

**Department of Modern Languages and Literatures  
Graduate Bulletin  
Fall 2022**

**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. Christine Arce,  
Director of Graduate Studies (carce@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). Fall 2021**

**FRE 721/ SPA 736/ MLL 726, “European and Latin American Relationalities in Contemporary Theatre and Performance.”**

**Dr. Lillian Manzor; [lmanzor@miami.edu](mailto:lmanzor@miami.edu)**

**Thursdays, 2:00- 4:30 pm**

**Merrick 210.01**

Theater and theory are inextricably tied through a common etymology: both are derived from the Greek word *theastai* (θεάομαι), meaning to gaze at or contemplate. In this seminar we will examine the major concepts and theoretical debates that have traveled between Latin America, the Caribbean and Europe that have shaped contemporary theater and performance practices. From the role of Mexico in Artaud’s theater of cruelty to the role of Cuba in Rimini Protokoll’s documentary theater, the course will be structured around keywords that have shaped the field of theater and performance studies. Through the analysis of theatrical and theoretical texts and performance videos, we will explore their social and historical contexts, trace the genealogy of debates over key terms, and unearth the theatrical/theoretical relationalities between Europe, Latin America and the Caribbean. The course will be taught in English. Readings will be in French, Spanish, Portuguese, and English. Final papers can be turned in French, Spanish, or English.

**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) Fall 2021**

**MLL 702, “Bilingualism.”**

**Dr. Andrew Lynch, a.lynch@miami.edu**

**Thursdays 5:00 – 7:45 PM**

**Merrick 210.01**

In this seminar we take a critical perspective on the social, psychological, linguistic, and educational dimensions of language contact situations, especially in relation to (im)migration. We begin with some basic philosophical and ideological arguments about the nature of language, then consider the following issues throughout the course: societal and political configurations of multilingualism, bilingual discourse (especially code-switching and language mixing), patterns of bilingual language acquisition and use, ‘native’ and ‘non-native’ dimensions of language, bilingual identities, and educational issues relevant to bilingualism and the teaching of heritage languages. Our main attention will be focused on the situations of Spanish, French, and creole languages in the Americas (especially vis-à-vis English in the US), though other sociolinguistic situations will be considered as well.

**MLL 711, Intro to Critical Theory: “From World Literature to Pluriversal Thinking.”**

**Dr. Yolanda Martínez-San Miguel, ymm34@miami.edu**

**Tuesdays, 2:00-4:30**

**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 726/FRE 721/ SPA 736, “European and Latin American Relationalities in Contemporary Theatre and Performance.”**

**Dr. Lillian Manzor, [lmanzor@miami.edu](mailto:lmanzor@miami.edu)**

**Thursdays, 2:00- 4:30 pm**

**Merrick 210.01**

Theater and theory are inextricably tied through a common etymology: both are derived from the Greek word *theastai* (θεάομαι), meaning to gaze at or contemplate. In this seminar we will examine the major concepts and theoretical debates that have traveled between Latin America, the Caribbean and Europe that have shaped contemporary theater and performance practices. From the role of Mexico in Artaud’s theater of cruelty to the role of Cuba in Rimini Protokoll’s documentary theater, the course will be structured around keywords that have shaped the field of theater and performance studies. Through the analysis of theatrical and theoretical texts and performance videos, we will explore their social and historical contexts, trace the genealogy of debates over key terms, and unearth the theatrical/theoretical relationalities between Europe, Latin America and the Caribbean.

The course will be taught in English. Readings will be in French, Spanish, Portuguese, and English. Final papers can be turned in French, Spanish, or English.

