arab Modernity in Film and Literature” is an interdisciplinary course that uses literary and film material in order to investigate expressions of the experience of modernity in various parts of the Arab world. In this course students will read essays, short stories, and novels in addition to watching films from different parts of the Arab world in order to learn how Arab intellectuals envision the experience of modernity. The course exposes students to different theoretical approaches to the study of modernity in its western and Arab contexts. During the course students will identify a number of themes that will guide their understanding of the multi-faceted nature of the experience of modernity in the Arab world. The course aims at answering the following questions: What are the different theoretical approaches to the study of modernity in general? How do Arab authors and film makers address modernity? What are the political and social dimensions of literary culture in the Arab World? What are the different themes of modernity in the Arab world? And how does modernity differ from one geographic setting to the other? No prior knowledge of Arabic is needed. The course is taught in English.

#### **ARB 591 (Independent Study)**

## **CHINESE (Mandarin)**

### **CHI 101**

#### **Elementary Chinese I**

Conversation, grammar, reading, elementary composition.

### **CHI 102**

#### **Elementary Chinese II**

Continuation of CHI 101, Conversation, grammar, reading, elementary composition.

**Prerequisite:** CHI 101.

### **CHI 201**

#### **Intermediate Chinese I**

Expanding further on language skills (grammar, composition and reading) while introducing students to aspects of Chinese customs, history and culture. Closed to native speakers. **Prerequisite:** CHI 102.

### **CHI 204**

#### **Advanced Chinese II**

This course is designed as a continuation of Chinese 205 (CHI 205—Advanced Chinese I is being renumbered to CHI 203; this is the reason why Advanced II is CHI 204). The course aims to develop students' ability to use Chinese in a more advanced way. The course continues Chinese 205's emphasis on accurate comprehension, expansion of vocabulary, and development of the ability to use increasing complex grammatical and sentence structures. In addition to improving their language abilities, students will also be exposed to different areas of Chinese culture.

### **CHI 591 (Independent Study)**

## FRENCH PROGRAM

### LOWER DIVISION (100-200 LEVEL)

#### **FRE 101            Elementary French I**

For students with no background or previous study of French. The focus of FRE 101 is the development of communicative abilities in speaking, reading, writing, and comprehension of French and an introduction to the cultural practices of the Francophone world. Themes on: university life, family, leisure activities, home and community. Includes both oral and written assessment of grammatical structures and vocabulary introduced, informal and formal writing. Conducted entirely in French. Not open to students who have completed 2 or more years of high school French. Closed to heritage or native speakers of French.

#### **FRE 102            Elementary French II**

Continuation of FRE 101. The development of communicative abilities in speaking, reading, writing and comprehension of French and an introduction to the cultural practices of the Francophone world. Themes on: childhood and adolescence, food and lifestyle, university life and professions. Includes both oral and written assessments of grammatical structures and vocabulary introduced, informal and formal writing. Conducted entirely in French. **Prerequisite:** FRE 101 or the equivalent. Closed to heritage and native speakers.

#### **FRE 105            Accelerated Elementary French**

For students with previous study of French desiring to review material covered in FRE 101 and 102 in preparation for continued study of French at the intermediate level. The focus of FRE 105 is the continued development of communicative abilities in speaking, reading, writing, and comprehension of French and an introduction to the cultural practices of the Francophone world. Themes on: family, leisure activities, home, and community, childhood and adolescence, food and lifestyle, university life and professions. Includes both oral and written assessments of grammatical structures and vocabulary introduced, informal and formal writing. Conducted entirely in French. **Prerequisite:** Three or more years of high school French or the equivalent. Closed to heritage and native speakers.

#### **FRE 211            Intermediate French I**

For students with previous study of elementary-level French. The continued development of communicative abilities in speaking, reading, writing, and comprehension of French and an introduction to the cultural practices of the Francophone world. Themes on: travel, technological innovations, the evolution of family values, and social and environmental issues. Includes both oral and written assessments of grammatical structures and vocabulary introduced, informal and formal writing. Conducted entirely in French. **Prerequisite:** FRE 102 or 105, the equivalent from another institution, or 3-4 years high school French AP 3 Language test or IB 4. Closed to heritage and native speakers.

