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This handbook spells out the requirements specific to the Department of Romance Languages and Literatures (RLL). **You are responsible for knowing its contents.** Please read it carefully and, if you have any questions, ask! Students who have not yet chosen a dissertation director should consult with the relevant director of graduate studies (DGS) on every aspect of course registration, examinations, and all scholarly and practical matters concerning their PhD work. Students at the dissertation phase of their career will primarily be advised by their dissertation director, and may also consult their DGS.

Additional important information regarding specific Humanities Division policies and requirements is available at [http://humanities.uchicago.edu/current/](http://humanities.uchicago.edu/current/).

**PROGRAM-SPECIFIC REQUIREMENTS**

**REQUIREMENTS FOR PhD IN FRENCH AND FRANCOPHONE LITERATURE**

The PhD program in French and Francophone Literature provides a rigorous and intellectually supportive setting in which creative, independent students will develop in-depth knowledge of French and Francophone literature and culture, while acquiring expertise in a secondary field that will allow them to undertake interdisciplinary research projects. The French section is defined by its international and collaborative approaches to research and teaching – evidenced, for instance, in the workshops, team-taught courses, and colloquia – in which students participate actively. The French DGS for 2013-2014 is Daisy Delogu during autumn quarter, and Alison James in winter and spring.

**Coursework**

The PhD requires a total of 17 trimestral courses, as follows: 12 in French, four in a secondary field, one in pedagogy. At least two courses should be dedicated to critical theory or the history of literary criticism and aesthetics. These may include courses offered not only in RLL, but also in Comparative Literature, English, Gender Studies, Philosophy, Anthropology, or other departments. The quarter system allows for the completion of nine courses per academic year. The 17 required courses must be taken for a letter grade (B or better).

For their secondary field, students will select one of two tracks: 1) second romance literature; or 2) second discipline or field, such as philosophy, sociology, gender studies, film, visual culture, theater and performance, music, political science, history, etc. Courses chosen for the secondary field should be organized, in consultation with the DGS, into a coherent program of study in order to help the student develop a complementary area of expertise. Students should make every effort to take at least one course for a quality grade with each member of the faculty.

Students who enter the program with a completed MA from another institution may petition, at the end of their first year, to receive credit for up to four courses taken outside of the program. In order to request credit, students will have to provide the DGS with a syllabus for each course by seventh week of spring quarter. Faculty will review all such petitions at the spring progress meeting and the DGS will inform the student of the results of their petition.
Students who enter the program without an MA will be awarded this degree upon the successful completion of all courses and first-year requirements. Students with a completed MA from another institution may petition to receive an MA if they did not receive credit for any courses taken outside the program.

**Language Requirement**

Students will demonstrate their capacity to read a second language. It is recommended that students also study an additional research language, such as Latin, German, Arabic, Haitian Creole, Old French, or other.

The language requirement may be filled in any one of the following ways:

- Taking the college placement exam and placing into 20100 or higher;
- Passing a translation exam administered by an RLL faculty member who teaches the target language. In this case, the student will be given a passage of 500-600 words (selected from a text in the student’s area of research and chosen in consultation with the faculty member who will administer the exam) to be translated into English within two hours. A dictionary may be used, and students can use a computer or handwrite the exam. Students wishing to take this exam must e-mail, at least three weeks prior to the anticipated date of the examination, the Department Assistant to reserve a room and finalize other logistics;
- Taking the first-year language sequence (or equivalent), and receiving a grade of B+ or better in all courses in the sequence;
- Taking a Reading for Research Purposes course (e.g., GRMN 33300) in the target language, and receiving a grade of B+ or better;
- Taking a course beyond 20300 in the target language and receiving a grade of B+ or better;
- Passing the Graduate Student Foreign Language Reading Examination administered by the Office of the Registrar. There is a $70 fee for taking this exam; see [https://registrar.sites.uchicago.edu/Foreign-Language-Reading-Exam](https://registrar.sites.uchicago.edu/Foreign-Language-Reading-Exam) for more information.

**First-year Exam**

In consultation with the DGS and the relevant faculty, first-year students will select three works that they have studied over the course of the year. At least two of these works must be selected by the tenth week of the winter quarter. The student may defer selection of the third work to the end of the third week of spring quarter. In consultation with the faculty members who taught the chosen works, the student shall develop a short critical bibliography (three to five works) related to each text.

In the seventh week of spring quarter each student will engage in a conversation of approximately one hour with the French faculty (all those in residence, plus those who taught the three works chosen by the student) about their specialized reading. The exam will be scheduled by the DGS in consultation with the faculty and students. The exam will allow students to begin to explore fields they believe may be of interest to them, and to use their courses as a springboard from which they may further develop their intellectual projects. Students will receive a grade of High Pass, Pass, or Fail, which will be added to their departmental record but will not appear on their university transcript.

**Qualifying Paper**
No later than the end of their fifth quarter in the program, students will produce (using, if they wish, one or more of their course papers) a substantial piece of work demonstrating their capacity to perform original research. For this paper students will select a primary reader who may, or may not, be their eventual dissertation adviser. In addition, students will select a faculty person from their secondary field to serve as another reader. All qualifying papers will be presented and discussed at a colloquium attended by all French faculty in residence, plus the first and second readers, whether in residence or not. The student will be responsible for scheduling the colloquium.

The resulting paper (circa 10,000 words) will be of high quality and may provide the basis for an eventual publishing opportunity for the student. Qualifying papers may be written in French or in English. Papers will receive a grade of Pass, High Pass or Fail, which will be added to their department record but will not appear on their university transcript. Comments provided to the student at the time of the colloquium shall not necessitate revision of the paper for program or departmental purposes, but may be used by the student when preparing the paper for possible publication.

**Comprehensive Examinations**

The comprehensive exams will be comprised of two parts: 1) an oral exam based on 50 texts chosen, in consultation with the exam chair and the faculty, from the French PhD reading list, and 2) a discussion of an annotated syllabus, developed by the student under the direction of their exam chair, and distributed to the faculty (along with the reading list approved by the exam chair) at least one week in advance of the exam, that shows the relationship of their work in French to their secondary field. Students are advised to constitute their reading list and begin working on their syllabus at least two quarters in advance of their exam.

The formulation and study of a list of representative works gives the student the breadth required of scholars of French and Francophone literature, while an annotated syllabus provides an opportunity for students to reflect on and discuss the intellectual conversations made possible by the inclusion and ordering of the works they have chosen. The critical bibliography constituted by the student in the preparation of this syllabus will also be useful when working on the dissertation proposal.

The examinations shall take place during the seventh week of spring quarter of the second year (autumn quarter of the third year for students who enter the program without an MA, or who do not receive credit for courses taken as part of a previous MA program). All French faculty in residence will take part in the examinations, which shall last no longer than two hours. The exam will be scheduled by the exam chair, in consultation with the faculty and student. Students will receive a grade of High Pass, Pass, or Fail for each exam, which will be added to their department record but will not appear on their university transcript.

**Dissertation Proposal**

From the very beginning of their course of study, students will have been encouraged to situate their own analyses within existing critical debates, and to make meaningful interventions into such conversations. The dissertation represents a substantial and original piece of work by the student, one that constitutes a contribution to the student’s chosen field of study. By the time a student has completed his/her comprehensive examinations s/he should have chosen a dissertation adviser, and obtained the agreement of that person to direct the dissertation. In consultation with the dissertation
adviser, the student will constitute a dissertation committee who will guide and advise the student’s research. This committee will approve the dissertation proposal, and all subsequent work.

The dissertation proposal is intended to provide a point of departure and a helpful guide for dissertation research and writing, but is not itself an enduring document. Consequently, students should plan to have their proposal approved by their committee no more than two quarters after the completion of their comprehensive exams.

The proposal, developed in consultation with the student’s dissertation director, should be 15-25 pages (excluding bibliography); should describe the questions driving the student’s work, the methodology to be employed, and an overview of the state of the field; and include both a working bibliography and a provisional chapter structure.

See The Dissertation section under the general program requirements for more information.

Program of Study Summary

First year: Coursework; first-year exam; language requirement. Students who have an MA from another institution may petition, during spring quarter, to receive credit for up to four courses taken as part of their MA.

Second year: Coursework; completion of qualifying paper; language requirement (if not already fulfilled); comprehensive examinations for students who received credit for a previous MA.

Third year: Comprehensive examinations for students who entered without an MA or who did not receive credit for a previous MA; language requirement (if not already fulfilled); dissertation proposal and colloquium; applications for dissertation research fellowships. By the time they complete their comprehensive examinations, students should already have chosen a dissertation director. By the end of the third year, it is expected that all students will be ABD.

Fourth year: Applications for fellowships; dissertation work; research abroad. The fourth year should be dedicated to fellowship applications and dissertation research and writing. All students are strongly encouraged to spend a year of research, writing, and building contacts abroad. This is normally done in the fourth year, when students have no teaching obligations. However, it is possible to make arrangements to go abroad in the third or the fifth year.

Fifth year: Dissertation research and writing; job applications. During this year students will meet at least quarterly with their dissertation director and at least once annually with their entire committee. Students will provide updates and materials to all of the members of their committee on a regular basis.

Although funding is not guaranteed past the fifth year, many dissertation fellowships, both internal and external, are available for students who require an additional year to complete their dissertation writing. In addition, students who are making satisfactory progress in the program may apply for teaching positions within the department or elsewhere in the University.
REQUIREMENTS FOR PhD IN ITALIAN STUDIES

The PhD program in Italian Studies provides rigorous critical training based on the canonical texts of the Italian literary tradition while strongly encouraging interdisciplinary work that allows students to acquire expertise in a secondary field of their choice. Students will also be trained in pedagogical techniques, and given ample opportunity to shape their pedagogical approach by teaching in the language program and/or in undergraduate Core courses with humanistic or social sciences content. The Italian DGS for 2013-2014 is Armando Maggi.

Coursework

The PhD requires a total of 17 trimestral courses, nine of which must be Italian graduate courses. The eight elective courses will be chosen in consultation with the Italian DGS. These courses must include a literary theory course and the departmental pedagogy course (RLLT 38800). The literary theory course may be taken in another department with the approval of the DGS. The 17 required courses must be taken for a letter grade (B or better).

Students who enter the program with a completed MA from another institution may petition, at the end of their first year, to receive credit for up to four courses taken outside of the program. In order to request credit, students will have to provide the DGS with a syllabus for each course by Friday of the seventh week of spring quarter. Faculty will review all such petitions at the spring progress meeting and the DGS will inform the student of the results of their petition.

Students entering the program without an MA will be required to submit to the Italian faculty a 25-page research essay of his/her choice, based on a seminar paper, by the end of ninth week of spring quarter of their first year of study. Papers will receive a grade of High Pass, Pass or Fail, which will be added to the student’s department record but will not appear on their university transcript. The essay will determine whether the student will be asked to take up to an additional three courses beyond the basic 17-course requirement. Students will be awarded the MA degree upon the successful completion of this paper and all courses.

Language Requirements

Students must demonstrate competence in a second Romance Language and a research language relevant to the student's chosen field of specialization. The language requirements may be filled in any one of the following ways:

- Taking the college placement exam and placing into 20100 or higher;
- Passing a translation exam administered by an RLL faculty member who teaches the target language. In this case, the student will be given a passage of 500-600 words (selected from a text in the student’s area of research and chosen in consultation with the faculty member who will administer the exam) to be translated into English within two hours. A dictionary may be used, and students can use a computer or handwrite the exam. Students wishing to take this exam must e-mail, at least three weeks prior to the anticipated date of the examination, the Department Assistant to reserve a room and finalize other logistics;
- Taking the first-year language sequence (or equivalent) and receiving a grade of B+ or better in all courses in the sequence;
- Taking a Reading for Research Purposes course (e.g., GRMN 33300) in the target language, and receiving a grade of B+ or better;
• Taking a course beyond the level of 20300 in the target language and receiving a grade of B+ or better;
• Passing the Graduate Student Foreign Language Reading Examination administered by the Office of the Registrar. There is a $70 fee for taking this exam; see https://registrar.sites.uchicago.edu/Foreign-Language-Reading-Exam for more information.

**Comprehensive Examination**

By the end of the autumn quarter of their third year, students will take a comprehensive exam, based on 60 books drawn from the Italian PhD reading list. In consultation with a professor chosen as exam chair by the student, he or she will select the 60 books according to two areas of research, a major and minor field of potential relevance to the dissertation project.

The faculty adviser chairing the examination will advise the student in the compilation of the lists and coordinate the process of consultation with the rest of the faculty. Once the lists have been compiled and approved, and at least three weeks prior to the anticipated date of the examination, the exam chair will make the necessary arrangements to determine the date and communicate with the Department Assistant to reserve a room and finalize other logistics.

The first part of the exam will be a four-hour written essay in which students will respond to two questions out of a list of questions/topics provided by the exam committee. A dictionary may be used, and students can use a computer or handwrite the exam. If the student passes the written exam, she or he will move on to the oral exam, which will be based on the written responses as well as the rest of the 60-book list and issues not treated in the written exam. The written and oral exams must be taken within the same week.

Students will receive a grade of High Pass, Pass, or Fail, which will be added to their department record but will not appear on their university transcript. Students not successfully passing the written and oral exams will leave the program with an MA. Students with a completed MA from another institution may petition to receive an MA if they did not receive credit for any courses taken outside the program.

**Program of Study Summary**

**First year:** Coursework; preparation for language requirements; for students entering without an MA, a 25-page research essay due by the Friday before ninth week of spring quarter.

**Second year:** Completion of coursework; preparation for language requirements; preparation for written and oral comprehensive exams.

**Third year:** Comprehensive exams; fulfillment of language requirements; dissertation proposal and colloquium to be completed no later than one quarter after the comprehensive exams are taken. The exams and the proposal/colloquium must be completed by the end of the third year.

**Fourth year:** Dissertation research and writing; applications for dissertation-year fellowships.

**Fifth year:** Dissertation research and writing; job applications.
Although funding is not guaranteed past the fifth year, many dissertation fellowships, both internal and external, are available for students who require an additional year to complete their dissertation writing. In addition, students who are making satisfactory progress in the program may apply to teach language or Core courses to support themselves for an additional year and to gain additional pedagogical experience while completing the dissertation.

**REQUIREMENTS FOR PhD IN HISPANIC AND LUSO-BRAZILIAN STUDIES**

The doctoral program in Hispanic and Luso-Brazilian Studies aims to provide students with a wide-ranging knowledge of its literary and cultural traditions, a command of critical tools, an understanding of both the history and current state of the discipline, and the pedagogical training that will allow them to become effective teachers and productive scholars who can make a significant contribution to the field. The program consists of a combination of courses, independent research projects, exams, language requirements, workshops and lectures, and also provides pedagogical training and teaching experience. It is designed to be completed within five or six years of full-time study. The DGS for 2013-2014 is Fred de Armas.

**Coursework**

Students in the program are expected to complete a total of 18 courses. These courses must be taken for a letter grade (B or better) and are normally spread over six quarters. The courses should be distributed as follows:

- Three required seminars:
  - Foreign Language Acquisition and Teaching (RLLT 38800)
  - Critical Issues in Hispanic and Luso-Brazilian Studies
  - Literary and Cultural Theory

- At least 11 courses taken within the program, including one in each of the following periods in Hispanic literatures:
  - Medieval
  - Early Modern - Golden Age
  - Modern - Contemporary (18th to 21st Centuries) Peninsular
  - Colonial
  - 19th Century Latin America
  - 20th to 21st Century Latin America

- Two to three elective courses outside the program, to be selected in consultation with the DGS, and intended to provide students with the interdisciplinary knowledge appropriate to their area of specialization

- One independent study: In the winter quarter of their second year, each student will register for SPAN 42100 (Reading & Research) and work with a faculty member to develop an independent research project and write a qualifying essay; once the essay is completed and approved by the faculty adviser, a second reader will provide a written evaluation.

