

Department of Modern Languages and Literatures
Graduate Bulletin
Fall 2023

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 or Dr. Allison Schifani, Director of Graduate Studies (ams611@miami.edu).

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)

FRE 775 / MLL 726: Francophone Afropean and Transnational Literature

Dr. Patoimbasba Nikiema (pxn108@miami.edu)

Tuesdays, 11:00am-1:45pm

Merrick Building 210-01 (Conference Room)

In this course, we will explore the topoi of immigration and diaspora in francophone African literary and cultural productions. A few years after the acquisition of independence, francophone African writings, which celebrated the black identity and culture during the times of the negritude movement, quickly shifted to a new form of identity narrative symbolized by its complete deterritorialization. The redefinition of home which followed the constant and permanent immigration of Africans to Europe, and the constitution of an African diaspora (in traditional and postmodern terms) in the West contributed to the reconceptualization of what is known today as African literature. For Jacques Chevrier, contemporary African writers are decentered and defined by their hybridity while their works, severed from the realities of Africa, are an expression of their diasporic experience. While the first generation exemplified negritude by quickly returning to their countries of origin after their studies, the new generation of writers settled permanently in Europe. Today, the impact of such a decision is not just felt in the primacy of Afropean narratives but is observed in the reconstruction of a new and different canon in francophone African literature. Concepts such as “littérature d’immigration,” “migrITUDE,” and “afropea” emerged to describe the multilocal and ambivalent identity of African writers and their works; works that no longer focused on narratives of the motherland because they were more preoccupied with the peripheral existence of the African diaspora living in Europe. Starting with David Byrne and his label Luaka Bop, who coined the term Afropea, Leonora Miano who thought of Afropeanity as a virtual space for the “unrooted” African diaspora, and Johny Pitts who reflects on Afropeanity as a way to forge a new identity, a way of going beyond double consciousness, the term Afropean has now entered scholarship to simply designate the European of African descent and describe his/her new experience.

This class will, therefore, focus on the south-towards-west immigration, the Afrodiasporic /Afropean presence in the West through the exploration of literary and critical texts as well as films. It will also explore Beur literature and banlieue cinema.

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 703 / SPA 721: Social and Linguistic Perspectives on Language Contact

Dr. Ager Gondra (ager.gondra@miami.edu)

Tuesdays, 3:30pm-6:15pm

Merrick 210-01 (Conference Room)

Contact between people speaking different languages can have a wide variety of outcomes; in some cases only a few words are borrowed, while in others new languages may be formed. This course explores language-contact in terms of (i) different social contexts, such as multilingual societies, immigration, colonization, and cultural hegemony; and (ii) different linguistic processes including accommodation, code-switching, borrowing of vocabulary, adaptation of linguistic structure, language shift, and creation of new languages through pidginization.

MLL 711: Introduction to Critical Theory
Dr. Tracy Devine Guzmán (tdguzman@miami.edu)
Thursdays, 2:00pm-4:45pm
Merrick 210-01 (Conference Room)

This seminar offers an introduction to several 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 and ending in the twenty-first century, our study will center on the interplay between representation and power and how, across time and space, it has come to bear on dominant aesthetic judgments and their relation to the political. 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 excerpts/articles for each class session. Grades will be based on class participation and weekly reaction papers (50%) and one final essay (50%). **Students should read Aristotle’s “Poetics” in preparation for the first class session.

MLL 726 / FRE 775: Francophone Afropean and Transnational Literature
Dr. Patoimbasha Nikiema (pxn108@miami.edu)
Tuesdays, 11:00am-1:45pm
Merrick Building 210-01 (Conference Room)

In this course, we will explore the topoi of immigration and diaspora in francophone African literary and cultural productions. A few years after the acquisition of independence, francophone African writings, which celebrated the black identity and culture during the times of the negritude movement, quickly shifted to a new form of identity narrative symbolized by its complete deterritorialization. The redefinition of home which followed the constant and permanent immigration of Africans to Europe, and the constitution of an African diaspora (in traditional and postmodern terms) in the West contributed to the reconceptualization of what is known today as African literature. For Jacques Chevrier, contemporary African writers are decentered and defined by their hybridity while their works, severed from the realities of Africa, are an expression of their diasporic experience. While the first generation exemplified negritude by quickly returning to their countries of origin after their studies, the new generation of writers settled permanently in Europe. Today, the impact of such a decision is not just felt in the primacy of Afropean narratives but is observed in the reconstruction of a new and different canon in francophone African literature. Concepts such as “littérature d’immigration,” “migritude,” and “afropea” emerged to describe the multilocal and ambivalent identity of African writers and their works; works that no longer focused on narratives of the motherland because they were more preoccupied with the peripheral existence of the African diaspora living in Europe. Starting with David Byrne and his label Luaka Bop, who coined the term Afropea, Leonora Miano who thought of Afropeanity as a virtual space for the “unrooted” African diaspora, and Johny Pitts who reflects on Afropeanity as a way to forge a new identity, a way of going beyond double consciousness, the term Afropean has now entered scholarship to simply designate the European of African descent and describe his/her new experience.