## **FRE 212                    Intermediate French II**

For students with some previous study of French at the intermediate level, who are familiar with all tenses and with vocabulary related to the topics covered in FRE 101-211. FRE 212 is the first semester of a two-semester sequence ending with FRE 214. The continued development of skills in reading, writing, speaking, and listening in French, with an additional emphasis on cultural competence in the French-speaking world. Themes on: relationships, cultural values, different historical perspectives, and current politics. These themes will be explored through articles, films and literary texts. The course will develop writing and reading strategies, providing them with the tools to think, read, and write critically and analytically in papers of 1-3 pages. Progress will also be assessed through quizzes and exams. Course conducted entirely in French. **Prerequisite:** FRE 211 or 5-6 years of high school French. Closed to heritage and native speakers.

## **FRE 214                    Advanced French**

Continuation of FRE 212. This course will prepare students for advanced literature, linguistics, and culture courses. The class will use films, literary works, and other cultural texts. Students will write analytic essays of 3-5 pages to develop style, vocabulary, and syntax. Course conducted entirely in French. **Prerequisite:** FRE 212. Closed to heritage and native speakers.

## **UPPER DIVISION (300-400 LEVEL)**

### **FRE 301 (WRI) (P)        Prof. Alexandra PERISIC** **Interpreting Literary and Cultural Texts in French**

French literature and the socio-cultural contexts to which they belong are rich and varied. In this course, we'll discuss and analyze a selection of texts, movements, and works of art from diverse periods, from the Renaissance to our era. We'll also concentrate on developing analytical appreciation of works, through in-class discussions and formal writing. This course will give you a basis for pursuing more advanced studies in French in future semesters. French is the language of instruction. **Prerequisite:** FRE 214 or its equivalent.

### **FRE 330 (P)                    Prof. Ralph HEYNDELS** **Topics in gender and Sexuality: Queer French and Francophone Cinema in Context.**

In this course, taught in French, we will, analyze and contextualize historically, culturally and socially a series of significant films dealing with contemporary issues of queer identities as related to gender and ethnicity representations, power and institutional organizing structures, ethical and religious debates and existential trajectories. Written and visual archival documents along with essayistic theoretical readings will accompany the study of the films.

**FRE 366 (Q) Prof. Suzanne BRASWELL****20th and 21st Century Topics in French Literature: "Testing the limits"**

For Modernist French writers and artists at the beginning of the twentieth century, nothing short of a radical re-invention of texts and representation is at stake. But the tendency toward revolt combined with creative play continues well into the century, extending through multiple modernisms and, eventually, through the multiple postmodernisms of our era. We might ask, then, why writers and artists took this stance at that time, and what the consequences of this stance may be in our era? How does this radical re-shaping of written and other artistic interact with notions of perception, time, and space? How are these issues reflected in very recent texts of the late twentieth- and early twenty-first centuries? In this course, we'll read a selection of French texts, and discuss related works of art, that test the limits of representation, while inviting such questions as the ones posed here. Authors will include Marcel Proust, futurist and surrealist writers, Jean-Paul Sartre and the 'existentialist' poet Francis Ponge, Georges Perec, Jacques Jouet, Constance Delaunay and others. **Pre-requisite:** FRE 301

**FRE 501 (R) Prof. Ralph HEYNDELS****Troubling Gender in Contemporary Literature from the Maghreb**

In this course, taught in French, and which is a capstone seminar requiring from each student an active intellectual engagement and the development of a personal project, we will study in contemporary literary and essayistic texts by Abdelkebir Khatibi, Fatima Mernisi, Ghita El Khayat, Rachid O., Mohamed Leftah, Siham Benchekroun, Chekib-Djaziri, Abdellah Taïa, and Ludovic Mohamed Zahed, what could be envisioned as the troubling of gender in post-colonial Maghreb, under the forms of hybrid de/re compositions of loving and sexual desire, questioning of traditional forms of institutional relations, and trans-identity representations of living and longing. We will critically examine the emergence of a new imaginary of gender and sexuality pluralism, and its confrontation with the political, religious and societal issues of the region.

**FRE 591 (Independent Study)**

## GERMAN PROGRAM

### LOWER DIVISION (100-200 LEVEL)

#### **GER 101                    Elementary German I**

Fundamental grammatical principles; exercises to develop a foundation for skills of listening, speaking, reading, and writing; introduction to German culture. Closed to native speakers.

#### **GER 102                    Elementary German II**

Continuation of GER 101. **Prerequisite:** Ger 101 or equivalent. Closed to native speakers.

#### **GER 211                    Intermediate German I**

Continuation of GER 102, with special emphasis on essay writing. **Prerequisite:** Ger 102 or equivalent. Closed to native speakers.