All courses should be completed during the first two years in the program, and before students can proceed to take the oral exam.
Students who enter the program with a completed MA from another institution may petition, at the end of their first year, to receive credit for up to four courses taken outside of the program. In order to request credit, students will have to provide the DGS with a syllabus for each course by seventh week of spring quarter. Faculty will review all such petitions at the spring progress meeting and the DGS will inform the student of the results of their petition.

Beyond the required 18 courses, students are encouraged to take any additional courses—in this or other departments—that may be useful in their program of study; these may be audited, taken for a grade or taken Pass/Fail.

**Examinations**

**First-year Exam:** During eighth week of spring quarter of their first year, students will take a written exam meant to evaluate their critical skills in analyzing and commenting on a literary text. Students will be asked to give a detailed analysis and articulate an interpretation of a short passage taken from a book belonging to a list of four texts that will be announced at the beginning of each academic year. A dictionary may be used, and students can use a computer or handwrite the exam. Students will receive a grade of High Pass, Pass, or Fail, which will be added to their department record but will not appear on their university transcript. For students who have entered the program without a previous graduate degree, an MA will be awarded upon successful completion of this exam and all courses. Students with a completed MA from another institution may petition to receive an MA if they did not receive credit for any courses taken outside the program.

**Comprehensive Exam:** By the end of fall quarter of their third year, students will take an oral exam based on two reading lists (each of about 30 books) compiled by the student in consultation with a faculty member who will serve as chair of the examination committee. The first list should represent the student’s field of specialization (which may be defined by period or genre, or according to another criteria established by the student in consultation with the exam chair), and it will be designed to give a comprehensive command of that field (major works, critical approaches and debates, socio-historical and cultural context, etc.). For the second list, the student will identify a topic or a critical question (presumably the intended topic or question to be addressed in the dissertation project) and compile a list of works selected from the PhD reading list drawn from all periods and genres that will serve to provide a diachronic understanding of the literary tradition as it relates to the selected topic. This second list must include at least three works from each of the following periods: Medieval; Early Modern - Golden Age; Modern - Contemporary (18th to 21st Centuries) Peninsular; Colonial; 19th Century Latin America; 20th to 21st Century Latin America.

The exam will consist of brief presentations of the issues addressed in the two lists, each followed by questions from the faculty. The duration of the exam should not exceed two hours. Students will receive a letter grade, which will be added to their department record but will not appear on their university transcript.

The faculty adviser chairing the examination will advise the student in the compilation of the lists and coordinate the process of consultation with the rest of the faculty. Once the lists have been compiled and approved, and at least three weeks prior to the anticipated date of the examination, the exam chair will make the necessary arrangements to determine the date and communicate with the Department Assistant to reserve a room and finalize other logistics.
**Language Requirements**

Besides competency in English and their language of specialization, students must demonstrate 1) a basic command (equivalent to one year of college-level instruction) of a second Romance language, and 2) reading knowledge of a research language. Both of these languages should be relevant to the student’s field of study, and will be selected in consultation with the DGS.

The Romance language requirement may be fulfilled in any one of the following ways:

- Taking the college placement exam and placing into 20100 or higher;
- Taking the first-year language sequence or equivalent (e.g., PORT 12200, CATA 12200, CATA 13100), and receiving a grade of B+ or better in all courses in the sequence;
- Taking a course in the target language at the level of 20300 or higher and receiving a grade of B+ or better.

The research language requirement may be fulfilled in any one of the following ways:

- Taking the college placement exam and placing into 20100 or higher;
- Passing a translation exam administered by an RLL faculty member who teaches the target language. In this case, the student will be given a passage of 500-600 words (selected from a text in the student’s area of research and chosen in consultation with the faculty member who will administer the exam) to be translated into English within two hours. A dictionary may be used, and students can use a computer or handwrite the exam. Students wishing to take this exam must e-mail, at least three weeks prior to the anticipated date of the examination, the Department Assistant to reserve a room and finalize other logistics;
- Taking the first-year language sequence or equivalent (e.g., PORT 12200, CATA 12200, CATA 13100), and receiving a grade of B+ or better in all courses in the sequence;
- Taking a Reading for Research Purposes course (e.g., GRMN 33300) in the target language, and receiving a grade of B+ or better;
- Taking a course beyond the level of 20300 in the target language and receiving a grade of B+ or better;
- Passing the Graduate Student Foreign Language Reading Examination administered by the Office of the Registrar. There is a $70 fee for taking this exam; see [https://registrar.sites.uchicago.edu/Foreign-Language-Reading-Exam](https://registrar.sites.uchicago.edu/Foreign-Language-Reading-Exam) for more information.

**REQUIREMENTS FOR PhD IN RENAISSANCE AND EARLY MODERN STUDIES**

The Renaissance and Early Modern Studies (REMS) program began accepting graduate candidates in 2008-2009. This innovative program was developed to increase the number of graduate-level courses co-taught by experts from different languages who are investigating topics that extend beyond traditional disciplinary boundaries.

REMS is a PhD-only program and does NOT accept students without an MA completed before beginning the program. Students with a BA may apply to one of the RLL graduate language programs (French, Italian, or Hispanic and Luso-Brazilian), and then petition upon completion of the MA for entry into the REMS program. Current RLL PhD students may also petition to join the program. To petition, students should write a brief statement that indicates why they wish to transfer to this program, and submit it to the following for approval at the next RLL faculty meeting: the graduate advisers in each of the two languages of specialization, the REMS adviser, and the Department Coordinator.
Program of Study Summary

- Specialization in at least two different literatures and cultures (French, Italian, or Hispanic and Luso-Brazilian) of the Renaissance and Early Modern period
- A minimum of 16 courses beyond the MA taken for a letter grade (B or better):
  - Twelve courses on the two Romance literatures of specialization; nine must be on Renaissance and Early Modern topics (with at least four in each of the two languages of specialization)
  - Three RLLT seminars:
    - Romance Philology (RLLT 30200) or the equivalent
    - Theory of Literature (RLLT 31600) or the equivalent
    - Foreign Language Acquisition and Teaching (RLLT 38800)
  - One elective
- Reading proficiency in a third Romance language or research language
- First-year exam (during eighth week of spring quarter)
- Comprehensive exam (during tenth week of spring quarter of second year or autumn quarter of third year)
- Dissertation proposal and colloquium (during spring quarter of third year)
- Dissertation and its defense

Coursework

Students in the REMS program are expected to take a minimum of 16 courses beyond the MA degree. During their first year, in consultation with the REMS adviser, they must select two Romance literatures and cultures of the Renaissance and Early Modern period (French, Italian or Hispanic and Luso-Brazilian) as their object of study. They must take 12 courses in the two selected Romance literatures; nine of these should be on Renaissance and Early Modern topics. To insure a balance of languages, students must take at least four of these nine REMS courses in each of the two languages of specialization (e.g., five REMS Spanish courses and four REMS French courses). They must also take one elective and three RLLT seminars or the equivalent: Foreign Language Acquisition and Teaching (RLLT 38800), Romance Philology (RLLT 30200) or another course selected in consultation with the REMS DGS, and Theory of Literature (RLLT 31600). Students may substitute RLLT 31600 with another course dedicated to critical theory or the history of literary criticism and aesthetics. These may include courses offered not only in RLL, but also in Comparative Literature, English, Gender Studies, Philosophy, Anthropology, or other departments.

Most of the required RLLT seminars are offered only every other year, so it is prudent to take them at the earliest opportunity. If conducted in English, other RLLT courses must be approved by the REMS adviser if they are to count towards the 12 required literature courses.

Required courses must be taken for a letter grade (B or better) and are normally spread over six quarters. They should be completed before taking the oral exam. Students are encouraged to take additional courses—in this or other departments—that may be useful in their program of study; these may be audited or taken Pass/Fail.

Attendance at department lectures is a part of professional development and is required. Students must attend at least 10—five workshops and five department-sponsored events—and will be asked
to account for their attendance in their progress reports. The Western Mediterranean Culture Workshop is an ideal venue for REMS students to present and discuss their ideas.

Language Requirements

The language requirement in REMS consists of a third Romance language or a research language relevant to the student's field of study, to be selected in consultation with the REMS graduate adviser.

Students may fulfill the third Romance or research language requirement in any one of the following ways:

- Taking the college placement exam and placing into 20100 or higher;
- Passing a translation exam administered by an RLL faculty member who teaches the target language. In this case, the student will be given a passage of 500-600 words (selected from a text in the student’s area of research and chosen in consultation with the faculty member who will administer the exam) to be translated into English within two hours. A dictionary may be used, and students can use a computer or handwrite the exam. Students wishing to take this exam must e-mail, at least three weeks prior to the anticipated date of the examination, the Department Assistant to reserve a room and finalize other logistics.
- Taking the first-year language sequence (or equivalent) of a language, and receiving a grade of B+ or better in all courses in the sequence;
- Taking a Reading for Research Purposes course (e.g., GRMN 33300) in the target language, and receiving a grade of B+ or better;
- Taking a course beyond the level of 20300 in the target language and receiving a grade of B+ or better;
- Passing the Graduate Student Foreign Language Reading Examination administered by the Office of the Registrar. There is a $70 fee for taking this exam; see https://registrar.sites.uchicago.edu/Foreign-Language-Reading-Exam for more information.

Examinations

First-year Exam: During seventh week of spring quarter of their first PhD year, students will take a written examination (up to three hours long) meant to evaluate their critical skills. At the beginning of the academic year, students will be given a list of four texts that belong to the PhD book list (two from each of the languages, chosen by the faculty members in that language). In the spring, the faculty members will choose one of these texts and students will be asked to interpret a short passage of one or two pages taken from it. A dictionary may be used, and students can use a computer or handwrite the exam. Students will receive a grade of Pass, High Pass or Fail, which will be added to their department record but will not appear on their university transcript.

Comprehensive Exam: During tenth week of spring quarter of their second PhD year or, at the latest, in autumn quarter of their third PhD year, students will take an oral exam, based on the PhD reading lists of the student’s two languages of specialization (see pages 44 [French]; 49 [Italian]; 54 [Hispanic and Luso-Brazilian]). Students will select 25 to 40 books from each list, with the larger proportion coming from the major language of specialization. The selection from the major language will be chronologically comprehensive, but with a concentration on the Renaissance and Early Modern periods; the selection from the second language will be entirely from the Renaissance and Early Modern periods alone. The list must be made in consultation with, and receive final
approval from, a faculty adviser in each of the two languages, as well as the REMS DGS. This exam will consist of brief presentations on two topics related to the reading lists, each followed by questions from the faculty. The duration of the exam should not exceed two hours. Students will receive a letter grade, which will be added to their department record but will not appear on their university transcript.

After obtaining their adviser’s approval students must e-mail, at least three weeks prior to the anticipated date of the examination, the Department Assistant to reserve a room and finalize other logistics. It is the student’s responsibility to confirm the date and time of the exam with their graduate adviser prior to requesting a room.
GENERAL RLL POLICIES AND REQUIREMENTS

The following policies and requirements apply to all RLL graduate students.

UNIVERSITY RESIDENCE REQUIREMENTS

The university uses a system of continuous registration that assigns students to residence statuses based on their years of enrollment in a doctoral program. Doctoral students are registered in Scholastic Residence for four years, and then maintain registration in the status of Advanced Residence for eight years until the doctorate is awarded. Students at the beginning of their tenth year will be required to submit a degree completion plan, endorsed by their dissertation director, to the department and Humanities Dean of Students.

University residence requirements are distinct from the program requirements of this department and are outlined at http://studentmanual.uchicago.edu/residence_phd. Students with questions should contact the Humanities Dean of Students office.

LANGUAGE ASSESSMENTS

All incoming graduate students will receive an assessment of their written and spoken language abilities before the start of autumn quarter. This assessment is designed to ensure early intervention and action in the event that students require additional language support, thereby enabling them to perform at their best in graduate courses and, eventually, in the classroom. Depending upon the results of this assessment, students may be asked to take steps to improve their writing and/or speaking. If additional language courses are required, such courses shall be taken at the earliest opportunity and for a quality grade. Students who have been asked to take action to improve their language abilities will be retested no later than the following autumn. See the RLL Graduate Student Language Assessment Form for additional information.

SATISFACTORY ACADEMIC PROGRESS

All students’ progress is reviewed every quarter by the relevant faculty. By ninth week of each quarter, all students must submit a Quarterly Progress Report to their DGS (signed by their dissertation director, if applicable), stating what progress they have made in the quarter in which they are submitting the report (e.g., courses/exams completed or other requirements fulfilled; dissertation chapters drafted, submitted, or approved; conference papers presented; articles completed, sent, accepted for publication; courses taught). In addition, ABD students will be asked to state whether/when they have met with members of their dissertation committee to discuss their work.

Students who fulfill requirements in a timely fashion and who make satisfactory progress will be permitted to continue in the program. Students who have received failing marks on an examination or qualifying paper, who have unexcused incompletes, or who have not fulfilled the requirements of a given year, may be asked to leave the program.

Coursework
Incompletes are discouraged and are given only in exceptional circumstances; all coursework must be completed and a letter grade must be given within one year. After one year, the student will automatically receive an “R” grade if the required coursework is not completed. Most of the required seminars are offered only every other year, so it is prudent to take them at the earliest opportunity. Also note that the pedagogy seminar (RLLT 38800) must be taken before the start of the third year, even for students with prior teaching experience or other pedagogical training.

Advanced Studies
All full-time students, following federal financial aid regulations, must be enrolled quarterly in coursework and must maintain satisfactory academic progress in their program of study. Doctoral students who are enrolled in fewer than 300 units (typically three courses) will be enrolled automatically in an "Advanced Studies" course, which will carry up to 300 units.

Advanced Studies students will receive a grade of "satisfactory" (S) or "unsatisfactory" (U) in each quarter. This grade will be assigned by the relevant DGS and the chair of the Graduate Student Affairs Committee, in consultation with the dissertation director, if applicable. A student who receives a grade of "U" will be placed on academic probation and will be told, in writing, what specific actions need to be taken in order for the student’s progress to be deemed satisfactory. At the end of spring quarter, it will be determined whether the student should be permitted to continue, or be withdrawn from the program.

For more information about the federal aid regulations and satisfactory academic progress, please see the Student Loan Administration's policy at https://sla.uchicago.edu/finaid/SAP.html.

Lectures and Workshops
Students are expected to participate regularly in departmental activities, attend department lectures and contribute to at least one workshop. Advanced graduate students should plan to present their work (such as dissertation proposals, chapters, conference papers, etc.) at appropriate graduate workshops.

THE DISSERTATION
Once students have completed the required coursework, language requirements, and examinations, they are expected to have selected a dissertation director. In consultation with their dissertation director, students formulate a dissertation topic, plan the stages of its development, and select a dissertation committee that includes a second and third reader.

Dissertation Committee
A critical step in the progress towards the degree for doctoral students is the formation of the dissertation committee. Students should plan ahead in forming and maintaining their dissertation committee. The dissertation committee must be established by the time the student is admitted to candidacy.

The department recommends that a dissertation committee consist of at least three and no more than five members. The majority of the committee members must be University of Chicago faculty. The dissertation director must be a faculty member in RLL.
Students typically choose as the dissertation director a faculty member with whom they have worked on the development of their dissertation topic. The role of the dissertation director is to supervise the timely progress of the student’s development of the dissertation topic, the research and writing of the dissertation, and to support the student in working with other dissertation committee members. The membership of the dissertation committee may be modified in consultation with the dissertation director or the DGS, as long as the dissertation committee adheres to the dissertation committee requirements stated above.

The role of dissertation committee members is to provide feedback on the dissertation within a reasonable time period. Generally, this means that dissertation committee members read chapters, provide written or oral responses and participate in the dissertation defense.

**Dissertation Proposal and Colloquium**

During their third year, students prepare and submit a dissertation proposal to their committee. The proposal should be 15 to 25 pages (excluding bibliography), explain the nature of the thesis, the state of the scholarship, and the methodology to be followed; it should include an outline of chapters, a table of contents, and a bibliography of relevant works.

