

Subject	Course			Instructor	
Catalan	CATALAN	BA	Catalan BA	Introduction to Catalan	Aguirre
<p><b>Description:</b> An introductory course in spoken and written Catalan, the language of approximately ten million people in Spain, France, Italy, and Andorra, and the most widely used of minoritized languages in Europe today. Native Catalan speakers include Antonio Gaudí, Salvador Dalí, Joan Miró, Antoni Tàpies, Mercè Rodoreda, and Pau Casals. Emphasizing oral communication, reading, and writing, offers students contact with contemporary Catalan culture.</p> <p><b>Course Notes:</b> Conducted in Catalan. Knowledge of another Romance language is useful but not essential. Not open to auditors. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. This course is taught by members of the Department.</p>					
Catalan	CATALAN	20	Catalan 20	Catalan Language and Culture: a Multimedia Approach	Aguirre
<p><b>Description:</b> Intermediate course introducing students to Catalan culture and boosting their oral and written skills through a wide range of resources, such as Internet, television, radio, and press. Students will get a taste of various aspects of Catalan culture: art, cinema, music, literature, traditions, cuisine, history, and more.</p> <p><b>Course Notes:</b> Conducted in Catalan. Not open to auditors. May not be taken Pass/Fail by undergraduates, but may be taken Sat/Unsat by GSAS students.</p>					
Cross-listed	AFRAMER	124Y	Aframer 124y	Afro-Latin America: History and Culture	Sommer
<p><b>Description:</b> This course explores how African cultural expressions influenced colonial societies and later national cultures in Latin America. How did peoples of African descent shape the formation of Latin American national cultures in areas such as literature, religion, visual arts, music, dance, and cinema? Some scholars have debated whether African religious, musical, medical and communitarian practices were reproduced in the New World or whether they were creolized through fusion with other (European and indigenous) practices. Others have sought to explain how African cultural practices (music, religion, dances) that were derided as primitive and uncivilized in the early twentieth century became "nationalized" and transformed into key expressions of national cultures in many Latin American countries. What are the implications of this process for those cultural forms and their practitioners? How do they impact, if at all, other areas of social life? We explore these questions through historical and literary texts, films, visual arts, and recordings.</p>					
5 Cross-listed	EMR	122	EMR 122	Caribbean Poetics	Rivera Rivera
<p><b>Description:</b> This course examines influential works of "Caribbean Poetics" from a literary, philosophical, and political perspective. It explores the distinctiveness of this literary tradition and its contributions to thinking about race, colonialism, language and the sacred. Readings will include Édouard Glissant, Derek Walcott, and Edwidge Danticat, among others. Jointly offered in Harvard Divinity School as HDS 2430.</p>					
Cross-listed	HIST	1931	Hist 1931	Slavery, Disease and Race: A View from Brazil	Chalhoub
<p><b>Description:</b> Slavery and emancipation were major issues in nineteenth-century Brazilian history. In the 1870's and 1880's, with the drama of emancipation unfolding, yellow fever meant death to European immigrants and a major obstacle to achieving a social configuration that valued the whitening ideal and excluded people of African descent from social and economic opportunities. Although the primary focus of this course is Brazil, students may opt to write a final paper that compares an aspect of the social history of slavery and/or race and/or disease in Brazil and another nation or region. Class materials will include a range of primary sources.</p>					
1 French	FRENCH	Aa	French Aa	Beginning French I: French Identity through Visual Media	Mills
<p><b>Description:</b> This elementary French course provides an introduction to French with emphasis on interpersonal communication and the interpretation and production of language in written and oral forms. Students engage in interactive communicative activities, both online and in the classroom, that provide rich exposure to the French and francophone language and culture. The course addresses the theme of identity through engagement in the discussion and interpretation of various French visual media including video, images, and film.</p>					

**Course Notes:** French Aa is an elementary French course for students with little or no knowledge of French. French Aa may count toward the language requirement. Open to students who have not previously studied French or who have scored below 300 on the Harvard placement exam. Students who have studied French for two years or more in secondary school must begin at French Ab or higher. May not be taken Pass/Fail. Not open to auditors. Graduate students at GSAS may take the course Sat/Unsat with permission of course head. Section on-line on the French Aa iSite. French Aa is taught by members of the Department.