#### **GER 212 (P)                    Prof. Markus ZISSELSBERGER**

##### **Intermediate German II: Berlin in Text, Image, and Film**

This course is designed to provide students with the language tools and comprehension strategies necessary to carry out advanced work in German and German Studies in an interdisciplinary and theoretically informed manner at the 300-level and above. With a strong focus on critical reading, essay writing, and advanced grammatical structures, the course assists students in further developing oral and written communicative skills, critical thinking skills, and their ability to understand and produce different kinds of texts. Thematically focused on Berlin, students explore and learn about the city's architecture, memorials, streets, museums, theaters, and its history, in particular, its existence as both a divided and reunified city. In addition to examining depictions of Berlin in short articles and literary texts, students will also examine representations of the city in films, such as *Himmel über Berlin* (Wim Wenders, 1987) and *Run Lola Run* (Tom Tykwer, 1998). Reading- and writing-intensive course with readings and discussions in German. **Prerequisites:** German 211 or equivalent or permission of instructor. Closed to native speakers.

## UPPER DIVISION (300-500 LEVEL)

### GER 310 (S)

**Prof. Markus ZISSELSBERGER**

#### **Nazi Cinema: Hitler at the Movies**

This course examines the significance and functions of film in Nazi Germany between 1933 and 1945. We will analyze the cinematic and artistic productions of Hitler's media dictatorship as propagandistic expressions of Nazi ideology and commodities of mass culture while critically evaluating their status as aesthetic products and works of "art." Films to be discussed will include, among others, Veit Harlan, *Jew Süss* (1934); Leni Riefenstahl, *Triumph of the Will* (1935); Fritz Hippler, *The Eternal Jew* (1940). In our efforts to understand the "fascination" of German fascism and broad appeal of Nazi ideology in its cinematic and broader cultural forms at the time, the discussions of films will be complemented with readings of critical essays on German culture and history, media theory, and cinema by writers, critics, and scholars such as Walter Benjamin, Susan Sontag, Siegfried Kracauer, and Eric Rentschler. Reading- and writing-intensive course with readings and discussions in English. In addition to weekly homework assignments and a final take-home exam, students will also complete two analytical 5-page papers. Students will also be required to watch films outside of regularly scheduled class hours. Prerequisites: ENG 106 and one 200-level course in Humanities or Social Sciences. Writing credit. The course may be used for German major or minor credit.

### GER 321 (R)

**Prof. Markus ZISSELSBERGER**

#### **Turkish-German Cinema**

"Turkish-German Cinema" refers to the extensive and diverse body of films and other media productions that address issues of social and cultural conflict, transnational identities, and integration that have resulted from Turkish labor migration into Germany since the 1960s. Focusing in particular on the figure of the *Gastarbeiter* (guest worker), we will examine what cinema has to tell us about ethnic and cultural identities in the age of globalization; family and tradition; oppression; and the relationships between integration and dislocation; home and abroad; and self and other. To this end, we will analyze and discuss a variety of films: starting with the *Gastarbeiter* films from the 1970s and 1980s; to the hybrid and multicultural cinema of the new millennium; and culminating with selections from contemporary genre cinema. Films to be discussed will include: *40 qm Deutschland* (Tevfik Başer, 1986); *Geschwister* (Thomas Arslan, 1997); *Wut* (Züli Aladağ, 2006); *Auf der anderen Seite* (Fatih Akin, 2007); and *Luks Glück* (Ayşe Polat, 2010). Viewing-, reading- and writing-intensive course with readings, discussions, and writing assignments in German. Prerequisites: GER 301 or permission of instructor. Writing credit.

### GER 591 (Independent Study)

## HEBREW

### **HEB 101**                      **Elementary Hebrew I**

Grammatical principles: reading for comprehension and conversation; oral and written exercises. Closed to students who have completed two years of high school Hebrew. Closed to native speakers.

### **HEB 201**                      **Intermediate Hebrew I**

Integrated grammar review. Diverse selection of readings: stories, plays, essays, interviews. Practice in speaking and in writing. Class conducted in Hebrew. Closed to native speakers. **Prerequisite:** HEB 102 or 4 years of high school Hebrew. Closed to native speakers.

### **HEB 202**                      **Intermediate Hebrew II**

Integrated grammar review. Diverse selection of readings: stories, plays, essays, interviews. Practice in speaking and in writing. Class conducted in Hebrew. **Prerequisite:** HEB 102 or 4 years of high school Hebrew or permission of instructor, and closed to native speakers.

### **HEB 591 (Independent Study)**

## **ITALIAN PROGRAM**

### **ITA 101                      Elementary Italian I**

Drill in pronunciation, grammatical principles, reading and translation, oral and written exercises. Normally closed to students who have completed two years of high school Italian. Closed to native speakers.