After the dissertation committee has agreed that the proposal is in presentable shape, the student should submit this working draft to the Department Coordinator. The Department Coordinator will submit the student’s dissertation proposal and colloquium request at the next RLL faculty meeting for approval. After obtaining the RLL faculty’s approval, students must e-mail the Department Assistant to reserve a room and finalize other logistics. It is the student’s responsibility to confirm the date and time of the colloquium with his/her dissertation committee prior to requesting a room.

At the colloquium (circa one hour in length), the student will present the proposal to his/her dissertation committee and receive general feedback, suggestions for improvement, etc. The student may also be asked about the principal original texts in the field, knowledge of secondary bibliography, and a grasp of the scholarship relevant to the field. After the colloquium, the dissertation director will notify the Department Coordinator of the colloquium results. If approved, a formal request for admission to candidacy is made by the department to the Humanities Dean of Students. Admission to candidacy is noted on the student’s university transcript. This date must be at least eight months before the degree is conferred.

**Dissertation Progress**

Once students begin working on their dissertation, they are required to meet at least once a quarter with the dissertation director and once a year with the dissertation committee in order to review the student’s progress. The readers on the committee must receive all major stages of the work, from the general outline to the final drafts. They will inform the dissertation director and the student of their reactions at each stage.

Students should keep in mind the availability of the research materials they wish to use since residence abroad will add both time and expense to the dissertation work. There is no specified length for the dissertation, although 250 pages is reasonable and can usually be completed in two to three years of concentrated work.
Dissertation Defense

Once the dissertation committee has approved the dissertation’s final form and has agreed upon a day and time for the defense, the student will contact the Department Assistant to request a room and submit a copy of the abstract and dissertation. This must be done at least three weeks before the date of the defense. The Department Assistant then submits a request for a Dean’s Representative from outside the department to attend the defense; suggestions for a representative are welcome.

Convocation Deadlines

To receive a degree, students must submit an online degree application through http://my.uchicago.edu. The application must be submitted no later than 5pm CST on Friday of the first week of the quarter in which the student intends to receive the degree. There are no exceptions. In addition to submitting the online degree application, doctoral candidates must register in the quarter in which they plan to graduate, including summer quarter.

The deadline for electronic submission of the final approved copy of the dissertation, as well as any required paperwork, to the university’s Dissertation Office is Wednesday of the eighth week of the quarter in which the student will receive the degree (seventh week in summer quarter). Be sure to allow enough time after the defense date to make any requested corrections. Details concerning the preparation and submission of the final text of the dissertation may be obtained from www.lib.uchicago.edu/e/phd.

TEACHING/RESEARCH FELLOWSHIPS

As an integral part of the doctoral program, students will be exposed to a variety of teaching methodologies through coursework (the required seminar on pedagogy, RLLT 38800) and will gain teaching experience by serving in different roles in our undergraduate program.

Doctoral students are awarded fellowships, renewable for five years based on satisfactory progress, which include tuition remission, competitive annual stipends, up to four summer stipends, and a University Student Health Insurance Plan. Graduate students can also receive funding as research assistants for faculty projects, preceptors for the undergraduate language program, and as workshop organizers, as the need arises.

Graduate fellowship recipients are not required to teach during their first year, allowing ample time to focus on and complete course work. Fellowship recipients then gain teaching experience by serving as language assistants, then as lecturers in the college's language program and course assistants for RLL literature courses. Students on fellowship should adhere to the department’s teaching package and serve as lecturers, language assistants, or course assistants only in the scheduled years.

The academic records and teaching evaluations of all students are reviewed by the RLL faculty prior to submitting recommendations to the Humanities Dean of Students for aid to continue.

Language Assistants
RLL graduate students on fellowship will be language assistants during winter and spring quarters of the second year of their fellowship. During this period, they will have a one-on-one teaching mentorship through which they will acquire the administrative and pedagogical skills essential to becoming effective language teachers in our program.

Students who are making good academic progress may replace one language assistantship with a course assistantship during their second year if there are RLL courses in need of a course assistant. These students will be required to serve as a course assistant again in their fifth year as outlined below.

**Lecturers/Course Assistants**

RLL students serve as lecturers for three quarters during the third year of their fellowship. During the fifth year of their fellowship, students are lecturers for two quarters and course assistants for one quarter. Students apply for lecturer and course assistant positions during winter quarter of the preceding academic year. Hiring is done by the college upon the recommendation of the department. Teaching performance is reviewed regularly and subsequent course assignments are contingent upon the successful completion of previous teaching responsibilities. Foreign Language Acquisition and Teaching (RLLT 38800) is a prerequisite for a lecturer position.

Students who have finished the five years of their fellowship may apply for additional teaching opportunities as a lecturer, language assistant, or course assistant if they have completed their required coursework, passed RLLT 38800, and are making satisfactory progress on their dissertation. Such students must have demonstrated teaching competence and an ability to work cooperatively with other lecturers and their coordinator. Students past the fifth year of their fellowship who hold these positions will receive a salary established by the college and continue to receive tuition remission. Teaching opportunities past the fifth year are contingent upon good academic progress, and are not guaranteed.

**Other Professional Opportunities**

Students may be offered other opportunities, such as contribution to the technological databases of ARTFL (American and French Research on the Treasury of the French Language), editorial assistantship for the *Montaigne Studies* journal, the opportunity to develop literature-based lector sessions for advanced-level language courses, the opportunity to teach undergraduate literature courses in RLL, or they may be selected to accompany students who enroll in undergraduate study abroad programs in France, Italy, and Spain. These assignments will be approved by faculty consensus.

**Summer Stipends**

Students who are eligible to receive summer stipends must submit a short description of how they intend to use the stipend to their DGS. Faculty will review all such petitions at the spring progress meeting and the DGS will inform the student of the results of their petition. At the start of the following autumn quarter, students must submit a one-page report on the work accomplished during the summer to their DGS and their dissertation director, if applicable.

Summer stipend checks are distributed through the Humanities Dean of Students office in Walker 111 and are usually available the first day of summer quarter.
CONFERENCE GRANTS/FELLOWSHIPS

Students who will be presenting a paper at an academic conference can receive up to $400 in reimbursement for eligible travel expenses (airfare or gasoline) through a Division of the Humanities Conference Grant; other expenses (e.g., rental cars, parking, food, lodging, conference fees) are not covered. Students must verify eligibility and get the appropriate paperwork from the Humanities Dean of Students Secretary in Walker 111 before traveling. Students may receive the grant a maximum of two times in their graduate careers, and only once in any given academic year.

The Graduate Student Affairs travel fund (formerly the Doolittle-Harrison travel fund) awards up to $500 to doctoral students who are presenting their work at a professional academic conference or up to $750 if they are presenting or conducting research outside the contiguous United States. More information is available at http://grad-affairs.uchicago.edu/page/gsa-travel-fund.

If there are sufficient funds in the budget, the department may reimburse students as much as $300 up to three times in their graduate careers for expenses incurred while presenting a paper at an academic conference. Students in ABD status may also be reimbursed for short-term travel to facilitate dissertation research. Students must get approval from the department before traveling and should submit the following information to their DGS: proposed budget, what other funding has been applied for, and a letter of participation and/or acceptance, or a short statement that describes the proposed research trip and its relevance to their dissertation. The Graduate Student Affairs Committee will review such requests at a meeting or via e-mail, and will notify the student of their decision. The faculty will be informed of all approved requests. There is a $25 limit for reimbursements per meal, and students must submit original receipts, boarding passes, and the required forms to the Department Coordinator after their trip.

OTHER FUNDING SOURCES

The Humanities Dean of Students office provides several services to help students find appropriate internal or external funding, including a Grants/Fellowships Blog. The Office of Graduate Affairs also compiles funding information that may be helpful. Fellowships exist to help students at all stages of their graduate career, and students are strongly encouraged to educate themselves about such opportunities and to apply for fellowships at the earliest possible moment.

EMPLOYMENT FOR STUDENT SPOUSES/DOMESTIC PARTNERS

The central employment offices of the University of Chicago and the University of Chicago Medical Center both provide a variety of employment opportunities for student spouses and domestic partners. Lists of job openings can be found at http://jobs.uchicago.edu and http://uchospitals.edu/jobs.

READMISSION TO THE GRADUATE PROGRAM

According to current university policy.
Students will [...] still be allowed to graduate past the twelfth year with their department and school or division’s permission. Those students removed from their programs at the end of the twelfth year that go on to complete their dissertations will be allowed to petition their departments to graduate. If the department accepts the dissertation and certifies that the student can demonstrate current knowledge of their field, the student will then be required to pay a graduation fee in the quarter they plan to graduate. Each department can define acceptable means of determining current knowledge.

Petitions for readmission to RLL will be processed as follows:

The student shall provide a copy of the completed dissertation to the department chair. The department chair will then appoint a committee consisting of the student’s dissertation director (if available), the DGS of the relevant section, and at least one other faculty member from another section. This committee will evaluate the scholarly merits of the work, will assess the student’s command of the field, and will make a recommendation concerning readmission to the program for the purposes of defending the dissertation. The committee will act on all such petitions within four weeks of being constituted.
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Elizabeth Walz
2013-2014 RLL GRADUATE COURSES

Please note that all courses are subject to change without notice. For the most up-to-date and current day and time information, please refer to the University Time Schedules.

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<th>WINTER 2014</th>
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<td>32000. Poésie et Récit au Moyen Age</td>
<td>31503. Approches à l’analyse littéraire</td>
<td>35703. Le Roman et l'Histoire (XIXe-XXe siècles)</td>
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<td>35200. Pour une lecture politique et économique de Rabelais</td>
<td>33500. Caribbean Fiction: Self-understanding and Exoticism</td>
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<td>36600. Anténor Firmin: De l’égalité des races humaines: Anthropologie positive (1885)</td>
<td>34301. Le Règne des passions au 17e siècle</td>
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<td>FREN 40008. Michel Foucault: Self, Government, and Regimes of Truth</td>
<td>36103. Les Misérables</td>
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<td>36000. Gramsci</td>
<td>37414. Interpolation: Towards a Poetics of Philology in Early-Modern Europe</td>
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<td>33912. La Nouvelle Vague/The French New Wave</td>
<td>39112. La Nouvelle Vague/The French New Wave</td>
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<td>345203. History and Theory of the Avant-Garde</td>
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<td>ITAL 34803. Outsiders I: Elsa Morante</td>
<td>36000. Pasolini</td>
<td>33001. Machiavelli and Machiavellism</td>
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<td>35500. Poesia lírica del '500</td>
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<td>44621. Technologies of Visualization: Florence Then and Now</td>
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<td>3XXXX. TBD</td>
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<td>PORT 36502. Brazilian Literature and Cinema</td>
<td>37000. Lusophone Postcolonial Studies</td>
<td>36304. Literature and Society in Brazil</td>
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<td>36502. Brazilian Literature and Cinema</td>
<td>38400. Pasolini</td>
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<td>REMS 35200. Pour une lecture politique et économique de Rabelais</td>
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<td>SPAN 34200. Cervantes' Novelas ejemplares and the Mysteries of Narrative</td>
<td>37214. Bodies and Sexualities in Contemporary Peninsular Literature</td>
<td>33900. El retorno de Astrea: astrologia, mito e imperio en el teatro aurisecular</td>
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<td>36013. El concepto en la poesía de Góngora</td>
<td>38800. Problemas críticos en el estudio de las literaturas y culturas ibéricas y latinoamericanas</td>
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<td>37104. Kings, Culture, and the Three Religions of Medieval Spain</td>
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<td>38001. Theories and Histories of Mexican Cultures</td>
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Catalan (CATA)

31900. Introduction to Contemporary Catalan Literature. This course provides a survey of major authors, works, and trends in Catalan literature from the beginning of the twentieth century to the present. We study works representing various literary genres (novel, short history, poetry) and analyze the most important cultural debates of the period. Knowledge of Catalan is highly recommended. Rosàs Tosas. Winter.

35013. Theories and Practices of Everyday Life in Catalan Literature and Cinema. Thanks to the theoretical reflections of some of the great French thinkers of the 1970s (Blanchot, Barthes, Lefebvre, De Certeau, Perec, etc.) and some of the major critics of more recent times (Sheringham, Highmore, Gumbrecht, etc.), one can analyze the concept of the “representations of everyday life” as a central axis of art, carrying out a vast, exhaustive and systematic exploration of contemporary novel and cinema, among other artistic forms like photography.

This course explores some of the major examples of everyday life representations both urban and rural in contemporary Catalan culture through the analysis of some novels, short stories, travel writings and films. The course favours a historical, interdisciplinarian and intertextual approach that facilitates interconnected readings of the texts selected for in-depth analysis. In order to enable the students to engage with the texts under study in an informed and scholarly manner, a number of theoretical approaches to everyday life theories will be developed. Special attention will be directed toward relationship between fiction and reality, literature and history, witness and literary reworking, the uses of literary images as historical evidences, Barcelona’s literary representation, etc. Texts and films originally published in Catalan will be provided in translation into English or Spanish. Classes will be conducted in Spanish or English. Xavier Pla. Autumn.

French (FREN)

31501. Approches à l’analyse littéraire. This course will focus on the metaliterary production of authors such as Deschamps, Boileau, Verlaine, Breton, Sartre, and Robbe-Grillet in order to see how literature has theorized and reinvented itself across time. Taught in French. Alison James. Winter.


32775. Montaigne: vie privée et vie publique. La constitution littéraire et philosophique des Essais fut influencée par le souci de Montaigne de réaliser des ambitions et des aspirations politiques. Il faut démythifier l’image d’Épinal qui présente l’essayiste isolé dans sa tour, loin des agitations de son temps, jouant avec sa chatte et s’interrogeant sur la condition humaine. Cette lecture d’un Montaigne public a pour but de mieux comprendre les transformations des Essais sur vingt ans (1572-1592). La gageure est de considérer Montaigne et ses stratégies de publication des Essais – différentes dans le temps – dans le cadre d’une carrière publique (où plutôt de carrières au pluriel) et à la lumière des événements de leur temps qui marquent et influencent ses choix. Il ne s’agit pas de coller Montaigne à l’histoire de son temps, mais d’offrir une nouvelle interprétation des Essais et de considérer ce que son livre a pu représenter aux yeux de leur auteur et de ses lecteurs à des moments différents d’une longue carrière publique comme
conseiller au parlement de Bordeaux, maire de cette cité et négociateur entre Henri III et Henri de Navarre. Taught in French. Philippe Desan. Winter.

33405. A Topography of Modernity: Cinema in Paris, 1890-1925. In the Arcades Project, Walter Benjamin wrote: “Couldn’t an exciting film be made from the map of Paris? From the unfolding of its various aspects in temporal succession? From the compression of a centuries-long movement of streets, boulevards, arcades and squares into the space of half an hour?” In this class, we will undertake a study of modernity as both a philosophical concept and historical phenomenon by focusing on film style, cinema culture, film exhibition practices, and the visual culture and urban milieu of Paris—“the capital of the 19th century”—between 1890-1925. Knowledge of French is desirable, but not required. Jennifer Wild. Spring.

33500. Caribbean Fiction: Self-understanding and Exoticism. The Caribbean is often described as enigmatic, uncommon and supernatural. While foreigners assume that the Caribbean is exotic, this course will explore this assumption from a Caribbean perspective. We will examine the links between Caribbean and Old World imagination, the relationship between exoticism and Caribbean notions of superstition, and the way in which the Caribbean fictional universe derives from a variety of cultural myths. The course will be taught in English and all required texts are in English and English translations from French. A weekly session in French will be held for majors and graduate students in French and Comp Lit. Daniel Desormeaux. Winter.

33514. Chanson française. The first half of this course will provide an overview of key performers, artistic collaborations, recordings, historical events, and stylistic innovations that shaped the evolution of French popular song in France and Europe from 1945 to the present. The second half will examine the migration of the chanson and its transformation through colonial and postcolonial musical encounters, from North Africa and the Caribbean, to Cajun Louisiana and Québec. Kaley Mason. Autumn.