1	French	FRENCH	Ab	French Ab	Beginning French II: Exploring Parisian Life and Identity	Mills
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**Description:** In the second course in the Elementary French sequence, students will engage in an online simulation of life in Paris while exploring diverse facets of Parisian identity. Through the interpretation and analysis of Parisian texts, film, paintings, and photography, students will actively engage in oral and written communication in the past, present, and future. Students will learn to make suggestions, express emotions and opinions, extend invitations, and convey hypothetical situations.

**Course Notes:** French Ab may count towards the language requirement. May not be taken Pass/Fail. Not open to auditors. Graduate students at the GSAS may take the course Sat/Unsat with the permission of course head. Section on-line on the French Ab iSite. This course is taught by members of the Department.

1	French	FRENCH	Acad	French Acad	Intensive Beginning French: Parisian Identity through Visual Media	Mills
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**Description:** This intensive Beginning French course provides an accelerated introduction to Beginning French with intensive work on interpersonal communication and interpreting and producing language in written and oral forms. Students explore diverse facets of Parisian identity through the interpretation of various forms of visual media. Students learn to speak and write in the past, present, and future, make descriptions, ask questions, make comparisons, accept and refuse invitations, give advice, and express hypothetical situations, emotions, and opinions.

**Course Notes:** May not be used to fulfill the language requirement and may not be taken Pass/Fail or Sat/Unsat. Not open to auditors. Students must participate in an interview with the French Acad course head and receive permission to enroll in the course. This course is taught by members of the Department.

1	French	FRENCH	C	French C	Intermediate French: The Culture of Food and Friendship in Francophone Countries	Bourns
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**Description:** In this intermediate level language course, students will study and discuss issues faced in contemporary France and other francophone countries. Students will interpret French and francophone culture, in particular the different customs surrounding food and friendship, through a variety of texts, films, and multimedia resources, while participating in a range of oral and written communicative activities. Students will also review and refine their knowledge of various grammatical structures.

**Course Notes:** Conducted in French. May count toward the language requirement. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the French C website. This course is taught by members of the Department.

2	French	FRENCH	30	French 30	Advanced Language Review	Bourns, Knudson
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**Description:** An advanced language course focusing on current events in France and other francophone countries as they are represented in various types of media. Students will engage in discussions and interactive written and oral activities around these current events, while using the necessary discourse strategies, vocabulary and idiomatic expressions. Through analyzing and interpreting the topics presented by the media, students will also reflect on the issues of perspective, objectivity and freedom of expression in all media.

**Course Notes:** Conducted in French. May not be audited or taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. See details and section on-line on the French 30 website. This course is taught by members of the Department.

2	French	FRENCH	40	French 40	Upper-Level French I: The Contemporary Francophone World Through Cinema	Chevant, Knudson
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**Description:** An advanced French language and culture course designed to enhance all language skills. Using contemporary Francophone movies, students will study various cultural issues relevant to Francophone identity such as immigration, education, the workplace, regional differences, sexuality, relationships, etc. Students will participate in a range of written and oral activities from blog entries to short skits in class, and will produce their own short film as a final project.

**Course Notes:** Conducted in French. May not be taken Pass/Fail but may be taken Sat/Unsat by GSAS students. Not open to auditors. This course is taught by members of the Department.

2	French	FRENCH	50	French 50	Upper-Level French II: Recounting the Francophone Experience: Love, Loss, and Rebellion	Chevant
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**Description:** This course builds on the interpersonal, interpretive, and presentational skills acquired in French 40, with a particular emphasis on honing students' writing proficiency. Students will read a broad range of stories, poems and essays, as well as view films and videos that explore timeless, ever-resonant themes: love and loss, culture and identity, and tradition and rebellion in the Francophone world. Using these texts, students will study and reproduce various genres of written and spoken French (description, portrait, film critique, etc.)

**Course Notes:** Conducted in French. Students may take no more than two courses numbered in the 50s. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the French 50 website.