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MLL 771 / ENG 611: Introduction to Digital Humanities

Dr. Lillian Manzor (lmanzor@miami.edu)

Mondays, 5:00pm-7:45pm

Merrick Building 205

This seminar introduces students to current debates in the digital humanities as well as to digital humanities projects and tools for approaching humanities research in new ways. During the course, we'll read articles that discuss DH, explore and analyze other projects, and experiment with basic tools that you might use in the future. Throughout the course, we will be taking notes on a collaborative google doc. You will be encouraged to use a blog to reflect upon your reading and work. Faculty from different disciplines including the library will address trends in this field and guide hands-on workshops on basic HTML, GIS, visualization, database design, data mining, text encoding, multimodal publications, etc. These workshops will be finalized after we know what projects you might be interested in developing. The final project for the seminar consists of a draft proposal for a digital humanities project developed individually or in a small group using NEH's [Digital Humanities Advancement Grants](#) guidelines. As part of the proposal, your group will present a small prototype that demonstrates your project idea. You could also develop a prototype for a public humanities project or a new media project. Course and readings are in English. Open to graduate students from all humanities departments. No previous experience in Digital Humanities required.

MLL 799: Dissertation and Professional Writing Seminar

Dr. Gema Pérez-Sánchez (gema@miami.edu)

Thursdays, 11:00am-1:45pm

Merrick 210-01 (Conference Room)

This course is taken during the seventh semester of graduate study, concurrently with the final preparation for and defense of the dissertation prospectus during the first month of the semester. The course provides a structure and a time frame for completing the first chapter of the dissertation over the course of that semester, so that students have their projects well underway at the beginning of their eighth semester of graduate study. Students will present their thesis work-in-progress to the course instructor and each other while receiving broader counsel on dissertation completion strategies and various areas of professional writing, including conceptualizing arguments for various audiences, submitting grant proposals, and publishing across a variety of venues. Students will also start their training on how to prepare their materials for the job market. Course is required in the fourth year of graduate study and may be repeated optionally in subsequent years by students in advanced stages of dissertation writing.

PORTUGUESE

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)

POR 691 / LAS 691: Contemporary Brazilian Theater: “Staging Sixty Years of Brazilianness”: An Overview of Brazilian Theater from Dictatorship to the Present (1964-2023)

Dr. Steven Buttermann (butterman@miami.edu)

Mondays & Wednesdays, 5:05pm-6:20pm

Merrick 210-01 (Conference Room)

Portuguese 691 / LAS 691 (Contemporary Brazilian Theater), conducted in English with break-out sessions in Portuguese, focuses on the development of nearly sixty years of Brazilian theatrical productions from dictatorship (1964) to the present. The student will learn and refine critical vocabulary to analyze films from a variety of critical approaches. The course will also present performance and performativity, exploring the nature of dramaturgy itself, its social, psychological, and political roles in Brazilian society, and the relationships of theater and theatrical industries with viewers. Ultimately, we will examine how race, gender, sexual orientation and other factors affect the relationship between the theater and its spectatorship.

Prerequisite: None.

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
SPA 658	Advanced Spanish for Graduate Heritage Learners

Graduate seminars (Three credits)

SPA 721 / MLL 703: Social and Linguistic Perspectives on Language Contact

Dr. Ager Gondra (ager.gondra@miami.edu)

Tuesdays, 3:30pm-6:15pm

Merrick 210-01 (Conference Room)

Contact between people speaking different languages can have a wide variety of outcomes; in some cases only a few words are borrowed, while in others new languages may be formed. This course explores language-contact in terms of (i) different social contexts, such as multilingual societies, immigration, colonization, and cultural hegemony; and (ii) different linguistic processes including accommodation, code-switching, borrowing of vocabulary, adaptation of linguistic structure, language shift, and creation of new languages through pidginization.