### **ITA 102                      Elementary Italian II**

Continuation of ITA 101. Closed to native speakers. **Prerequisite:** ITA 101.

### **ITA 211                      Intermediate Italian I**

Integrated grammar review. Diverse selection of readings: stories, plays, essays, interviews. Practice in speaking and in writing. Class conducted in Italian. **Prerequisite:** Closed to native speakers. ITA 102, a strong high school background (4 years; good program; good grades).

### **ITA 212 (R)                      Prof. Mojca DEL FABBRO Intermediate Italian II**

This course uses different genres of texts (portraits, descriptions, short stories, film reviews, magazine articles) to explore different ways of writing and to prepare students for 300-level work. Structured in a workshop format, the course develops conversational skills, provides opportunities for students to demonstrate their proficiency in spoken interpersonal communication and their ability to synthesize information from a variety of authentic materials. The course explicitly addresses Italian contemporary life themes and prepare students to use the target language in real-life situations. Class conducted in Italian. **Prerequisite:** ITA 211; closed to native speakers.

### **ITA 365 (Q)                      Prof. Dr. Laura GIANNETTI**

#### **1915-1918: The Narrative and Poetry of World War 1 in Italy**

The coming year 2015 will mark the 100<sup>th</sup> anniversary of the Italian participation in WW1. After studying the historical and cultural circumstances that brought Italy into the war a year after the other European countries, we will focus on a group of narrative and poetic texts that represented the experience of war differently. We will work on how these narratives were constructed from a cultural, historical and linguistic point of view: did they describe the war, did they involve the readers, did they condemn the war, or did they denounce how war was conducted? Since most of this narrative was produced after the experience, we will analyze the role of memory in writing and how the present moment might have had an impact on the writing.

**Taught in Italian. 3 credits Pre-requisite: Italian 212 W designation**

**ITA 432 (D)****Prof. Dr. Mojca DEL FABBRO****Italian for Business and for Business Travelers**

The purpose of this course is to help non-native speakers of Italian communicate with native Italian speakers in a business environment. The course provides students with the basic vocabulary and professional expressions that are most often used in the business arena. Students will learn to assimilate the target business areas through specific exercises, individual presentations, pair and group work, class discussion, preparing a Portfolio and a Final written Project. They will work with authentic materials.

**ITA 591 (Independent Study)**

## JAPANESE

### **JPN 101 Elementary Japanese I**

Pronunciation, grammar, conversation, and the elements of the writing system. Closed to native speakers.

### **JPN102 Elementary Japanese II**

Continuation of JPN 101: pronunciation, grammar, conversation, and the elements of the writing system. **Prerequisite:** JPN 101 and closed to native speakers.

### **JPN 201 Intermediate Japanese I**

Japanese 201 is a continuation of JPN102, and its objective is to further develop students' communication skills in speaking, listening, reading, and writing with extensive exercises to achieve proficiency, using a communicative approach in classroom. The course consists of a review of grammar, vocabulary building, and expansion of Kanji. To enhance students' awareness and understanding, selected topics on Japanese contemporary and traditional culture are presented throughout the course. Class attendance and participation are mandatory. Prerequisite: JPN102

### **JPN203 (P) Prof. Etsuko TAKAHASHI Advanced Japanese I**

Continuation of JPN 202. This course will solidify and advance students' grammatical knowledge and will improve their application skills in all four areas: speaking, listening, reading, and writing, dealing with various topics in Japanese at an advanced level. In addition to improving their language abilities, students will also be exposed to different areas of Japanese culture.

### **JPN 591 (Independent Study)**



assim como pesquisados pelos alunos independentemente das aulas) que poderão orientar a questão.

### **POR 591 (Independent Study)**

## SPANISH PROGRAM

### LOWER DIVISION (100-200 LEVEL)

#### **SPA 101 Elementary Spanish I**

For students with no background or previous study of Spanish. The focus of SPA 101 is the development of communicative abilities in speaking, reading, writing, and comprehension of Spanish and an introduction to the cultural practices of the Spanish-speaking world. Themes on: university life, family, leisure activities, and professions. Includes both oral and written assignments of grammatical structures and vocabulary introduced, informal and formal writing. Conducted entirely in Spanish. Not open to students who have completed 2 or more years of high school Spanish. Closed to heritage and native speakers of Spanish.