34301. Le Règne des passions au 17e siècle. This course is a study of the Early Modern vision of human passions, as reflected in literature. We read plays by Shakespeare, Corneille and Racine, narratives by Cervantes, d’Urfé, Saint-Réal, and Mme de La Fayette and maxims by La Rochefoucauld and Pascal. The course is in French and most required texts are in French. Thomas Pavel. Winter.

35200. Pour une lecture politique et économique de Rabelais. Nous aborderons Rabelais dans le cadre politique de la Renaissance. Entre autres thèmes, nous étudierons le déclin des valeurs nobiliaires et la montée de l’idéologie bourgeoise, offrant les premiers fondements de la modernité. Le personnage de Panurge sera au centre de notre lecture du Pantagruel, du Tiers Livre et du Quart Livre. La guerre, le commerce, la religion, le voyage et l’organisation sociale et politique de la société retiendront plus particulièrement notre attention. À travers Rabelais nous étudierons aussi l’imaginaire économique de la Renaissance, notamment les questions de production, consommation, inflation, thésaurisation, etc. Taught in French. Philippe Desan. Autumn.

35703. Le Roman et l'Histoire (XIXe-XXe siècles). While the nineteenth-century novel has a privileged relationship with history, twentieth-century literature is marked by a double
movement of engagement with and detachment from contemporary events. This course will examine this evolution through the study of some key works from the nineteenth century to the present. Themes will include the representation and fictionalization of history, memory and quest, and the transformations of realism. Among the authors studied will be Zola, Duras, Modiano, Nemirovsky, and Djebar. Taught in French. Alison James. Spring.

36103. Les Misérables. In this course we read Les Misérables and discuss the work's message, structure and aesthetic vision. We will be particularly attentive to Victor Hugo's role as an observer of nineteenth-century French society as well as an actor in the political life of his times. All classes and texts in French; presentations preferred in French, but English will be acceptable depending on the concentration. Written work in French or English. Robert Morrissey. Winter.


36701. Mythical History, Paradigmatic Figures: Caesar, Augustus, Charlemagne, Napoleon. What is the process by which some historical figures take on mythical proportions? This course examines four case studies of conquerors who attained sovereign power in times of war (conquest, civil war, revolution), who had a foundational role in empire-building, and who consciously strove to link themselves to the divine and transcendent. Their immense but ambiguous legacies persist to this day. Although each is distinct as a historical individual, taken together they merge to form a paradigm of the exceptional leader of epic proportions. Each models himself on exemplary predecessors: each invokes and reinvents myths of origin and projects himself as a model for the future. Basic themes entail mythic history, empire, the exceptional figure, modernity’s fascination with antiquity, and the paradox of the imitability of the inimitable. Robert Morrissey & Michèle Lowrie. Spring.

37414. Interpolation: Towards a Poetics of Philology in Early-Modern Europe. This course will examine the philological notion of interpolation—the insertion of new material into a text perceived to be faulty or lacking—not only as an operation of textual reparation or editorial alteration, but more importantly as constituting in and of itself a form of literary writing or authorship, whose poetics we will explore. What is, we will ask, the relation between literary scholarship and literary creation? We will concentrate primarily, but not exclusively, on early-modern writings, employing a comparative perspective which will allow the examination of other artistic practices beyond the literary, including music and sculpture. Among the authors to be considered will be Euripides, Pascal, Mme de Sévigné, Mme Dacier, Furetière, Milton, Swift
and Baudelaire. In addition, theoretic readings will be discussed to examine problems such as the coherence and identity of literary texts, the role of the author, and the status of philology and literary criticism. The course will be in English, but students registering under the French course number will read French texts in their original language and conduct all written work in French. Sophie Rabau. Winter.

**39100. Pascal and Simone Weil.** Pascal in the seventeenth century and Simone Weil in the twentieth formulated a compelling vision of the human condition, torn between greatness and misery. They showed how human imperfection coexists with the noblest callings, how attention struggles with diversions and how individuals can be rescued from their usual reliance on public opinion and customary beliefs. Both thinkers point to the religious dimension of human experience and suggest unorthodox ways of approaching it. The course will be taught in English. For French undergraduates and graduates, we will hold a bi-weekly one-hour meeting to study the original French texts. Thomas Pavel. Spring.

**39112. La Nouvelle Vague/The French New Wave.** Neither a coherent movement nor a precise style, La Nouvelle Vague was nonetheless a watershed moment in the history of modernism. In this class, we will study the French New Wave’s emergence from the context of post WWII modernization, cinephilia, film criticism and theory, politics, art, ethnography, sociology, and philosophy. With an examination of canonical and lesser-known films, we will pursue our study of film from the standpoint of cinematic ontology and French cultural and political history. We shall explore how this cinema considerably expanded the parameters of modernism and intellectual thought as well as redirected assumptions surrounding the medium’s formal and aesthetic capacities. PQ: CMST 10100, or consent of instructor. Jennifer Wild. Winter.

**40008. Michel Foucault: Self, Government, and Regimes of Truth.** A close reading of Michel Foucault’s 1979-80 course at the Collège de France, *Du gouvernement des vivants.* Foucault’s most extensive course on early Christianity, these lectures examine the relations between the government of the self and regimes of truth through a detailed analysis of Christian penitential practices, with special attention to the practices of exomologēsis and exagoreusis. We will read this course both taking into account Foucault’s sustained interest in ancient thought and with a focus on the more general historical and theoretical conclusions that can be drawn from his analyses. PQ: Limited enrollment; students interested in taking for credit should attend first seminar before registering. Reading knowledge of French required. Consent Only. Arnold Davidson. Autumn.

**45203. History and Theory of the Avant-Garde.** In this seminar we will examine classic theories the avant-garde, canonical histories of avant-garde film, and contemporary scholarly works. Our central objective will be to explore how theories of the avant-garde simultaneously present models of history, while we will also consider how the inclusion (or exclusion) of the film medium transforms or challenges purportedly resolved questions in the theory and history of vanguardism. Designed to span the twentieth century, this seminar will consider topics ranging from the historical European avant-garde, the first film avant-gardes, the neo-avant-garde, New Wave film movements, structural film, and contemporary moving image practice. Authors may include P. Bürger, R. Pogolli, P.A. Sitney, J. Kristeva, G. Marcus, R. Krauss, B. Buchloh, M. Calinescu, and others. Attendance at all screenings is mandatory. Jennifer Wild. Winter.
**Italian (ITAL)**

**33001. Machiavelli and Machiavellism.** This course is a comprehensive introduction to Machiavelli’s *The Prince* in light of his vast and varied literary corpus and European reception. The course includes discussion of Machiavelli as playwright (*The Mandrake*), fiction writer (*Belfagor, The Golden Ass*), and historian (*Discourses, Florentine Histories*). We will also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond. Course conducted in English. Italian majors and minors will do all work in Italian. Rocco Rubini. *Spring.*

**34803. Outsiders I: Elsa Morante.** One of the most innovative and original writers of twentieth-century Italy, Elsa Morante (1912-1985) did not enjoy canonization and full integration into the modern Italian novel tradition during her life. From the late 1940s to her death, her works stimulated numerous critical debates, but she remained fundamentally an “outsider” whose art could not find a comfortable place in the prevailing niches into which her more “insider” contemporaries were placed. In this course we shall read and analyze in detail her novels and essays, and consider the earlier and more recent critical reception of her corpus. We shall also consider her influence on subsequent writers, and the ways in which her poetics and practice interact in important ways with feminist, queer, and political theories of current interest. Taught in Italian. Rebecca West. *Autumn.*

**35500. Poesia lirica del '500.** This course studies the complex Petrarchan and anti-Petrarchan poetic movement in sixteenth-century Italy. We will study in detail a number of major poetic figures, from Pietro Bembo, to Monsignor Della Casa, but also Michelangelo and Ludovico Ariosto. Special attention will be given to several women poets, such as Vittoria Colonna and Veronica Gambara. We will also study the technical aspects of Renaissance lyric poetry (verses, rhetorical devices, etc.) in its relationship with Petrarch’s *Canzoniere*. We will also read some important self-commentaries that fundamental poets such as Torquato Tasso wrote about their own poetic compositions. Taught in Italian. Armando Maggi. *Autumn.*

**36000. Gramsci.** In this course we read selections from Antonio Gramsci’s *Letters* and *Prison Notebooks* side by side with their sources. Gramsci’s influential interpretations of the Italian Renaissance, Risorgimento, and Fascism are reviewed testi alla mano with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include, for the Renaissance, Petrarch (“the cosmopolitan intellectual”), Savonarola (the “disarmed prophet”), Machiavelli (the “modern prince”), and Guicciardini (the “particulare”); for Italy’s “long Risorgimento,” Vico (“living philology”), Cuoco (“passive revolution”), Manzoni (“questione della lingua”), Gioberti (“clericalism”), and De Sanctis (the “Man of Guicciardini”); and Croce (the “anti-Croce”) and Pirandello (theater and “national-popular” literature), for Italy’s twentieth century. Taught in English or Italian, depending on language skills of enrolled students. Rocco Rubini. *Winter.*

**38400. Pasolini.** This course examines each aspect of Pasolini's artistic production according to the most recent literary and cultural theories, including Gender Studies. We shall analyze his poetry (in particular "Le Ceneri di Gramsci" and "Poesie informa di rosa"), some of his novels ("Ragazzi di vita," "Una vita violenta," "Teorema," "Petrolio"), and his numerous essays on the
relationship between standard Italian and dialects, semiotics and cinema, and the role of intellectuals in contemporary Western culture. We shall also discuss the following films: "Accattone," "La ricotta," "Edipo Re," "Teorema," and "Salo." Armando Maggi. Winter.

3XXX. TBD. Lino Leonardi. Spring.

3XXX. TBD. Lino Leonardi. Spring.

44621. Technologies of Visualization: Florence Then and Now. This course explores the uses of technologies of visualization for the production of humanistic knowledge with Renaissance Florence as both subject (the origin of literary and artistic "picturing" techniques that enabled new modes of representing individuals as well as geographies, and stimulated new ways of relating the visible to the invisible) and as object of representation (in stories, novels, films, images, as well as more abstractly in social network mapping, virtual imaging, and even videogame construction). We will be looking at technological phenomena including the Renaissance-era invention of perspective, the telescope, cartographical and chorographical innovations, and improved mirrors, and their impact on conceptualizations of the self, knowledge, and power in Machiavelli and others. But we also will be considering Florentine technologies of representation as the prehistory of the contemporary transformation of the real into digitally-mediated forms via geospatial mapping, network analysis, cinematography, and even videogame production. We will be asking if the Florentines have any lessons to share about the possibilities, dangers, and pleasures of technologized representation. Niall Atkinson & Lawrence Rothfield. Autumn.

Portuguese (PORT)

36304. Literature and Society in Brazil. This course surveys the relations between literature and society in Brazil, with an emphasis on the institution of the novel in the nineteenth and early twentieth centuries. The nineteenth-century Brazilian novel, like the Russian novel, was an arena in which intellectuals debated, publicized, and perhaps even discovered social questions. We will examine ways in which fiction has been used and misused as a historical document of slavery and the rise of capitalism, of race relations, of patronage and autonomy, and of marriage, sex, and love. We will read works in translation by Manuel Antonio de Almeida, Jose de Alencar, Machado de Assis, Aluisio de Azevedo, and others. Dain Borges. Spring.

36502. Brazilian Literature and Cinema. In this class, we will discuss the intricate and complex relationship between literature and film in Brazilian culture. Should film adaptations be faithful to the novels by which they were inspired? Should such films be regarded as interpretations of the original text or should they be evaluated as an autonomous cultural production? What role do they play in the process of canonization of a literary work? Those are questions that we will try to answer throughout the quarter. All the books will be available in English. Taught in English with an additional weekly session in Portuguese for students seeking Portuguese credit. Alfredo Melo. Autumn.

37000. Lusophone Postcolonial Studies. The main goal of this seminar is to discuss the specificities and predicaments of Lusophone Postcolonial Studies. In what sense can Portuguese
colonialism be compared to its British and French counterparts? What was the role played by Brazil in the relation between Portugal and Lusophone Africa? (Did Brazil represent a model to be followed by African anti-colonial intellectuals in their search for political and cultural independence? Or was Brazil complicit with Portuguese colonialism?) How should we account for this kind of South-South relationship between Brazil and Lusophone African countries? These are the questions we will address in this seminar. Taught in English with an additional weekly session in Portuguese for students seeking Portuguese credit. Alfredo Melo. Autumn.

REMS

32775. Montaigne: vie privée et vie publique. La constitution littéraire et philosophique des Essais fut influencée par le souci de Montaigne de réaliser des ambitions et des aspirations politiques. Il faut démythifier l’image d’Épinal qui présente l’essayiste isolé dans sa tour, loin des agitations de son temps, jouant avec sa chatte et s’interrogeant sur la condition humaine. Cette lecture d’un Montaigne public a pour but de mieux comprendre les transformations des Essais sur vingt ans (1572-1592). La gageure est de considérer Montaigne et ses stratégies de publication des Essais – différentes dans le temps – dans le cadre d’une carrière publique (où plutôt de carrières au pluriel) et à la lumière des événements de leur temps qui marquent et influencent ses choix. Il ne s’agit pas de coller Montaigne à l’histoire de son temps, mais d’offrir une nouvelle interprétation des Essais et de considérer ce que son livre a pu représenter aux yeux de leur auteur et de ses lecteurs à des moments différents d’une longue carrière publique comme conseiller au parlement de Bordeaux, maire de cette cité et négociateur entre Henri III et Henri de Navarre. Taught in French. Philippe Desan. Winter.

33001. Machiavelli and Machiavellism. This course is a comprehensive introduction to Machiavelli’s The Prince in light of his vast and varied literary corpus and European reception. The course includes discussion of Machiavelli as playwright (The Mandrake), fiction writer (Belfugor, The Golden Ass), and historian (Discourses, Florentine Histories). We will also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond. Course conducted in English. Students in Italian will do all work in Italian. Rocco Rubini. Spring.

34301. Le Règne des passions au 17e siècle. This course is a study of the Early Modern vision of human passions, as reflected in literature. We read plays by Shakespeare, Corneille and Racine, narratives by Cervantes, d’Urfé, Saint-Réal, and Mme de La Fayette and maxims by La Rochefoucauld and Pascal. The course is in French and most required texts are in French. Thomas Pavel. Winter.

