

**Department of Modern Languages and Literatures
Graduate Bulletin
Spring 2025**

**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 I for Graduate Research
ARB 658	Advanced Arabic II for Graduate Research

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 Topics in Francophone Studies

“Will the Revolution Be Vocalized Again?": Black Feminist Variations on Haitian Vocalized Artforms

Dr. Cae Joseph-Massena

Thursdays 11am –1:45 p.m.

This class invites participants to journey with Black feminist perspectives centering Haitian vocalized experiences and modes of liberatory worldmaking. In the wake of one of the most virulent iterations of the anti-Haitian Blackness rhetoric cyclically mobilized in U.S mainstream discourse of Fall 2024, this course turns to the long tradition of Haitian vocalized insurrection in order to unmask what these dehumanizing discourses about Haitian cultures and spiritualities can no longer hide: behind the vocalized cannibalizing litany of Haitian people’s supposedly monstrous appetites, looms the unsatiable appetite and call for more Black, Brown and indigenous folx’ social, symbolic and material deaths. Behind the contagious moral panic *ritournelle* of Haitian pet eating, looms the seemingly unsatiable hunger of a few for more absurd financial hoarding and desecrating of the planet’s resources, a monstrous appetite that threatens to swallow us all. Taking as a point of departure the vocalized ceremony of Bwa Kayiman officiated by Manbo Cécile Fatiman, a sonic event widely considered to be foundational to the Haitian revolution, this course will enable participants to consider possible answers to the following question: “In a world that has become at once desensitized to and hungry for more of the visual taxonomies of violence visited upon Black, Brown and indigenous folx, what would it meant to turn away from this monstrous spectacle to engage the possibilities, and limitations, of the vocal?” In order to imagine possible answers to this question, participants will consider the often underexamined role played by voice in modes of liberation as well as in mechanisms of oppression. The course will specifically draw on the work of Black performance studies scholar Daphne Brooks and the developing field of sound and voiced based approaches to critical race theory in order to engage artistic, and intellectual contributions that center vocalized Haitian experiences. Potential ‘texts’ will include songs by Toto Bissainthe, Mano Charlemagne, Martha Jean Claude, Leyla McCalla and Mélissa Laveaux, scholarship by Cécile Accilien, Sabine Lamour, Natasha Omise’eke Tinsley and Régine Jean-Charles, the films *Freda* by Gessica Génés and *Seeking Mavis Bacon* by Jazmin Jones, and the novels *Dance on the Volcano* by Marie Vieux-Chauvet and *the Book of Emma* by Marie-Célie Agnant as well as the essay collection *We’re alone* by Edwidge Danticat.

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 Introduction to Second Language Teaching: Theory and Practice

Dr. Ludovic Mompelat

Mondays and Wednesdays, 2:30-3:45pm

Introduction to the teaching of second languages in university settings. Overview of major theoretical approaches: sociocultural, communicative, and task-based. Practice with teaching techniques: Lesson planning, task design, use of the target language, grammar teaching, use of authentic oral and written materials in the classroom.

MLL 714 Readings in Critical Theory

Introduction to Film and Media Theory

Dr. Thomas Matusiak

Wednesdays 5:05-7:50pm

What remains of cinema? Perhaps no medium has been more closely identified with modernity than film. As a technology of spectacle, cinema shaped the collective identity of the masses and aestheticized the sensation of speed, contingency, distraction, and overstimulation that characterized modern experience. Yet within a century of its invention, critics, theorists, and filmmakers lamented the death of cinema. Over the last half-century, film's cultural importance has receded with the rise of television, home video, and streaming technologies. A medium that was once tied to a single apparatus (theatrical projection) and form (classical narrative) has since mutated into a heterogenous collection of audiovisual practices and aesthetics scattered across formats and devices. While moving images continue to mediate everyday experience and social relations, technological transformations have reconfigured the aesthetics and politics of the audiovisual. This course offers an overview of film and media theory by surveying the rise and fall of cinema throughout the twentieth century, and the multiplication of audiovisual media in the twenty-first. Topics discussed include: the politics of the avant-garde, cinematic ontology and theories of realism, psychoanalysis and semiotics, national cinemas, third cinema, cinema's ideological function, feminist film theory, cinematic affect, media and decoloniality, and transmediality. Proceeding chronologically, we will track the development of three themes throughout the history of cinema and film theory, paying attention to how technological transformations shape their development:

1. Medium specificity: How have film theorists distinguished the aesthetics of cinema from other forms of spectacle? How does cinema offer a unique relation to reality and the past through the photographic support of film, and how have digital technologies transformed the mediating function of moving images?
2. Spectatorship: How does the cinematic apparatus produce political, gendered, or racialized subjects? How do moving images generate and transmit affects?
3. Audiovisual politics: How do moving images reinforce existing power structures and contribute to the formation of collective (national and transnational) identities? How might experimenting with audiovisual form disrupt cinema's hegemonic function?