#### **SPA 102 Elementary Spanish II**

Continuation of SPA 101. The development of communicative abilities in speaking, reading, writing, and comprehension of Spanish and an introduction to the cultural practices of the Spanish-speaking world. Themes on: childhood and adolescence, university life, home and community, food and lifestyle, and environmental issues. Includes both oral and written assessments of grammatical structure and vocabulary introduced, informal and formal writing. Conducted entirely in Spanish. **Prerequisite:** SPA 101 or Equivalent at another institution. Closed to heritage and native speakers of Spanish.

#### **SPA 105 Accelerated Elementary Spanish**

For students with previous study of Spanish desiring to review material covered in SPA 101 and 102 in preparation for continued study of Spanish at the intermediate level. The focus of SPA 105 is the continued development of communicative abilities in speaking, reading, writing, and comprehension of Spanish and an introduction to the cultural practices of the Spanish-speaking world. Themes on: university life, family, leisure activities, and professions, childhood and adolescence, university life, home and community, food and life-style, and environmental issues. Includes both oral and written assessments of grammatical structures and vocabulary introduced, informal and formal writing. Conducted entirely in Spanish. **Prerequisite:** two or more years of high school Spanish or the equivalent. Closed to heritage and native speakers of Spanish.

#### **SPA 143 Basic Spanish for Heritage Learners**

Designed for students with little or no prior instruction in Spanish who, because of family background or social experience, can understand some casual spoken Spanish and have a passive knowledge of the language, but do not speak the language themselves. Focus on developing basic speaking, reading, and writing abilities.

**SPA 211 Intermediate Spanish I**

For students with previous study of Elementary-level Spanish. The focus of SPA 211 is the continued development of communicative abilities in speaking, reading, writing and comprehension of Spanish and as an introduction to the cultural practices, family values, and social and environmental issues. Includes both oral and written assessments of grammatical structures and vocabulary introduced, informal and formal writing. Conducted entirely in Spanish. **Prerequisite:** SPA 102 or SPA 105, the equivalent. Closed to heritage and native speakers of Spanish.

**SPA 212 Intermediate Spanish II**

For students with previous study of Spanish at the intermediate level, who are familiar with all tenses and with vocabulary related to the topics covered in SPA 101-211. SPA 212 is the first semester of a two-semester sequence ending with SPA 214. The continued development of skills in reading, writing, speaking, and listening in Spanish with an additional emphasis on cultural competence in the Spanish-speaking cultures of the world. Themes on: relationships, cultural values, different historical perspectives, and current politics. These themes will be explored through articles, films, and literary texts. The course will develop writing and reading strategies, providing students with the tools to think, read, and write critically and analytically in papers of 1-3 pages. Progress will also be assessed through quizzes and exams. Course conducted entirely in Spanish. **Prerequisite:** SPA 211 or equivalent. Closed to heritage and native speakers of Spanish.

**SPA 214 Advanced Spanish**

Continuation of SPA 212. This class will prepare students for advanced literature, linguistics and culture courses. The class will use films, literary works, and other cultural texts. Students will write analytic essays to develop style, vocabulary, and syntax. Course conducted entirely in Spanish. **Prerequisite:** SPA 212. Closed to heritage and native speakers of Spanish.

**SPA 243 Intermediate Spanish for Heritage Learners**

This course is designed for students with some prior instruction in Spanish who, because of family background or social experience, can understand casual spoken Spanish and have some functional communication abilities in the language. Focus is on developing basic speaking, reading, and writing abilities. **Prerequisite:** SPA 143 or two years of Spanish in high school.

**SPA 244 Advanced Spanish for Heritage Learners**

This course is designed for those students who, because of family background or social experience and prior instruction in Spanish, possess functional communication abilities in the language. Focus is on developing formal speaking, reading and writing abilities. **Prerequisite:** SPA 243, four years of Spanish in high school, or 5 in the AP language exam.

## UPPER DIVISION (300-400 LEVEL)

### **SPA 301 (WRI) (E) Prof. Michael ARNOLD**

#### **Interpreting Literary and Cultural Texts in Spanish**

This is an introductory course that provides the tools for the interpretation and analysis of literary and cultural materials from the Spanish-speaking world. The course uses selected material from literary genres (prose, poetry, and drama) and a complementary genre of cultural analysis (e.g., film studies, cultural studies, etc.). It further develops interpretative skills as well as critical writing skills: the ability to express a clear and persuasive argument. **Prerequisite:** SPA 214 or equivalent. Closed to native and heritage speakers. **Note: Students may not receive credit for both 301 and 343.**