35200. Pour une lecture politique et économique de Rabelais. Nous aborderons Rabelais dans le cadre politique de la Renaissance. Entre autres thèmes, nous étudierons le déclin des valeurs nobiliaires et la montée de l’idéologie bourgeoise, offrant les premiers fondements de la modernité. Le personnage de Panurge sera au centre de notre lecture du Pantagruel, du Tiers Livre et du Quart Livre. La guerre, le commerce, la religion, le voyage et l’organisation sociale et politique de la société retiendront plus particulièrement notre attention. À travers Rabelais nous étudierons aussi l’imaginaire économique de la Renaissance, notamment les questions de
production, consommation, inflation, thésaurisation, etc. Taught in French. Philippe Desan. *Autumn.*

**35500. Poesia lirica del '500.** This course studies the complex Petrarchan and anti-Petrarchan poetic movement in sixteenth-century Italy. We will study in detail a number of major poetic figures, from Pietro Bembo, to Monsignor Della Casa, but also Michelangelo and Ludovico Ariosto. Special attention will be given to several women poets, such as Vittoria Colonna and Veronica Gambara. We will also study the technical aspects of Renaissance lyric poetry (verses, rhetorical devices, etc.) in its relationship with Petrarch's *Canzoniere.* We will also read some important self-commentaries that fundamental poets such as Torquato Tasso wrote about their own poetic compositions. Taught in Italian. Armando Maggi. *Autumn.*

**36000. Gramsci.** In this course we read selections from Antonio Gramsci’s *Letters* and *Prison Notebooks* side by side with their sources. Gramsci’s influential interpretations of the Italian Renaissance, Risorgimento, and Fascism are reviewed testi alla mano with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include, for the Renaissance, Petrarch (“the cosmopolitan intellectual”), Savonarola (the “disarmed prophet”), Machiavelli (the “modern prince”), and Guicciardini (the “particulare”); for Italy’s “long Risorgimento,” Vico (“living philology”), Cuoco (“passive revolution”), Manzoni (“questione della lingua”), Gioberti (“clericalism”), and De Sanctis (the “Man of Guicciardini”); and Croce (the “anti-Croce”) and Pirandello (theater and “national-popular” literature), for Italy’s twentieth century. Taught in English or Italian, depending on language skills of enrolled students. Rocco Rubini. *Winter.*

**37414. Interpolation: Towards a Poetics of Philology in Early-Modern Europe.** This course will examine the philological notion of interpolation—the insertion of new material into a text perceived to be faulty or lacking—not only as an operation of textual reparation or editorial alteration, but more importantly as constituting in and of itself a form of literary writing or authorship, whose poetics we will explore. What is, we will ask, the relation between literary scholarship and literary creation? We will concentrate primarily, but not exclusively, on early-modern writings, employing a comparative perspective which will allow the examination of other artistic practices beyond the literary, including music and sculpture. Among the authors to be considered will be Euripides, Pascal, Mme de Sévigné, Mme Dacier, Furetière, Milton, Swift and Baudelaire. In addition, theoretic readings will be discussed to examine problems such as the coherence and identity of literary texts, the role of the author, and the status of philology and literary criticism. The course will be in English, but students registering under the French course number will read French texts in their original language and conduct all written work in French. Sophie Rabau. *Winter.*

**RLLT**

**32000. What Is Art?** The course will address contemporary arguments and claims in aesthetics and the philosophy of art via a detailed discussion of a small number of major texts: Oscar Wilde’s “The Decay of Lying” and “The Critic as Artist” (1891), Leo Tolstoy’s *What Is Art* (1898), and Martin Heidegger’s *The Origin of the Work of Art* (1935-7; published 1950). The extravagant claims of these texts are presumed to be of help in describing the ubiquitous
attention to art in contemporary affluent societies. A number of more recent essays on aesthetics will also be discussed. Miguel Tamen. Spring.

34402. Early Novels: *The Ethiopian Story, Parzifal, Old Arcadia*. The course will introduce the students to the oldest sub-genres of the novel, the idealist story, the chivalric tale and the pastoral. It will emphasize the originality of these forms and discuss their interaction with the later Spanish, French, and English novel. Thomas Pavel & Glenn Most. Winter.

36000. How to Think about Literature: the Main Notions. In literary studies new trends and theories rarely supersede older ones. While in physics and biology Aristotle has long been obsolete, literary scholars still find his *Poetics* to be a source of important insights. And yet literary studies are not resistant to change. Over time, they have experienced a genuine historical growth in thinking. Perhaps one can best describe the discipline of literature as a stable field of recurring issues that generate innovative thinking. This course will introduce graduate students to the main notion of the field. Its aim is to identify an object of study that is integral, yet flexible enough to allow for comparisons between its manifestations in various national traditions. Thomas Pavel. Spring.

38800. Foreign Language Acquisition and Teaching. This course provides students with a foundation in foreign language acquisition and sociolinguistic research pertinent to foreign language teaching and introduces current teaching methodologies and technologies and their usefulness in the classroom. Janet Sedlar. Autumn

Spanish (SPAN)

33900. El retorno de Astrea: astrología, mito e imperio en el teatro aurisecular. In classical mythology, Astraea, the goddess of justice, chastity and truth, was the last of the immortals to leave earth with the decline of the ages. Her return was to signal the dawn of a new Golden Age. During the Spanish seventeenth century, her myth was utilized by a number of playwrights, but particularly by Calderón de la Barca to delve into a series of questions. As an astral myth, it allowed poets to delve into astrological matters at a time when this art still enjoyed much popularity. The course will analyze the presence of planets and zodiacal signs, of miraculous stars and horoscopes to discuss the topical uses of astrology and the limits of its orthodoxy. While Aratus discussed the astronomical implications of the myth in ancient times, Virgil transformed it into an imperial myth, proclaiming that she would return to Rome without the need for ekpyrosis. Thus, Philip IV appropriated the myth in Spain to proclaim the renovation that was to take place during his reign. Playwrights would thus praise Philip through this myth. It also been argued that Astraea also served to point to the regime’s failures. The course will then study the political implications of the myth. Among the plays by Calderón that will be included are: *La gran Cenobia, La vida es sueño, El mayor encanto amor, Los tres mayores prodigios* and *El monstruo de los jardines*. Taught in Spanish. Fred de Armas. Spring.

34200. Cervantes’ *Novelas ejemplares* and the mysteries of narrative. This course will reassess Cervantes’ *Novelas ejemplares* during the 400th anniversary of its publication. The course will take as a point of departure two statements made in the Prologue to the collection: that this was the first such collection in Spanish; and that it contains hidden mysteries. Thus, we will study the *Novelas* in the context of the Italian novelle by Boccaccio and Bandello to assess their
originality. And we will look for the mysteries in narrative through ekphrasis, onomastics, disruptions in chronology, the doubling of a historical present, the subversion of the romance mode and the geographical amplitude of the tales. The course will conclude with a look at later Spanish novelas in order to gain further insight as to Cervantes’ innovative techniques. Taught in Spanish. Fred de Armas. Autumn.

35800. Modernidad, literatura y cultura visual en Hispanoamérica. This course will explore the relationship between visual culture and Spanish-American literary and artistic production from the nineteenth century through the present, focusing on the development of a modernizing cultural discourse. Drawing from a variety of materials such as literary texts, essays, photographs, advertisements, and films, we will examine the intersections between different practices of writing and multiple visual manifestations. Themes include nineteenth-century travel narrative, costumbrismo, the world’s fairs, aesthetics and advertising, photography and memory, the gaze, and the practice of everyday life. Authors, filmmakers and artists may include: Humboldt, Desiré Charnay, Rubén Darío, Julio Ruelas, Felisberto Hernández, Raúl Ruiz, Mario Bellátín, Silvia Gruner, and Guadalupe Nettel. Theoretical readings include: Barthes, Benjamin, Berger, Crary, Deleuze, Freud, Simmel, Sontag, Taussig, and Williams. Classes are conducted in Spanish. Laura Gandolfi. Spring.

36013. El concepto en la poesía de Góngora. La poesía gongorina es la expresión más alta del Barroco hispánico. Góngora es la piedra de toque de cualquier lector. Tradicionalmente se ha acusado a la poesía de Góngora de oscura e ininteligible. Igualmente se ha señalado al poeta como el adalid de un movimiento llamado “culteranismo”, opuesto al “conceptismo”, comandado por Quevedo. Nada más falso: no hay tales escuelas ni mucho menos se encuentran contrapuestas: ni Góngora es “culterano”, ni Quevedo “conceptista”. Es más, el eje de la lírica gongorina es la elaboración de conceptos complejos. Este curso pretende dejar atrás estas falsas categorías histórico-literarias y desterrar la alegada “oscuridad gongorina”, para mostrar que la poesía de Góngora es la más transparente que se ha compuesto jamás en lengua española, porque es la más objetiva, racional y aquilatada. Es compleja, pero totalmente diáfana. El objetivo del curso es que los alumnos aprendan a leer los poemas de Góngora, a descubrir que en ellos se encuentran todos los elementos necesarios para su comprensión. Góngora es el, tal vez, el poeta más grande del mundo hispánico; el único al que se puede calificar de perfecto; el proceso de aprendizaje que propongo puede resultar muy estimulante, pues permite el acceso a la perfección gongorina, y ejercita la capacidad de lectura en los niveles más altos, agudos y finos. Taught in Spanish. Martha Lilia Tenorio. Autumn.

37104. Kings, Culture, and the Three Religions of Medieval Spain. This course will approach the artistic, scientific, literary, political and religious projects of the Christian monarchs Alfonso X “the Wise” (King of Castile from 1252-1284) and James “the Conqueror” (King of Aragon from 1213-1276). It will focus on the inter-religious context of these projects, and ask how their cultural dynamics of were shaped by the interaction of the Christian, Muslim, and Jewish communities living under their rule. David Nirenberg. Autumn.

37214. Bodies and Sexualities in Contemporary Peninsular Literature. With an emphasis on close reading of narrative and poetic texts, this course will explore the writing of bodies and sexualities in literary works published from the period of Spain’s transition to democracy through the present. Special attention will be directed toward minoritized bodies and sexualities
(lesbian, gay, bi, trans, queer) in light of nationalist discourses and Spain’s minority languages. Students will engage with varied theoretical texts and critical discourses as we explore authors and poets including Ixtaro Borda, Maria-Mercè Marçal, Mireia Calafell, Terenci Moix, Maria do Cebreiro, Cristina Peri Rossi, Eduardo Mendicutti, and Najat El Hachmi. Taught in English. Texts originally published in Galician, Basque, or Catalan will be provided in translation into English or Spanish. Melissa McCarron. Winter.

38001. Theories and histories of Mexican cultures. Over the last 20 years, Mexico has experienced an important political transformation (more democratic institutional arrangement), relative economic stability, growing non-political forms of violence, increasing integration into the world economy and culture, resulting in a constant repositioning of the actual meaning and connotations of such terms as a national culture, a national literature, the Mexican intellectual, and Mexican diversity. Thus over the last two decades Mexico has gone through various full cultural cycles: from the first serious and lucid proposals of a post-Mexican condition (Roger Bartra) to the revival of the identity/ethos atavism of Mexicanness (Jorge Castañeda); from the self-appointed “first” not Mexico-centric, cosmopolitan literary group (the so-called “Crack”) that pretended to speak the universal language of literature and international prizes, to the emergence of a renewed obsession with unique forms of Mexicanness—violence, the narco literature—that has coined a new Mexican literary colo; from the canonization of a cohort of Mexican intellectuals—Octavio Paz, Carlos Monsiváis, Carlos Fuentes, Elena Poniatowska—as final expressions of ideological, political, and cultural views of the Mexican condition to the emergence of self-appointed new post-Latin American, post-traditional-Mexican-intellectual-like writers born in the 1960s and 1970s and who are struggling for international recognition after death of Paz, Monsiváis, and Fuentes. In addition, scholarly works, especially in US universities, have developed all sorts of views of Mexican cultures according to all sorts of trendy and apparently radical academic approaches.

The course will try to locate these apparently “radical” changes within a lasting Mexican, and thus cosmopolitan by mere necessity, tradition of both cultural phenomena and the thinking of what culture, history, and literature are. As such the course will be both a reconsideration of a seemingly forgotten and rich discussion that goes back to the nineteenth century, and an interpretation of the diversity and dynamism of cultures in Mexico—from the works of Fray Sevando Teresa de Mier to those of Francisco Pimentel, García Icazbalceta, Vicente Riva Palacio, I. M. Altamirano and Justo Sierra to the 1920s cosmopolitan avant-garde of Mexico City; from the reconsideration of Sor Juana by such modernist writers as Amado Nervo to the new consideration of the same poetess by Octavio Paz; from the less known essay and fiction writers of the 1950s and 1960s, to the contemporary, very Mexican and very cosmopolitan voices that nevertheless do not access the start system of the work cultural market. Christopher Domínguez Michael. Autumn.

38800. Problemas críticos en el estudio de las literaturas y culturas ibéricas y latinoamericanas. In this seminar students will be introduced to some of the main critical and theoretical debates that are taking place at present within Latin American and Iberian literary and cultural studies. The seminar includes as well an additional colloquium with members of the Hispanic and Luso-Brazilian studies faculty to be scheduled outside seminar hours. Agnes Lugo-Ortiz. Spring.
39100. Escribir las cosas: los objetos materiales en la producción literaria y cultural de México. Pre-Columbian antiquities, local artifacts, luxury goods, European commodities. In this course we will examine the presence and function of different categories of material objects in nineteenth and twentieth-century Mexican literary and artistic production. Using objects as lens, we will focus on the ways in which textual and visual representations of the inanimate world address questions concerning aesthetics and material culture, nationalism, gender, class, and human agency. At the same time, we will engage with theoretical debates on objects, things, commodities, fetishes, practices of collecting, consuming, and exchanging (Agamben, Appadurai, Benjamin, Bodei, Clifford, Freud, Heidegger, Lukács, Marx, Winnicott, among others). Authors and artists may include William Bullock, Manuel Gutiérrez Nájera, Amado Nervo, Manuel Payno, Tina Modotti, Manuel Álvarez Bravo, Salvador Novo, Carlos Fuentes, and Ana Clavel. Classes are conducted in Spanish. Laura Gandolfi. Winter.
PhD READING LIST IN FRENCH
Revised December 2012

Students in the French doctoral program are responsible for reading the works on this list in preparation for the comprehensive examination. They should be able to discuss these works in depth as well as to situate them in relation to their respective literary and historical contexts.

Moyen Âge

La Chanson de Roland
La Vie de Saint Alexis
Aucassin et Nicolette

Béroul et/ou Thomas
Tristan et Yseut

Marie de France
Les Lais

Chrétien de Troyes
Érec et Énide, ou Le Chevalier de la charrette, ou Yvain ou le Chevalier au lion, ou Le roman de Perceval ou Cligès

Guillaume de Lorris
Le Roman de la Rose

Jean de Joinville
La Vie de Saint Louis
La Mort le roi Artu

Guillaume de Machaut
Le Voir dit ou La fonteine amoureuse ou Le jugement du roi de Navarre

Adam de la Halle
Le Jeu de Robin et Marion

Jean Froissart
Le prologue au 3e livre des Chroniques, ou Le Voyage en Béarn, ou La Prison Amoureuse

Christine de Pizan
Le Livre de la Cité des dames, ou Le ditié de Jehanne d’Arc

Alain Chartier
La belle dame sans merci, ou Le Quadrilogo inventif

François Villon
Les Lais, ou Le Testament

Samuel N. Rosenberg, ed.
Chansons des trouvères: chanter m'estuet (Livre de Poche, 1995):
chansons de toile, Aube, Conon de Béthune, Chastelain de Coucy, Gace Brulé, Colin Muset, Adam de la Halle, Rutebeuf

Critique

Paul Zumthor
Essai de poétique médiévale

Daniel Poirion
Le Moyen Âge I (1150-1300), Le Moyen Âge II (1300-1480)

Erich Auerbach
Mimesis (chapitre sur Roland)

Michel Zink
La subjectivité littéraire

XVIe Siècle

Rabelais
Les Essais, en portant une attention particulière aux essais suivants:

Montaigne

Marguerite de Navarre
L'Heptaméron

d'Aubigné
Les Tragiques (jusqu’à la fin des “Fers”)

Poésie

Marot
Choix de dix Épîtres
du Bellay  
Les Regrets, Les Antiquités de Rome

Ronsard  
Choix de dix odes dans Les Odes, choix de douze sonnets dans Les Amours, Abrégé de l’art poétique

Floyd Gray  
Anthologie de la poésie française du XVIe siècle (voir surtout Maurice Scève, Louise Labé, Pontus de Tyard, Philippe Desportes)

Critique

Henri Weber  
La Création poétique au XVIe siècle

Hugo Friedrich  
Montaigne

XVIIe Siècle

Boileau  
L'Art poétique

Bossuet  
Oraison funèbre d'Henriette d'Angleterre,

Corneille  
Le Cid, Horace, choix de trois pièces parmi les suivantes: La Place royale, L'Illusion comique, Cinna, Polyeucte, Le Menteur, Rodogune, Suréna

Descartes  
Le Discours de la méthode

La Bruyère  
Les Caractères

Mme de La Fayette  
La Princesse de Clèves

La Fontaine  
“Les Animaux malades de la Peste”, “Le Chêne et le Roseau”, “La Cigale et la Fourmi”, “Le Corbeau et le Renard”