MLL 774/ENG 613: Practicum in Digital Humanities

Dr. Kelly Baker Josephs

Tuesdays, 5:05 – 7:50pm

This course offers graduate students the possibility to apply their learning in the field of Digital Humanities and move forward on their personal Digital Humanities research project. This semester, the practicum will focus on "Digital Publishing." The first few weeks will focus on defining digital publishing and its advantages and limitations, especially in relation to traditional print publishing. The majority of the semester will entail practical exercises with digital publishing tools, and work towards team-based final digital projects. This course is taught in English and is open to graduate students from all humanities departments. It is offered as part of the curriculum towards earning a Graduate Certificate in the Digital Humanities.

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 721/SPA 721: Topics in Luso-Brazilian Studies

“Latin” America and “the Environment”

Dr. Tracy Devine Guzmán

Thursdays 2:00-4:45pm

This course examines relationships between diverse human societies and the natural world in Latin America from the colonial period to the present, with an emphasis on the 20th and 21st centuries. Throughout the semester, we will study critical theory, historiography, politics, film, fiction, music, the arts, and social media to consider these questions:

- How did the natural world become “the environment”?
- How have different human populations across the region engaged with the natural world, and what cultural, social, political, and economic factors have mediated those interactions?
- How have national states, dominant national societies, and global capital sought to exploit the natural world to achieve "progress," "modernization," and "development," and what are the twenty-first century legacies of their efforts?
- How is the natural world reflected in cultural production, by whom, and for what purposes?
- What are the rights of nature and of non-human animals?
- How are different communities across "Latin" America responding to the climate crisis, and what can we learn from their knowledge and experiences?

There are no prerequisites, but students should be able to conduct their coursework (reading, writing, class discussion) in Spanish or Portuguese (or both). Second- or third-language learners are very welcome. Please contact the instructor with questions or concerns.

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/ POR 721 Special Topics in Hispanic Studies “Latin” America and “the Environment”

Dr. Tracy Devine Guzmán

Thursdays 2:00-4:45pm

This course examines relationships between diverse human societies and the natural world in Latin America from the colonial period to the present, with an emphasis on the 20th and 21st centuries. Throughout the semester, we will study critical theory, historiography, politics, film, fiction, music, the arts, and social media to consider these questions:

- How did the natural world become “the environment”?
- How have different human populations across the region engaged with the natural world, and what cultural, social, political, and economic factors have mediated those interactions?
- How have national states, dominant national societies, and global capital sought to exploit the natural world to achieve "progress," "modernization," and "development," and what are the twenty-first century legacies of their efforts?
- How is the natural world reflected in cultural production, by whom, and for what purposes?
- What are the rights of nature and of non-human animals?
- How are different communities across "Latin" America responding to the climate crisis, and what can we learn from their knowledge and experiences?

There are no prerequisites, but students should be able to conduct their coursework (reading, writing, class discussion) in Spanish or Portuguese (or both). Second- or third-language learners are very welcome. Please contact the instructor with questions or concerns.

SPA 721 Special Topics in Hispanic Studies

Qué Hacer con el Pasado
Dr. Christina Civantos
Tuesdays 11:00am-1:45pm

Este curso abordará diversos aspectos de los estudios sobre la memoria, incluyendo la memoria histórica y el trauma. En términos generales, este curso considerará la relación de los seres humanos con el pasado y las manifestaciones de esta relación en el mundo hispanohablante: ¿cuáles son los factores que intervienen en la construcción y transmisión de la memoria individual y subjetiva y la memoria pública o colectiva?, ¿cómo se elabora la historia para servir a necesidades específicas en el presente?, y ¿cómo es que los individuos y las comunidades abordan de forma creativa y productiva los pasados traumáticos?

Examinar cómo se representan e invocan períodos históricos anteriores en la literatura, el cine, las artes visuales y los monumentos nos permitirá comprender las relaciones entre historiografía, ideología e identidad. Estudiar cómo responden los individuos y las comunidades a las construcciones del pasado, o cómo intentan reconstruir un pasado silenciado, nos permitirá comprender las relaciones entre narrativa, creatividad, justicia, reconciliación y resiliencia. Exploraremos cómo se utiliza la historia (y posiblemente cómo se abusa de ella) para informar o criticar la experiencia en el presente. Esto nos conducirá a cuestiones teóricas y metodológicas tales como la relación entre narrativa e historia, el testimonio y la verdad, el poder y la construcción de la identidad.

Combinaremos textos teóricos con estudios de caso específicos sobre los productos culturales de España, Cuba y Argentina, así como estudios de caso propuestos por los estudiantes del curso.

Nuestras lecturas secundarias y teóricas incluirán obras de Walter Benjamin, Arthur Danto, Hayden White, Paul Ricoeur, Pierre Nora, Fredric Jameson, Svetlana Boym, Jacques Lacan, Susannah Radstone, Michael Rothberg, Cathy Caruth, Shoshana Felman y Silvia Tandeciarz. Nuestros textos primarios incluirán escritos de Jorge Luis Borges, Jacobo Timerman y Abelardo Estorino, arte visual de Francesc Torres, Eduardo Molinari y Juana Valdés, películas de Pedro Almodóvar y María Luisa Bemberg, y monumentos conmemorativos como El Parque de la Memoria (Buenos Aires) y El Valle de los Caídos (cerca de Madrid).

Aunque algunas lecturas secundarias y teóricas serán en inglés, el curso se desarrollará completamente en español.