### **SPA 301 (WRI) (Q) Prof. Anne CRUZ**

#### **Interpreting Literary and Cultural Texts in Spanish**

This is an introductory course that provides the tools for the interpretation and analysis of literary and cultural materials from the Spanish-speaking world. The course uses selected material from literary genres (prose, poetry, and drama) and a complementary genre of cultural analysis (e.g., film studies, cultural studies, etc.). It further develops interpretative skills as well as critical writing skills: the ability to express a clear and persuasive argument. **Prerequisite:** SPA 214 or equivalent. Closed to native and heritage speakers. **Note: Students may not receive credit for both 301 and 343.**

### **SPA 301 (WRI) (P) Prof. Yvonne GAVELA**

#### **Interpreting Literary and Cultural Texts in Spanish**

This is an introductory course that provides the tools for the interpretation and analysis of literary and cultural materials from the Spanish-speaking world. The course uses selected material from literary genres (prose, poetry, and drama) and a complementary genre of cultural analysis (e.g., film studies, cultural studies, etc.). It further develops interpretative skills as well as critical writing skills: the ability to express a clear and persuasive argument. **Prerequisite:** SPA 214 or equivalent. Closed to native and heritage speakers. **Note: Students may not receive credit for both 301 and 343.**

### **SPA 343 (WRI) (F) Prof. Viviana DÍAZ-BALSERA**

#### **Interpreting Literary and Cultural Texts in Spanish for Heritage/Native Speaker**

This is an introductory course that provides the tools for the interpretation and analysis of literary and cultural materials from the Spanish-speaking world. The course uses selected material from literary genres (prose, poetry, and drama) and a complementary genre of cultural analysis (e.g., film studies, cultural studies, etc.). It further develops interpretative skills as well as critical writing skills: the ability to express a clear and persuasive argument. Special attention is paid to characteristics of heritage/native speaker expression. This course is for heritage learners and native speakers only. **Prerequisite:** SPA 244, high

school degree from a Spanish-speaking country, or 4 in the AP literature exam. **Note: Students may not receive credit for both 301 and 343.**

**SPA 343 (WRI) (C) Prof. María G. PARDO**  
**Interpreting Literary and Cultural Texts in Spanish**  
**for Heritage/Native Speaker**

This is an introductory course that provides the tools for the interpretation and analysis of literary and cultural materials from the Spanish-speaking world. The course uses selected material from literary genres (prose, poetry, and drama) and a complementary genre of cultural analysis (e.g., film studies, cultural studies, etc.). It further develops interpretative skills as well as critical writing skills: the ability to express a clear and persuasive argument. Special attention is paid to characteristics of heritage/native speaker expression. This course is for heritage learners and native speakers only. **Prerequisite:** SPA 244, high school degree from a Spanish-speaking country, or 4 in the AP literature exam. **Note: Students may not receive credit for both 301 and 343.**

**SPA 302 (WRI) (H) Prof. Michael ARNOLD**  
**Introduction to Contemporary Spanish Culture**

Introduction to Contemporary Spanish Culture is an advanced Spanish course centered on major issues of culture in relation to the development of contemporary Spanish identity. This course explores the diversity and complexity of contemporary Spanish culture through its geography, history, politics, and arts. Through the study of different media, the course examines how cultural production interprets and shapes contemporary Spanish identity. We will examine a wide variety of texts--literary, musical, visual, and filmic--from all periods of twentieth-century Spanish history and from different geographical and cultural regions, reading them as well with a perspective of their place within the international system.

**SPA 310 (F) Prof. Gema PEREZ-SANCHEZ**  
**Topics in Spanish and Spanish American Studies in Translation**

In this course, we will learn how to analyze films structurally, thematically, and ideologically by focusing on Spanish American, US Latino/a, and Spanish lesbian, gay, bisexual, transgender, intersex and queer films from the late 1980s on. We will also read relevant theoretical texts from the global canon of queer theory, giving particular emphasis to texts written originally in Spanish if a translation into English is available. All films will be digitalized in the original Spanish version with subtitles and available in all the computers in the Modern Languages and Literatures Lab (MB 201). A few will also be available on reserve in Richter Library. Films we may watch include the following: *Fresa y chocolate*, *Verde verde*, *Law of Desire*, *Bad Education*, *XXY*, *The Fish Child*, *Burnt Money*, *Kiss of the Spider Woman*, *Mosquita y Mari*, and *Our Lady of the Assassins*.