La Rochefoucauld  
Maximes

Molière  

Pascal  
Les Pensées, Les Provinciales (de 1 à 7)

Racine  
Andromaque, Britannicus, Phèdre, Athalie, choix d'une pièce parmi les suivantes: Alexandre le Grand, Bérénice, Bajazet, Mithridate, Iphigénie, Esther

Mme de Sévigné  
Choix de dix lettres de l'édition Classiques Larousse

Critique

Paul Benichou  
Morales du grand siècle

René Bray  
La Formation de la doctrine classique en France

Lucien Goldmann  
Le Dieu caché

XVIIIe Siècle

Beaumarchais  
Le Barbier de Séville, Le Mariage de Figaro

Bernardin de Saint-Pierre  
Paul et Virginie

Chénier  
Choix de dix poèmes

d'Alembert  
Discours préliminaire

Diderot  
Le Neveu de Rameau, Jacques le Fataliste, Le Rêve de d'Alembert, Paradoxe sur le comédien

Laclos  
Les Liaisons dangereuses

Marivaux  
Le Jeu de l'amour et du hasard, La Vie de Marianne, ou Le Paysan parvenu

Montesquieu  
Les Lettres persanes, De l'Esprit des lois (livre I à XI, XIX et XXX)

Prévost  
Manon L'Escaut
Rousseau

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<tr>
<th><strong>Discours sur l'origine de l'inégalité</strong></th>
<th><strong>Les Rêveries du promeneur solitaire</strong></th>
<th><strong>Emile</strong></th>
<th><strong>Confessions I-VI</strong></th>
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Voltaire

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<th><strong>Candide</strong></th>
<th><strong>Zadig</strong></th>
<th><strong>L'Ingénû</strong></th>
<th><strong>Histoire de Charles XII</strong></th>
<th><strong>Lettres philosophiques</strong></th>
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Critique

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<th><strong>Paul Hasard</strong></th>
<th><strong>La Crise de la conscience européenne (1680-1715)</strong></th>
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<tr>
<td><strong>Jean Starobinski</strong></td>
<td><strong>La Transparence et l'obstacle</strong></td>
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**XIXe Siècle**

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<th><strong>Le Père Goriot</strong>, <strong>Les Illusions perdues</strong></th>
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<tr>
<td><strong>Baudelaire</strong></td>
<td><strong>Les Fleurs du mal</strong>, <strong>Le Spleen de Paris</strong>, <strong>Le Peintre de la vie moderne</strong></td>
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<td><strong>Chateaubriand</strong></td>
<td><strong>Atala</strong>, <strong>René</strong>, <strong>Mémoires d'outre-tombe</strong> (édition petits Classiques Larousse, passages choisis)</td>
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<td><strong>Constant</strong></td>
<td><strong>Adolphe</strong></td>
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<td><strong>Flaubert</strong></td>
<td><strong>Madame Bovary</strong>, <strong>L'Education sentimentale</strong>, <strong>Un coeur simple</strong>, <strong>L'Education sentimentale</strong></td>
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<td><strong>Hugo</strong></td>
<td><strong>Notre Dame de Paris</strong> ou <strong>Les Misérables</strong>, <strong>Les Feuilles d'automne</strong>, <strong>Les Contemplations</strong>, <strong>Hernani</strong>, <strong>Préface de Cromwell</strong></td>
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<td><strong>Huysmans</strong></td>
<td><strong>A rebours</strong></td>
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<td><strong>Lamartine</strong></td>
<td><strong>Méditations poétiques</strong></td>
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<td><strong>Mallarmé</strong></td>
<td><strong>Poésies</strong></td>
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<td><strong>Musset</strong></td>
<td><strong>On ne badine pas avec l'amour</strong></td>
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<td><strong>Nerval</strong></td>
<td><strong>Les Chimères</strong>, <strong>Sylvie</strong></td>
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<td><strong>Rimbaud</strong></td>
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<td><strong>Sand</strong></td>
<td><strong>La Mare au diable</strong></td>
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<td><strong>de Staël</strong></td>
<td><strong>De l'Allemagne</strong></td>
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<td><strong>Stendhal</strong></td>
<td><strong>Le Rouge et le noir</strong>, <strong>La Chartreuse de Parme</strong></td>
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<td><strong>Verlaine</strong></td>
<td><strong>Les Fêtes galantes</strong>, <strong>Sagesse</strong></td>
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<td><strong>Vigny</strong></td>
<td><strong>Les Destinées</strong></td>
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<td><strong>Zola</strong></td>
<td><strong>L'Assommoir</strong>, <strong>Germinal</strong>, <strong>Le Roman expérimental</strong></td>
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**Critique**

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<tr>
<th><strong>Erich Auerbach</strong></th>
<th><strong>Mimesis</strong> (chapitre sur <strong>Madame Bovary</strong>)</th>
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<tr>
<td><strong>Georg Lukács</strong></td>
<td><strong>Theory of the Novel</strong></td>
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<td><strong>Jean-Pierre Richard</strong></td>
<td><strong>Poésie et profondeur</strong></td>
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**XXe & XXIe Siècles**

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<th><strong>Romans</strong></th>
<th><strong>Une si longue lettre</strong></th>
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<td><strong>Bâ</strong></td>
<td><strong>L'Invitée</strong></td>
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<td><strong>Beckett</strong></td>
<td><strong>Molloy ou Malone meurt ou L'Innommable</strong></td>
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<td><strong>Bernanos</strong></td>
<td><strong>Journal d'un curé de campagne</strong></td>
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<td><strong>Camus</strong></td>
<td><strong>L'Etranger</strong>, <strong>La Chute</strong></td>
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<td><strong>Céline</strong></td>
<td><strong>Voyage au bout de la nuit</strong></td>
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<td><strong>Chamoiseau</strong></td>
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<td><strong>Colette</strong></td>
<td><strong>La Vagabonde</strong></td>
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<td><strong>Djebbar</strong></td>
<td><strong>L'Amour, la fantasia</strong></td>
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<td><strong>Duras</strong></td>
<td><strong>Le Ravissement de Lol V. Stein</strong></td>
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<td><strong>Ernaux</strong></td>
<td><strong>La Place</strong> ou <strong>Une femme</strong></td>
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<td><strong>Gide</strong></td>
<td><strong>L'Immoraliste, Les Faux-monnayeurs</strong></td>
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</table>
Kourouma  Les Soleils des Indépendances
Malraux  La Condition humaine
Modiano  Rue des boutiques obscures
Perec  Les Choses ou La Vie mode d’emploi
Proust  Du côté de chez Swann, Le Temps retrouvé
Robbe-Grillet  La Jalousie ou Dans le labyrinthe
Sarraute  Le Planétarium ou Les Fruits d’or
Sartre  La Nausée
Tournier  Le Roi des Aulnes
Yourcenar  Mémoires d’Hadrien

Nouvelles et textes
Aragon  Le Paysan de Paris
Breton  Nadja
Sartre  Le Mur

Poésie
Apollinaire  Alcools
Bonnefoy  Poésies
Césaire  Cahier d’un retour au pays natal
Char  Les Matinaux
Éluard  Capitale de la douleur
Ponge  Le Parti pris des choses
Roubaud  Quelque chose noir
Sédar Senghor  Chants d’ombre
Valéry  Charmes

Théâtre
Anouilh  Antigone
Beckett  En attendant Godot, Fin de partie
Claudel  Partage de midi ou Le soulier de satin
Genet  Les Bonnes ou Le Balcon
Giraudoux  La Guerre de Troie n’aura pas lieu ou La Folle de Chaillot
Ionesco  La Cantatrice chauve, La Leçon
Koltès  Dans la solitude des champs de coton
Sartre  Huis clos
Yacine  Le cadavre encerclé

Critique/Manifestes
Artaud  Le Théâtre et son double
Breton  Manifestes du surréalisme
Robbe-Grillet  Pour un nouveau roman

Théorie
Roland Barthes  Le Degré zéro de l’écriture
de Beauvoir  Le Deuxième sexe (vol. 1)
Hélène Cixous  Le Rire de la Méduse
Antoine Compagnon  La Troisième république des lettres
Jacques Derrida  De la grammaïologie
Foucault  Les Mots et les choses
Gérard Genette  Figures III
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<tr>
<th>Name</th>
<th>Book Title</th>
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<tr>
<td>Jacques Lacan</td>
<td><em>Le Stade du miroir</em></td>
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<td>Sartre</td>
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<td>Ferdinand de Saussure</td>
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**PhD READING LIST IN ITALIAN**  
Revised December 2012

Lo studente deve avere una buona conoscenza delle seguenti opere di carattere generale e di consultazione.

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<tr>
<td>Vallardi</td>
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<td>Asor Rosa</td>
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<td>Ceserani - De Federics</td>
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<td>G. Ferroni</td>
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<th><strong>Dizionari</strong></th>
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<td>Bompiani</td>
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<td>Petronio</td>
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<td>Branca</td>
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<td>U. Bosco</td>
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<td>S. D'Amico</td>
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<th><strong>Guide</strong></th>
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<td>Marzorati</td>
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<tr>
<td>M. Puppo</td>
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<td>E. Pasquini</td>
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<td>Segre</td>
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<th><strong>Raccolte di testi</strong></th>
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<th><strong>Letture teoriche</strong></th>
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<tr>
<td>Aldo Giorgio Gargani</td>
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<td>Giorgio Agamben</td>
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<tr>
<td>Antonio Gramsci</td>
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<tr>
<td>Gianfranco Contini</td>
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<td>Carlo Ginzburg</td>
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<tr>
<td>Adriana Cavarero</td>
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<td>Benedetto Croce</td>
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**'200 - '300**  
**Poesia**  
Si leggano tutti i testi dei seguenti autori scelti da G. Contini in *Poeti del Duecento* (Classici Ricciardi):  
Francesco d'Assisi, Guido delle Colonne, Cielo d'Alcamo, Chiaro Davanzati, Pier delle Vigne, Cino da Pistola, Guido Guinizelli, Guittone d'Arezzo, Giacomo da Lentini, La Compiuta Donzella, Rinaldo d'Aquino, Guido Cavalcanti, Stefano Protonotaro, Brunetto Latini, Giacomino Pugliese
Prosa
Si adoperi C. Segre - M. Marti, *La prosa del Duecento*:
Anon.  
Francesco d’Assisi  
Bono Giamboni  
Brunetto Latini  
Marco Polo  
Dante Alighieri

Francesco Petrarca  
Giovanni Boccaccio

*Cantari*
Si trovano in N. Sapegno, *Poeti minori del Trecento*:
Cantare di Fiorio e Blancifiore  
Spagna  
Orlando  

Iacopone da Todi  
Franco Sacchetti  
Giovanni Villani  
Caterina Da Siena

*L'400*
Leonardo Bruni  
Leon Battista Alberti  
Vespasiano da Bisticci  
G. Pico della Mirandola

Lorenzo de' Medici  
Angelo Poliziano  
Luigi Pulci  
Matteo Maria Boiardo  
Giovanni Pontano  
Jacopo Sannazzaro  
Feo Belcari

*L'500*
Pietro Bembo  
Baldassar Castiglione  
Giovanni Della Casa  
Ludovico Ariosto  
Niccolò Machiavelli  
Francesco Guicciardini  
Benvenuto Cellini  
Pietro Aretino  
Michelangelo Buonarroti  
Francesco Berni  
Bernardo Dovizi da Bibbiena  
Angelo Beolco, detto il Ruzzante

Asolani, Prose della volgar lingua  
Il Cortegiano  
Il Galateo, Rime  
Orlando Furioso, Satire, Cassaria, Negromante  
Il Principe, I Discorsi, La Mandragola  
Storia d'Italia, Ricordi  
Vita  
Ragionamenti, La Cortigiana  
Rime  
Rime  
La Calandra  
La Moscheta
Teofilo Folengo     Baldus
Battista Guarini    Pastor fido
Torquato Tasso     Gerusalemme liberata, L’Aminta, Rime
Giordano Bruno     Il Candelao, De gli eroici furori
Gaspara Stampa     Rime
Vittoria Colonna    Rime
Isabella Andreini  La Mirtilla, Rime

'600
Lucrezia Marinella  Arcadia felice
Tommaso Campanella La città del Sole, Poesie
Galileo Galilei     Dialogo dei massimi sistemi, Saggiatore
Giambattista Marino Adone, La Lira, Dicerie Sacre
Poeti Marinisti    Scelta
Gabriello Chiabrera Poesie
Alessandro Tassoni  La Secchia rapita
Giambattista Basile Lo Cuntu de li Cunti
Giulio Cesare Croce Bertoldo
Traiano Boccalini   Raggugli di Parnaso
Emanuele Tesauro    Il Cannochiale aristotelico
Arcangela Tarabotti Scelta delle Lettere e della Semplicità ingannata (fotocopie in ufficio)
Daniello Bartoli    L’uomo di lettere
Paolo Sarpi         L’istoria del concilio di Trento
Torquato Accetto   Della dissimulazione onesta
Emanuele Tesauro    Ermengildo

'700
Giambattista Vico   Scienza nuova, Autobiografia
Pietro Metastasio   Didone abbandonata, Olimpiade, Canzonette
Giovanni Meli       Poesie
Pietro Verri        Discorso sull’indole del piacere e del dolore
Cesare Beccaria     Dei Delitti e delle pene
Saverio Bettinelli  Lettere virgiliane
Giuseppe Baretti    Frusta letteraria
Carlo Goldoni       Mémoires, La Locandiera, La bottega del caffè, II ventaglio, I rusteghi, Le baruffe chiozzotte
Giuseppe Parini     II Giorno, Le Odi, Dialogo sopra la nobiltà
Vittorio Alfieri     Saul, Mirra, La vita, Del principe e delle lettere, Rime
Vincenzo Monti      Al Signor di Montgolfier, Basvilliana, Il Caffè (scelta)

'800
Ugo Foscolo         Ultime lettere di Jacopo Ortis, Odi, Sonetti, Dei selpolcri, Le Grazie, Tieste
Giovanni Berchet    Lettera semiseria
Silvio Pellico      Le mie prigioni
Francesco De Sanctis Storia della letteratura italiana
Niccolò Tommaseo    Fede e bellezza
Carlo Porta         Poesie
Giuseppe Gioacchino Belli Poesie
Ippolito Nievo      Confessioni di un italiano
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<tr>
<th>Autore</th>
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<td>Alessandro Manzoni</td>
<td>Inni sacri, Il Cinque maggio, II conte di Carmagnola, Adelchi, I Promessi sposi</td>
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<td>Giacomo Leopardi</td>
<td>Canti, Operette morali, Pensieri, Zibaldone, Lettere</td>
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<td>Edmondo De Amicis</td>
<td>Cuore</td>
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<td>Carlo Collodi</td>
<td>Pinocchio</td>
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<td>Giosue Carducci</td>
<td>Rime nuove, Odi barbare</td>
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<td>Giovanni Pascoli</td>
<td>Poesie</td>
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<td>Luigi Capuana</td>
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<td>Federico De Roberto</td>
<td>I Vicerè</td>
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<td>Demetrio Pianelli</td>
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<td>Matilde Serao</td>
<td>Un'opera a scelta</td>
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'900

Per quanto riguarda la poesia si devono conoscere autori e testi antologizzati in Pier Vincenzo Mengaldo, *Poeti italiani del Novecento*. Di alcuni poeti si dà di seguito l'indicazione delle raccolte che si debbono leggere.