**MLL 772/ ENG 612, Topics in Digital Humanities , “The Digital Caribbean”**

**Instructor: TBD**

**Tuesdays 5-7:30**

**Merrick 205**

In its rhizomatic structure and development, the internet is analogous to Caribbean culture: born out of disparate pieces and peoples; always already predicated on an elsewhere as home or authority; always already working to ignore geography and physical space as barriers to connection. This course probes the varied ways in which the internet and digital technologies more broadly intersect with the formation and conceptualization of the Caribbean. What constitutes the Caribbean is, of course, not a new question. As we explore the digital projects and productions that continue to reconfigure the social and geographic contours of the region, we will articulate familiar debates surrounding study of the Caribbean with questions and theories from new (digital) media studies about knowledge production and circulation, digital boundaries, and the democracy of access and usage.

**MLL799, Dissertation and Professionalization**

**Dr. Allison Schifani, [ams611@miami.edu](mailto:ams611@miami.edu)**

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

**Merrick 210.01**

The objective of this course is to prepare the dissertation prospectus and begin work on the dissertation, in dialogue with the instructor and peers. Students will present their work-in-progress during class meetings and will offer critique, suggestions, and feedback to each other. Focus will be on articulating the methodological and critical theoretical perspectives of the dissertation and on producing a complete chapter of the project. In addition to close reading of peer work, students will also engage material related to the writing and research process. Course grades will be based on students’ weekly participation and active engagement with their classmates’ work and the instructor’s evaluation of the progress and polish of work produced over the course of the seminar. The course is mandatory for students in their seventh semester of study. It 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) Fall 2021**

**PORTUGUESE 645 – F: Accelerated Elementary Portuguese for Graduate Students**  
**Dr. Steven F. Butterman, [butterman@miami.edu](mailto:butterman@miami.edu)**  
**MWF 1:25 – 2:15 p.m.**  
**GPC RQT**

Designed to develop graduate students' communicative abilities in speaking, reading, writing, and comprehending Portuguese, and to provide an introduction to the Luso-Afro-Brazilian world, this course is the equivalent of one year of beginning-level college Portuguese, this course is intended for heritage and native speakers of Romance Languages, or students with one or more years of college study of Spanish, Italian, or French. Closed to native speakers of Portuguese.

**PORTUGUESE 652 – J (POR 202): Intermediate POR I for Graduate Research**  
**Dr. Marcia Fanti Negri, [mfnegri@miami.edu](mailto:mfnegri@miami.edu)**  
**M/W 5:05PM - 6:20PM**

For graduate students with previous study of elementary-level Portuguese who will carry out research related to the Portuguese-speaking world. Designed to enhance graduate students' communication skills at the intermediate level of proficiency.  
Pre-Requisite: POR 645.

**PORTUGUESE 691-H (Long) & LAS 640— H (Long), Contemporary Brazilian Film: “From *Cinema Novo* to *Cinema Novíssimo*.”**  
**Dr. Steven F. Butterman, [butterman@miami.edu](mailto:butterman@miami.edu)**  
**Mondays & Wednesdays 3:35 – 4:50 p.m.**  
**Merrick 214-F**

Portuguese 691 / LAS 640 (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 1990s, 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 semester, in addition to participating in partnership with screenings hosted by both the Luso-Brazilian Movie Series at UM (LBMS) and the Brazilian Film Festival of Miami, students will view, analyze, and discuss approximately two dozen cinematic productions.

Class time will be utilized to explore film theory and discuss Brazilian films and directors. The professor will occasionally show excerpts or selections of films / documentaries. However, most feature-length films will be viewed outside of class and will be considered part of the mandatory homework of students enrolled in the class. All films

will be made available by the instructor; the MLL Language Lab and / or Richter Libraries virtual platforms (such as Kanopy, Avon, etc.) also hosts the majority of the productions discussed in class.

## **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 Seminar** (three credits) Fall 2021

**SPA 736/ FRE 721/MLL 726, “European and Latin American Relationalities in Contemporary Theatre and Performance.”**

**Dr. Lillian Manzor** [lmanzor@miami.edu](mailto:lmanzor@miami.edu)

**Thursdays, 2:00- 4:30 pm**

**Merrick 210.01**

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