**SPA 321 (WRI) (S) Prof. Anne CRUZ**  
**Special Topics in Literary Studies**

This course will focus on Spanish picaresque novels, the ironic and darkly funny fictional stories told by the poor and other minorities from the sixteenth through the twentieth century, and written by such writers as the anonymous author of *Lazarillo de Tormes*, Catalan author Merce Rodoreda, Nobel prizewinner Camilo José Cela, and film director Pedro Almodóvar. Students will gain an appreciation of Spanish history and the ways in which literature and films call attention to social issues. Mid-term exam and final paper required. Lectures and readings will be in Spanish, prerequisite: SPA 301 or 343.

**SPA 322 (G) Prof. Michael ARNOLD**  
**Topics in Hispanic Cultures: Flamenco and Fado**

Flamenco and Fado is a course centered on the ways in which these two Iberian urban folk genres have each played significant roles in the formation of Spanish and Portuguese national identity since the beginning of the nineteenth century. This course represents an interdisciplinary approach which draws from, amongst other fields, history, cultural studies, literary studies, anthropology, and ethnomusicology. We will examine all sorts of texts--literary, musical, visual, and filmic--from all periods of nineteenth- and twentieth-century Iberian history, reading them through the lens of a series of topics. Students must be able to read Portuguese, Spanish, and English.

**SPA 322 (J) Prof. Viviana DÍAZ-BALSERA**  
**Cosmology, Magic and Culture in Early Modern Europe**  
**and Colonial Spanish-America**

The belief in magic, spirits and superhuman intelligences was firmly established in the early modern colonial period and was essential in the way people and cultures on both sides of the Atlantic constructed themselves, others, and their universes. While Christianity was very different to Mesoamerican and Andean cosmologies, all held that the world was full of non-human powers that actively influenced and intervened in the life of men, women and children. This common belief contributed to the acceptance by the indigenous peoples of a hegemonic, imposed Christianity, but also to the conservation of many of their ways of knowledge throughout the colonial period and beyond. We will read in this course early modern European and Spanish sources about natural and demonic magic philosophy as well as texts by Spanish, criollo, mestizo and indigenous authors on Mesoamerican and Andean pre-Hispanic and colonial religious ritual practices. In this way, we will increase our understanding of how European and indigenous worldviews both clashed and came together in the difficult, irreversible process of globalization that was opened up - for good and/or ill - in 1492.

**SPA 325 Q (WRI) (Q) Prof. Yvonne GAVELA-RAMOS**  
**"Spooky Spain": Myths and Fairy Tales in Spanish Cinema**

A critical perspective on contemporary Spain through the analysis of recent films that use fairy-tale, ghostly narratives, and myths to depict trauma, memory, loss and transformation. Students will critically think about and explore the social, cultural, and aesthetics consequences of memory themes exposed by the selected spooky films. Students

will also learn to identify technical aspects of film and develop a critical vocabulary to analyze them. Prerequisite: SPA 301/ SPA 343 or equivalent.

**SPA 340 (WRI) (O) Prof. Chrissy ARCE**  
**“In Search of a Visa to Fulfill a Dream”:  
 Cultural Products on Immigration”**

When is the moment in which someone thinks about the possibility of going from one place to another, cross a geographic border as well as symbolic and cultural spaces to start a new life in another country? What is it that makes an individual travel, knowing that s/he is leaving behind everything known and loved to become a nameless stranger – even criminal – in the eyes of the citizens of their new country? What are the dreams that motivate this person to embark on such a perilous journey and what does s/he think s/he will find on the other side? What happens along the way? Our objective in this course is to study the growing cultural products that explore the physical and mental journey of the Latin American undocumented immigrant to the United States in order to interrogate how art grapples with this polemical (and painful) political and social phenomenon. We will examine the specific immigrant experience of Mexicans, Central Americans as well as Cubans and Dominicans. A key component of the course will be to gain first-hand insight into this complex reality by volunteering at Catholic Legal Services of Miami (CCLS), a non-profit legal agency that works with undocumented immigrants. This real-world experience will complement the aesthetic and popular representations of legal and illegal immigration, informing our interpretations of these cultural products. Activities students can expect to perform as part of their service include: translating consults between lawyers and clients, translating evidentiary documents, meeting with families, informational meetings with child migrants (LOCS), phoning families, attending court, summarizing consults for lawyers. We will study a variety of cultural texts including: novels and various literary genres, corridos, popular songs, documentaries and films, The class will be organized around four critical moments: 1) the moment before the journey and the decision to leave 2) the crucial border crossing itself with a special focus on the treacherous “train of death” 3) the cultural, psychological and political impact on both migrant and citizens of receiving country afterward 4) the impact on the children left behind.