<table>
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<th>Autore</th>
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<td>Filippo Tommaso Marinetti</td>
<td>Il manifesto futurista</td>
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<tr>
<td>Gabriele D'Annunzio</td>
<td>Il Piacere, La figlia di Jorio, Alcyone</td>
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<td>Italo Svevo</td>
<td>Senilità, La coscienza di Zeno, La novella del buon vecchio e della bella fanciulla</td>
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<tr>
<td>Luigi Pirandello</td>
<td>Così è se vi pare, Sei personaggi in cerca d'autore, Enrico IV, Il fu Mattia Pascal, Novelle per un anno</td>
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<td>Grazia Deledda</td>
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<td>Sibilla Aleramo</td>
<td>Una donna</td>
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<tr>
<td>Federigo Tozzi</td>
<td>Tre croci</td>
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<tr>
<td>Vitaliano Brancati</td>
<td>Il bell'Antonio</td>
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<tr>
<td>Giuseppe Borgese</td>
<td>Rubè</td>
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<td>Anna Banti</td>
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<td>Giuseppe Tomasi di Lampedusa</td>
<td>Il Gattopardo</td>
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<tr>
<td>Alberto Moravia</td>
<td>Agostino, Gli Indifferenti, Racconti romani</td>
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<td>Vasco Prattolini</td>
<td>Cronache di povere amanti</td>
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<tr>
<td>Carlo Levi</td>
<td>Cristo si è fermato a Eboli</td>
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<tr>
<td>Elio Vittorini</td>
<td>Conversazione in Sicilia</td>
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<td>Cesare Pavese</td>
<td>Dialoghi con Leucò, La luna e i falò, II mestiere di vivere, Lavorare stanca</td>
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<td>Carlo Emilio Gadda</td>
<td>La cognizione del dolore, Quer pasticciaccio brutto de via Merulana</td>
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<td>Giorgio Bassani</td>
<td>Cinque storie ferreesi</td>
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<td>Elsa Morante</td>
<td>Menzogna e sortilegio, La storia</td>
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<tr>
<td>Italo Calvino</td>
<td>Il sentiero dei nidi di ragno, Cosmicomiche, Se una notte d'inverno un viaggiatore oppure Palomar, La città invisibili</td>
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<tr>
<td>Leonardo Sciascia</td>
<td>A ciascuno il suo, Il Consiglio d'Egitto, Candido.</td>
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<tr>
<td>Pier Paolo Pasolini</td>
<td>Le ceneri di Gramsci, Ragazzi di vita, Passione e ideologia, Petrolio</td>
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<td>Luigi Malerba</td>
<td>Il serpente</td>
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<td>Anna Maria Ortese</td>
<td>Il mare non bagna Napoli, L'iguana</td>
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<td>Gianni Celati</td>
<td>Le avventure di Guizzardi, Narratori delle pianure</td>
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<tr>
<td>Giorgio Manganelli</td>
<td>“La letteratura come menzogna”</td>
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<tr>
<td>Eduardo De Filippo</td>
<td>Filumena Marturano</td>
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<td>Autore</td>
<td>Titolo</td>
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<tr>
<td>Primo Levi</td>
<td>Se questo è un uomo, I sommersi e i salvati</td>
</tr>
<tr>
<td>Natalia Ginzburg</td>
<td>Lessico famigliare</td>
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<tr>
<td>Dario Fo</td>
<td>Una commedia a scelta</td>
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<tr>
<td>Umberto Saba</td>
<td>Il Canzoniere</td>
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<tr>
<td>Giuseppe Ungaretti</td>
<td>Vita d'un uomo</td>
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<tr>
<td>Eugenio Montale</td>
<td>Ossi di seppia, Le occasioni, La bufera e altro, Satura</td>
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<tr>
<td>Salvatore Quasimodo</td>
<td>Ed è subito sera: “Vento a Tindari”, “L'eucalyptus”</td>
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<tr>
<td>Amelia Rosselli</td>
<td>Scelta di poesie</td>
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<tr>
<td>Maria Luisa Spaziani</td>
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<td>Giulia Niccolai</td>
<td>Scelta di poesie</td>
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<tr>
<td>Pier Vittorio Tondelli</td>
<td>Camere separate</td>
</tr>
<tr>
<td>Aldo Busi</td>
<td>Seminario sulla gioventù</td>
</tr>
</tbody>
</table>
Students should compile two reading lists (each of about 30 books) in consultation with their exam chair. The first list should represent the student’s field of specialization and will be designed to give a comprehensive command of that field. For the second list, the student will identify a topic or a critical question (presumably the intended topic or question to be addressed in the dissertation project) and compile a list of works selected from the PhD reading list. This second list must include at least three works from each of the following periods:

I. Medieval
II. Early Modern - Golden Age
III. Modern - Contemporary (18th to 21st Centuries) Peninsular
IV. Colonial
V. 19th Century Latin America
VI. 20th to 21st Century Latin America

An asterisk (*) indicates that students should consult with the appropriate faculty member to formulate a list of specific selections.

I. Medieval

Prose

Ibn Hazm
Anon.
Anon.
Ramon Llull
Alfonso X el Sabio
Leomarte
Juan Manuel
Alonso Martínez de Toledo
Ruy González de Clavijo
Juan Rodríguez del Padrón
Joanot Martorell
Diego de San Pedro
Benito Brancaforte, ed.

El collar de la paloma
Calila e Dimna
Sendebar
Blanquerna
Estoria de España y General Estoria
Sumas de historia troyana
Libro del Conde Lucanor
El Corbacho
Embajada a Tamorlán
Siervo libre de amor
Tirant lo Blanc
Cárcel de amor
Prosa histórica (Cátedra)*

Poetry

Anon.
Anon.
Anon.
Anon.
Gonzalo de Berceo
Alfonso X el Sabio
Juan Ruiz
Sem Tob
Marqués de Santillana
Juan de Mena
Jorge Manrique

Kharjas
Arte de trovar (Poética fragmentaria)
Cantar de Mío Cid
Libro de Aleixandre*
Milagros de Nuestra Señora
Cantigas de Santa María
Libro de buen amor
Proverbios morales
Serranillas, Sonetos, Prohemio
Laberinto de Fortuna
Coplas a la muerte de su padre y selecciones

Theater
<table>
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<tr>
<th>Anon.</th>
<th>Auto de los reyes magos</th>
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</thead>
<tbody>
<tr>
<td>Fernando de Rojas</td>
<td>La Celestina</td>
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**II. Early Modern - Golden Age**

**Prose**
- García Rodríguez de Montalvo: *Amadís de Gaula*
- Francisco Delicado: *La lozana andaluza*
- Alfonso de Valdés: *Diálogo de las cosas ocurridas en Roma*
- Anon.: *Lazarillo de Tormes*
- Anon.: *El abencerraje*
- Jorge de Montemayor: *La Diana*
- Fray Luis de León: *Laperfecta casada*
- Teresa de Avila: *Libro de la vida*
- Antonio de Guevara: *Menosprecio de corte, alabanza de aldea*
- Mateo Alemán: *Guzmán de Alfarache*
- Miguel de Cervantes: *La Galatea, Novelas ejemplares, Don Quijote, Persiles y Sigismunda*
- Lope de Vega: *La Arcadia, La Dorotea*
- Francisco de Quevedo: *El buscón, Los sueños*
- Luis Vélez de Guevara: *El diablo cojuelo*
- María de Zayas: *Desengaños amorosos*
- Baltasar Gracián: *El criticón*

**Poetry**
- Anon.: *Flor nueva de romances viejos, R. Menéndez Pidal, ed. (Espasa-Calpe)*
- Garcilaso de la Vega: *Poesía completa*
- Sebastián de Covarrubias: *Emblemas morales*

**Poesía lírica, Elias L. Rivers, ed. (Cátedra):**
- Juan Boscán, Fray Luis de León, Fernando de Herrera, San Juan de la Cruz, Francisco de Aldana, Juan de Arguijo, Francisco de Quevedo, Luis de Góngora (*Fábula de Polifemo y Galatea, Soledades*)

**Theater**
- Gil Vicente: *El auto de la Sibila, Casandra, Tragicomedia de Amadís de Gaula*
- Lope de Rueda: *Pasos*
- Miguel de Cervantes: *Entremeses, La Numancia, La gran sultana*
- Lope de Vega: *El arte nuevo de hacer comedias, Fuenteovejuna, El caballero de Olmedo, El castigo sin venganza, La dama boba, El perro del hortelano*
- Andrés de Claramonte: *La estrella de Sevilla, El valiente negro en Flandes*
- Tirso de Molina: *El burlador de Sevilla, El vergonzoso en palacio*
- Juan Ruiz de Alarcón: *La verdad sospechosa, Las paredes oyen*
- Antonio Mira de Amescua: *El esclavo del demonio*
- Angela de Azevedo: *Dicha y desdicha del juego, El muerto disimulado*
- Conde de Villamediana: *La gloria de Niquea*
- Ana Caro Mallén de Soto: *El conde Partinplés, Valor, agravio y mujer*
Pedro Calderón de la Barca
La dama duende, El galán fantasma, El mayor encanto, amor, El pintor de su deshonra, La vida es sueño, El gran teatro del mundo

Francisco de Rojas Zorrilla
Del rey abajo ninguno, Numancia

Agostín Moreto
El desdén con el desdén, El lindo don Diego

III. Modern - Contemporary (18th to 21st Centuries) Peninsular

18th Century

Prose
- Benito Jerónimo Feijóo
  Teatro crítico universal*
- Ignacio de Luzán
  Poética*
- Diego de Torres Villarroel
  Vida
- José Cadalso
  Cartas marruecas, Noches lúgubres
- Gaspar Melchor de Jovellanos
  Ensayos*

Poetry
- Poesía del siglo XVIII, J.H.R. Polt, ed. (Castalia), all poems by the following poets:
  - Nicolás Fernández de Moratín, Félix María Samaniego, Tomás de Iriarte, Juan Meléndez Valdés,
  - Nicasio Álvarez de Cienfuegos, Manuel José Quintana

Theater
- Vicente García de la Huerta
  Raquel
- Leandro Fernández de Moratín
  La comedia nueva o el cafè o El sí de las niñas

19th Century

Prose
- José María Blanco White
  Autobiografía*
- Mariano José de Larra
  Artículos*
- Ramón de Mesonero Romanos
  Escenas matriñenses
- Enrique Gil y Carrasco
  El señor de Bembibre
- Wenceslao Ayguals de Izco
  María o la hija de un jornalero
- Fernán Caballero
  La Gaviota
- Gustavo Adolfo Bécquer
  Leyendas*
- Juan Valera
  Pepita Jiménez
- Benito Pérez Galdós
  La corte de Carlos IV, Doña Perfecta, La desheredada, Tormento, Fortunata y Jacinta
- Emilia Pardo Bazán
  La cuestión palpitante, Los pazos de Ulloa y La madre naturaleza, Insolación, cuentos*
- Leopoldo Alas (“Clarín”)
  La Regenta, Su único hijo, cuentos*
- Valenti Almirall
  Lo catalanisme
- Narcís Oller
  La febre d'or
- Antonio López Ferreiro
  A tecedeira de Bonaval
- Miguel de Unamuno
  En torno al casticismo
- Ángel Ganivet
  Idearium español o Los trabajos del infatigable creador Pío Cid
- Vicente Blasco Ibáñez
  La barraca

Poetry
- Bonaventura Carles Aribau
  “Oda a la Pàtria”
- Jacint Verdaguer
  L'Atlàntida o Canigó

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<th>Author</th>
<th>Work/Collection</th>
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<td>José de Espronceda</td>
<td>El estudiante de Salamanca o El diablo mundo</td>
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<td>Duque de Rivas (Ángel</td>
<td>Romances históricos*</td>
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<td>Gustavo Adolfo Bécquer</td>
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<td>Rosalía de Castro</td>
<td>Cantares gallegos, Follas novas, En las orillas del Sar*</td>
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<td>Theater</td>
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<td>Don Álvaro o la fuerza del sino</td>
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<td>El trovador</td>
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<td>Los amantes de Teruel</td>
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<td>José Martínez Ruiz</td>
<td>La voluntad</td>
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<td>(‘Azorín’)</td>
<td>Niebla, Abel Sánchez, San Manuel Bueno, mártir</td>
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<td>Ramón del Valle-Inclán</td>
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<td>Albert)</td>
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<td>Pío Baroja</td>
<td>El árbol de la ciencia, Camino de perfección</td>
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<td>Belarmino y Apolonio</td>
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<td>José Ortega y Gasset</td>
<td>Meditaciones del Quijote o España invertebrada; Ideas sobre la novela, La</td>
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<td>Bearn o la sala de les nines</td>
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<td>Si te dicen que caí</td>
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<td>Eduardo Mendoza</td>
<td>La verdad sobre el caso Savolta</td>
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<td>Carme Riera</td>
<td>Te deix, amor, la mar com a penyora</td>
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<td>Carmen Martín Gaite</td>
<td>El cuarto de atrás</td>
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<td>Esther Tusquets</td>
<td>El mismo mar de todos los veranos</td>
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<td>José María Merino</td>
<td>El caldero de oro</td>
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<td>Lourdes Ortiz</td>
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<td>El invierno en Lisboa o El jinete polaco</td>
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<td>Bernardo Atxaga</td>
<td>Obabakoak</td>
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**Javier Marías**  
*Corazón tan blanco*

**Quim Monzó**  
*El perquè de tot plegat*

**Manuel Rivas**  
*O lapis do carpinteiro*

**Poetry**

**Antonio Machado**  
*Campos de Castilla*

**Federico García Lorca**  
*Romancero gitano, Poeta en Nueva York*

**Rafael Alberti**  
*Sobre los ángeles*

**Blas de Otero**  
*Con la inmensa mayoría*

**Celso Emilio Ferreiro**  
*Longa noite de pedra*

**Glòria Fuertes**  
*Poeta de guardia*

**Joan Brossa**  
*Poesia rasa* o *Poemes civils*

**Blanca Andreu**  
*De una niña que se vino a vivir en un Chagall*

**Ana Rossetti**  
*Indicios vehementes*

*Antología de la poesía española del siglo XX*, José Paulino Ayuso, ed. (Castalia), a selection from:

- Juan Ramón Jiménez, Pedro Salinas, Jorge Guillén, Vicente Aleixandre, Luis Cernuda, Miguel Hernández, Juan Gil-Albert, Dámaso Alonso, Carmen Conde, José Hierro, Ernestina de Champourcin, José Agustín Goytisolo, Jaime Gil de Biedma, José Ángel Valente, María Victoria Atencia, Ángel González, Francisco Brines, Claudio Rodríguez, Félix Grande, Clara Janés, Pere Gimferrer, Leopoldo María Panero

*Nova antología de la poesía catalana*, ed. Joan Triadú (Selecta), a selection from:

- Joan Maragall, Josep Carner, Joan Salvat-Papasseit, Carles Riba, J. V. Foix, Salvador Espriu, Gabriel Ferrater, Vicent Andrés Estellés

**Theater**

**Jacinto Benavente**  
*La malquerida*

**Ramón del Valle-Inclán**  
*Luces de Bohemia; Divinas palabras o Los cuernos de don Friolera*

**Carlos Arniches**  
*Los caciques*

**Federico García Lorca**  
*El público o La zapatera prodigiosa; La casa de Bernarda Alba; Bodas de sangre o Yerma*

**Miguel Mihura**  
*Tres sombreros de copa*

**Enrique Jardiel Poncela**  
*Un marido de ida y vuelta*

**Antonio Buero Vallejo**  
*Historia de una escalera o El sueño de la razón*

**Alfonso Sastre**  
*Escuadra hacia la muerte*

**Fernando Arrabal**  
*El cementerio de automóviles*

**Fernando Fernán Gómez**  
*Las bicicletas son para el verano*

**José Sanchis Sinisterra**  
*¡Ay, Carmela!*

**Josep M. Benet i Jornet**  
*Desig*

**Paloma Pedrero**  
*Invierno de luna alegre*

**IV. Colonial**

**Prose**

**Cristóbal Colón**  
*Diario de a bordo, Relación del tercer viaje, Carta a Santángel*

**Fray Ramón Pané**  
*Relación acerca de las antigüedades de los indios*

**Hernán Cortés**  
*Segunda carta de relación*

**Bernal Díaz del Castillo**  
*Historia verdadera de la conquista de la Nueva España*

**Gonzalo Fernández de Oviedo y Valdés**  
*Sumario de la natural historia de las Indias o Historia general y natural de las Indias*

**Bartolomé de las Casas**  
*Brevísima relación de la destrucción de las Indias*
Álvar Núñez Cabeza de Vaca  
Relación de los naufragios y comentarios
José Acosta  
Historia natural y moral de las Indias*
Miguel León-Portilla, ed.  
Visión de los vencidos
El Inca Garcilaso de la Vega  
La Florida del Inca, Comentarios reales,* Historia general de Perú*
Guamán Poma de Ayala  
El primer nueva corónica y buen gobierno*
Fernando de Alva Ixtlilxóchitl  
“Decimatercia relación: De la venida de los españoles y principio de la ley evangélica” en Obras históricas
Juan Rodríguez Freyle  
El Carnero*
Juan de Espinosa Medrano  
Apologético en favor de don Luis de Góngora
Francisco Núñez de Pineda y Bascuñán  
Cautiverio feliz y razón individual de las guerras dilatadas de Chile*
Carlos de Sigüenza y Góngora  
Los infortunios de Alonso Ramírez
Catalina de Erauso  
Historia de la Monja Alférez escrita por ella misma
Sor Juana Inés de la Cruz  
“Respuesta a Sor Filotea de la Cruz” en Obras completas
Franciscas Josefina del Castillo y Guevara  
Vida* o Afectos espirituales*
Bartolomé Arzáns de Orsúa y Vela  
Historia de la Villa Imperial de Potosí*
José de Oviedo y Baños  
Historia de la conquista y población de Venezuela*
Carrio de la Vandera (“Concolorcorvo”)  
El Lazarillo de ciegos caminantes

Poetry
Alonso de Ercilla y Zúñiga  
La Araucana (primera parte)
Bernardo de Balbuena  
Grandeza mexicana
Silvestre de Balboa y Troya de Quesada  
Romances*, redondillas*, sonetos*, “Ovillejos” y “Primero sueño” en Obras completas, A. Méndez-Plancarte, ed. (FCE)
Sor Juana Inés de la Cruz  
Obras, D. Reedy, ed. (Ayacucho)*
Juan del Valle y Caviedes  
Lima fundada*

Theater
Anon.  
Los empeños de una casa o El divino Narciso
Sor Juana Inés de la Cruz  
Ollantay o Tragedia del fin de Atahualpa

V. 19th Century Latin American

Prose
José Joaquin Fernández de Lizárraga  
Don Catrín de la Fachenda
Fray Servando Teresa de Mier  
Memorias
Ignacio Manuel Altamirano  
El Zarco
Seguí Gómez de Avellaneda  
Sab
Juan Francisco Manzano  
Autobiografía
Cirilo Villaverde  
Cecilia Valdés
Manuel de Jesús Galván  
Enriquillo
Simón Bolívar  
Escritos políticos*
Jorge Isaacs  
María
Ricardo Palma  
Tradiciones peruanas*
Andrés Bello  
Obras completas (ensayos)*
Alberto Blest Gana  
Martín Rivas
Esteban Echeverría  
“El matadero”, La cautiva
Domínguez Faustino Sarmiento  
Facundo
Lucio V. Mansilla  
Excursión a los indios ranqueles
José Mármol  
**Poetry**  
José Joaquín de Olmedo  
Poesías completas*
José María Heredia  
Poesías completas*
Gertrudis Gómez de Avellaneda  
Obras literarias (vol. I), Poesías líricas*
José Hernández  
Martín Fierro
Estanislao del Campo  
Fausto
Juan Zorrilla de San Martín  
Tabaré

Theater  
Manuel Segura  
El sargento Canuto o Ña Cattita

**VI. 20th to 21st Century Latin America**

**Poetry (modernismo a la modernidad)**  
Julián del Casal*  
Prosas profanas, Cantos de vida y esperanza
Rubén Darío  
Lunario sentimental
Leopoldo Lugones  
Antologia (Losada)
Gabriela Mistral*  
Poemas árticos, Altazor
Alfonsina Storni  
Residencia en la tierra, Canto general*
César Vallejo*  
Sónoro Cosongo
Vicente Huidobro  
Poesías líricas*
Nicolás Guillén  
Meditación en el umbral
Pablo Neruda  
Poemas y antipoemas
Nicanor Parra  
Veinte poemas para ser leídos en el tranvía
Rosario Castellanos  
Tuntun de pasa y grifería
Delmira Agustini  
Poema en veinte surcos
Julia de Burgos  
Muerte de Narciso y otros poemas (Era)
José Lezama Lima  
Ernesto Cardenal*
Alejandra Pizarnik*
Ramón López Velarde*  
Nicanor Parra*  
Pablo de Rokha*  
Carlos Germán Belli*
Juan Gelman*

Theater  
Florencio Sánchez  
Barranca abajo
Armando Discépolo  
Stéfano
Roberto Arlt  
Saverio el Cruel
Rodolfo Usigli  
El gesticulador
Osvaldo Dragún  
Historias para ser contadas
Jorge Díaz  
El cepillo de dientes
José Triana  
La noche de los asesinos
Luís Valdez  
Actos*
René Marqués  
La carreta
Francisco Arriví
Rosario Castellanos
Griselda Gambaro
El eterno femenino
El campo

Fiction
José Asunción Silva
Mariano Azuela
Nellie Campobello
Ricardo Güiraldes
Roberto Arlt
Rómulo Gallegos
José Eustasio Rivera
Teresa de la Parra
Horacio Quiroga
Oliverio Girondo
Jorge Luis Borges
Adolfo Bioy Casares
Maria Luisa Bombal
Norah Lange
Miguel Asturias
Juan José Arreola
Juan Carlos Onetti
Felisberto Hernández
Ernesto Sábato
José María Arguedas
Juan Rulfo
Julio Cortázar
Silvina Ocampo
Alejo Carpentier
Elena Garro
Julio Cortázar
José Lezama Lima
Mario Vargas Llosa
Carlos Fuentes
Gabriel García Márquez
José Donoso
Guillermo Cabrera Infante
Reinaldo Arenas
Elena Poniatowska
Augusto Roa Bastos
Severo Sarduy
Rosario Ferré
Manuel Puig
Isabel Allende
Ana Lídia Vega
Cristina Peri Rossi
Luisa Valenzuela
Angeles Mastretta
Ricardo Piglia

De sobremesa
Los de abajo
Cartucho
Don Segundo Sombra
Los siete locos
Doña Bárbara
La vorágine
Ifigenia
Cuentos*
Espantapájaros
Ficciones*, El aleph*
La invención de Morel
La última niebla, Las islas nuevas
Cuadernos de infancia
El señor presidente
Confabulario
El pozo, Para una tumba sin nombre
Las hortensias
El túnel
Los ríos profundos
Pedro Páramo, El llano en llamas
Bestiario y otros cuentos*
La furia, Las invitadas
El reino de este mundo; Los pasos perdidos o Concierto barroco
Recuerdos del porvenir y cuentos*
Rayuela
Paradiso
La ciudad y los perros, El hablador
Aura y cuentos*; La muerte de Artemio Cruz
Cuentos*, Cien años de soledad, El general en su laberinto
El lugar sin límites, El oscuro pájaro de la noche
Tres tristes tigres
El mundo alucinante
Hasta no verte, Jesús mío
Yo el Supremo
De donde son los cantantes
Maldito amor, Papeles de Pandora*
El beso de la mujer araña
La casa de los espíritus
Cuentos*
La nave de los locos
Novela negra con argentinos
Arráncame la vida
La ciudad ausente

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Essays, *testimonios* and other works of non-fiction

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<td>Enrique Gómez Carrillo</td>
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<td>Manuel Gutiérrez Nájera</td>
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<td>Ariel</td>
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<td>José Mariátegui</td>
<td><em>Siete ensayos en la realidad peruana</em></td>
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<tr>
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<td>Jorge Luis Borges</td>
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<td>José Lezama Lima</td>
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<td>Angel Rama</td>
<td><em>La ciudad letrada</em></td>
</tr>
<tr>
<td>Rigoberta Menchú</td>
<td><em>Me llamo Rigoberta Menchú y así me nació la conciencia</em></td>
</tr>
<tr>
<td>Octavio Paz</td>
<td><em>El laberinto de la soledad</em></td>
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</tbody>
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Quarterly Progress Report for RLL Students

Federal financial aid laws require the University to confirm the satisfactory progress of all graduate students. In order to make a meaningful and accurate report with respect to their progress, students are asked to complete and submit this form to their DGS by 9th week of each quarter. ABD students should have their dissertation director sign the form prior to submitting.

Name: ___________________________ Year of Entry: ___________ Date of ABD: ___________

Dissertation Director (if applicable): ____________________________

Date: ___________________________ Quarter: ___________________________

What progress have you made in the current quarter? Please include courses completed, exams, language requirements completed, or other requirements fulfilled. If you are carrying any incompletes, please state when you intend to resolve them. Also list any dissertation research performed, drafts written or revised, chapters submitted or approved, as well as conference papers presented and articles researched, written, submitted, or approved. In addition, state what teaching positions you have held during this reporting period. Please be as specific as possible.

________________________________________________________________________
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________________________________________________________________________

Have you met with your graduate adviser this quarter? ______ If so, when? ___________________________

Have you met with your dissertation director this quarter? ______ If so, when? ________________

Have you met with your committee member/s this quarter? ______ If so, when? __________________________

Student Signature: ____________________________
This student [ ] is / [ ] is not making satisfactory progress.

Signature (dissertation director, if applicable, or DGS): __________________________ Date: ________

Comments:

________________________________________________________________________
________________________________________________________________________
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GSAC chair signature: __________________________ Date: ________

Comments:

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RLL Comprehensive Examination Chair Form

Student name: ____________________________        Date: _________________
Student signature: ________________________

The following faculty member has agreed to serve as the chair of my comprehensive examinations.

Faculty name: ____________________________        Date: _________________
Faculty signature: ________________________

The following members of the faculty have reviewed and approved the reading lists for the exam.

Faculty name: ____________________________        Date: _________________
Faculty signature: ________________________

Faculty name: ____________________________        Date: _________________
Faculty signature: ________________________

Faculty name: ____________________________        Date: _________________
Faculty signature: ________________________

Faculty name: ____________________________        Date: _________________
Faculty signature: ________________________

Faculty name: ____________________________        Date: _________________
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Faculty name: ____________________________        Date: _________________
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Faculty name: ____________________________        Date: _________________
Faculty signature: ________________________

Faculty name: ____________________________        Date: _________________
Faculty signature: ________________________

Faculty name: ____________________________        Date: _________________
Faculty signature: ________________________

(last updated August 2013)
RLL Dissertation Committee Form

_Students should submit this completed form to the RLL department coordinator. The dissertation committee must be established by the time the student is admitted to candidacy. The department recommends that a dissertation committee consist of at least three and no more than five members. The majority of the committee members must be University of Chicago faculty. The dissertation chair must be a faculty member in RLL._

Student name: ____________________________ Date: ________________

Student signature: ____________________________

Title of dissertation: ____________________________

The following faculty member has agreed to serve as the chair of my dissertation committee.

Faculty name: ____________________________ Date: ________________

Faculty signature: ____________________________

The following members of the faculty have agreed to serve as readers of my dissertation committee.

Faculty name: ____________________________ Date: ________________

Department (and university, if other than U of C): ____________________________

Faculty signature: ____________________________

Faculty name: ____________________________ Date: ________________

Department (and university, if other than U of C): ____________________________

Faculty signature: ____________________________

Faculty name: ____________________________ Date: ________________

Department (and university, if other than U of C): ____________________________

Faculty signature: ____________________________

Faculty name: ____________________________ Date: ________________

Department (and university, if other than U of C): ____________________________

Faculty Signature: ____________________________

(last updated August 2013)
RLL Graduate Student Language Assessment

General
Given the importance of strong linguistic proficiency for both the classes that graduate students will take and the classes they will eventually teach, the language coordinators will assess their spoken and written skills before the year begins and will make recommendations regarding skill areas in need of further development.

Assessment Dates
Language assessments will take place during Orientation week each year.

Procedure
1) The language coordinator will assess students during O-week and will review the spoken and written assessment samples and the assessment form with each student.

2) The language coordinator will then meet with the graduate adviser to go over the assessments and recommendations.

3) The graduate adviser will meet with each student to go over the recommendations and will give a copy of the completed assessment form to the student.

4) Students are expected to confer with the language coordinator before finalizing any language course or program plans (to make sure that the language coordinator feels that the course or program is an effective one).

5) Students must be deemed linguistically proficient to be a language assistant for at least the beginning language level before their language assistant duties begin (depending on the language, in winter or spring of year 2 of their fellowship). Students who do not meet the linguistic requirement for beginning-level teaching in year 1 will be reassessed during O-week of year 2. If the student does not meet this requirement after the second assessment, there will be a meeting regarding the student's fellowship package.

Students may teach a second-year literature or culture workshop as a language assistant if they are assessed to be linguistically qualified to teach that level.

6) Students who would like to teach additional course levels than those indicated on their original assessment form may work on their linguistic skills and then petition to retake the assessment test. Assignment to additional course levels, however, will depend on course availability.
RLL Graduate Student Language Assessment Form

Name: ............................................................... Date: ............................................................... 
Language: ............................................................... Evaluator: ............................................................... 

Graduate Advisor: ............................................................... 

**ASSESSMENT**

**Academic writing**

Sample: ............................................................................................................................................... 
Assessment: ........................................................................................................................................ 
.......................................................................................................................................................... 
.......................................................................................................................................................... 
..........................................................................................................................................................

**Speaking**

Sample: ............................................................................................................................................... 
Assessment: ........................................................................................................................................ 
.......................................................................................................................................................... 
.......................................................................................................................................................... 
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**RECOMMENDATIONS**

1-on-1 tutoring (i.e., for writing) □ ........................................................................................................................................ 
..........................................................................................................................................................

Course(s) on campus □ ........................................................................................................................................ 
..........................................................................................................................................................

Target language immersion program □ ........................................................................................................................................ 
..........................................................................................................................................................

**QUALIFIED LINGUISTICALLY to teach the following courses:**

SPANISH 101 102 103 201 202 203 204 205 20102 20202 20302 20402 20602

FRENCH 101 102 103 201 202 203 205 206

ITALIAN 101 102 103 201 202 203 204

1 The coordinator will do her best to give qualified students teaching opportunities at more than one level, contingent on course availability.
Department of Romance Languages and Literatures
Guidelines for Course and Teaching Assistantships

Course and teaching assistantships should provide students with an apprenticeship with a faculty member. Assistants should help professors in the teaching enterprise but not necessarily provide assistance in all course responsibilities. As deemed appropriate by the course instructor, course or teaching assistants may be called upon to perform the following tasks:

- Attend classes
- Conduct discussion sections and review sessions
- Arrange for and run audio-visual equipment
- Meet with students outside the classroom to offer comments on their research or writing. Regular and reasonable office hours should be announced in class, listed on syllabi, or posted on the office door.
- In conjunction with the course instructor, share in the grading responsibilities. The assignment of the final course grade belongs to the instructor and not the assistants.
- Lead a class or two, supervised by the course instructor
- Help design assignments
- Respond to CHALK postings and assignments

In relation to their course or teaching assistant, instructors should be expected to:

- Discuss, set, and monitor pedagogical goals with their course or teaching assistant
- Supervise, calibrate, and generally lead the grading of course assignments and exams
- Assign the final course grade
- Upon request, supervise and evaluate a lecture by the course or teaching assistant

Under no circumstance should course or teaching assistants be given 100 percent responsibility for the grading of assignments. This is a task that must be equitably distributed. The final grade must be assigned by the faculty instructor. Faculty should not expect nor ask their assistants to perform any duty unrelated to the course itself. Course and teaching assistants should be expected to work no more than 90 hours/quarter in the fulfillment of their duties.

As of 5/14/12