**SPA 355 (WRI) (D) Prof. María G. PARDO**  
**Studies in 20th and 21st Century Latin American Literatures and  
 Cultures -- “Yo vengo de todas partes”: Belonging and Displacement in  
 Latin American Literatures**

Latin American writers, aware of their postcolonial heritage, have traditionally engaged in debates about the problematic questions of cultural belonging. This course follows a chronological route to explore the artistic or conceptual responses to these issues brought by different literary movements, starting with the so-called “cosmopolitanism” of some modernist authors, following with the “transculturating” attempts of the “Boom” writers, and ending with the detached perspective of the “McOndo generation.” Concepts such as cosmopolitanism, transculturation, hybridity and heterogeneity will be employed to illuminate the primary readings. Prerequisite: SPA 343, OR 301, or equivalent.

**SPA 401 (WRI) (T) Prof. Andrew LYNCH**  
**Introducción a la Lingüística Hispánica**

Este curso ofrece un primer vistazo a diversas teorías y aplicaciones del análisis lingüístico en el estudio de la lengua española. Consideramos las estructuras fonológica, gramatical, discursiva y social del español. Los objetivos del curso son, primero, proporcionar a los estudiantes una definición de lo que constituye 'la lingüística' per se además de un conocimiento básico de cada uno de los planos de análisis en la lingüística (fonética, fonología, morfología, sintaxis, léxico, semántica y pragmática); segundo, desarrollar la capacidad de los estudiantes para leer y comentar textos relevantes al campo de estudios de lingüística hispánica; y, últimamente, desarrollar las destrezas lingüísticas de los estudiantes en lenguaje académico español. Todas las lecturas, discusiones en clase, trabajos escritos, pruebas y exámenes se realizarán en español. Course prerequisite: Two SPA courses at the 300- level or above. No exceptions will be made.

**SPA 432 (WRI) (C) Prof. María Luisa NEGRÍN**  
**Business and Diplomatic Spanish**

This course concentrates on developing commercial vocabulary, economic, technical, and diplomatic terminology in Spanish both in written and oral expression. It is a composition based course through models of business correspondence, advertisement, reports directed to Spanish-speaking countries or firms. Development of a company project that will put into practice all aspects learn in class. This project is created during all semester by parts corresponding to the different topics-units that the course covers. **Prerequisite:** SPA 301, or 343, or equivalent.

**SPA 446 (WRI) (F) Prof. María G. PARDO**  
**Cultural Debates: Public Speaking on Societal Issues**

This course focuses on developing the critical skills required to formulate and sustain a personal perspective on contemporary issues. Although there will be reading and writing assignments, the focus of the course will be on the oral linguistic and rhetorical competencies needed for public speaking: stating a position clearly, arguing a case, accepting a counterargument and even changing opinions when necessary. Debates, speeches newscasts and other forms of oral communication will be continuously practiced throughout the semester. **Prerequisite:** One course on the 300-level or permission of the instructor; native or near native bi-lingual ability.

**SPA 501 (WRI) (R) Prof. Crissy ARCE**  
**"Bandits, Fanatics, and the Idea of Death  
 in Popular Culture in Mexico and Brazil"**

This course will comparatively explore the articulations of death as a trope and epistemological system that informs the cultural practices and production in Brazil and Mexico. Although the cult of death can be found across the globe, in Mexico it has come to constitute a national totem. Although Mexicans may lay claim to the unicity of the specific intimacy they nurture with death that has become almost a cliché of Mexican cultural production, there exist many striking parallels in Brazilian culture that although not

identical, remain curiously unexamined. This course is an exploratory beginning that aims to tease out these uncanny correspondences, and rather than answer why death has become such a salient trope, will theorize on the diverse valences of death as a national totem and examine what superficially appear as cultural idiosyncrasies to bring to the fore the seminal role indigeneity, mestizaje, Afro-Brazilian beliefs and the spiritual colonization have played in generating such unique assimilations of death. How do literature and film grapple with the notion of death? Why do these literary traditions continuously reflect on it, and do they create a poetics surrounding death? Why does popular art turn time and again to the figure of the bandit: whether s/he be a criminal, run-away slave, religious figure, revolutionary, and even immigrant? What is the role of sacrifice and, how is violence imagined and practiced? Our themes will be organized in the following units: 1) Death and the Aesthetics of Hunger 2) Religious Fanaticism and Cults 3) Death as Honor 4) Banditry and Narco-trafficking 5) Death and Humor 6) Death and the Visual Figuring of the Abject Body.

### **SPA 591 (Independent Study)**