2	French	FRENCH	61m	French 61m	Modern Stories About Paris	Knudson
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**Description:** This course examines contemporary narratives set in Paris. Students explore writers' and filmmakers' perceptions of Paris and analyze the different ways in which the Parisian experience is presented. By reading and viewing stories about Paris, students gain insights into methods of narration and integrate various techniques into their own writing and speaking. They also develop a sophisticated understanding of how the French language is evolving, especially in its spoken form.

**Course Notes:** Conducted in French. Not open to auditors. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Students may take no more than two courses at the 60 level. Not open to students who have already taken French 51.

2	French	FRENCH	61b	French 61n	Business French	Chevant
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**Description:** This course focuses on the cultural knowledge, vocabulary, and linguistic skills and tools that are needed to work and succeed in an international French-speaking setting. It provides an overview of the organization and culture of French companies, highlighting important aspects of conducting business in France, such as attitudes, customs, written and unwritten laws, as well as economic and geographical factors. Moreover, students learn specialized French business terminology and acquire the language skills needed to understand and discuss, in speaking and writing, topics within a professional environment.

**Course Notes:** Conducted in French. May not be audited or taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. See details and section on-line on the French 61N website.

2	French	FRENCH	70a	French 70a	Introduction to French Literature I: From the Middle Ages to Eighteenth Century	Guyot
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**Description:** Readings and discussion of texts of various genres representative of central trends in French literature from the Middle Ages through the 18th century. Emphasis on developing analytical skills by tracing the transformations of ethical, literary, philosophical and social currents.

**Course Notes:** Conducted in French.

3	French	FRENCH	90lb	French 90lb	L'Autre Balzac/The Other Balzac	Beizer
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**Description:** Behind the better-known Balzac, the realist, the documentarist of everyday life, is the "other" Balzac: the philosopher, the psychopathologist, the writer of dark tales. In this class we will focus on the haunting tales of this lesser-known Balzac.

4	French	FRENCH	97	French 97	Sophomore Tutorial	Jardine
<p><b>Description:</b> An introduction to literary and cultural interpretation as it has evolved in French Studies since World War II. Our conversations will be structured around rigorous analysis of key literary works in relation to literary theory, semiotics, psychoanalysis, and politics.</p> <p><b>Course Notes:</b> Required of concentrators in French and Francophone Studies in their sophomore year. May also be taken as the Sophomore Tutorial by concentrators in Romance Studies. Open to non-concentrators with permission of course head.</p>						
4	French	FRENCH	112	French 112	Lyric Poetry in Medieval France	Greene
<p><b>Description:</b> Medieval and Renaissance poets created both new poetic forms and new figures of poets. Singers, writers, composers, lovers, dreamers, rhetoricians, moralists, and preachers: poets could be all of those. This course studies how their poetry grew from and elaborated upon the impulse "I have to sing" (chanter m'estuet) to become a highly self-conscious art of writing.</p> <p><b>Course Notes:</b> Conducted in French.</p>						
4	French	FRENCH	127	French 127	Talking About Food	Beizer
<p><b>Description:</b> In the 19th century food became an object of aesthetic discourse, a focus of gustatory enjoyment and verbal pleasure. Readings include 19th-century food writers and novelists, and contemporary historians, commentators, and theorists.</p> <p><b>Course Notes:</b> Excellent reading knowledge of French required; class discussions in English or French, to be decided.</p>						
4	French	FRENCH	167	French 167	Parisian Cityscapes	V. Conley
<p><b>Description:</b> Focuses on the transformations of Paris and the very concept of city under the impact of globalization and decolonization. By way of film, fiction, music, architecture and critical texts studies the effects of modernization and architectural reconstruction on the city's inhabitants. Also explores tensions between traditional and urban cultures, between the inner city and the banlieue.</p> <p><b>Course Notes:</b> Conducted in French.</p>						
4	French	FRENCH	225	French 225	How to Read Drama: Theater History/Theories of Representation	Guyot
<p><b>Description:</b> Examines French drama from the early-modern stage to post-dramatic theater from literary, theoretical, historical, and visual culture perspectives. We read dramatic texts (16th-21st century), theories of performance, visual sources, treatises on acting.</p> <p><b>Course Notes:</b> Conducted in French.</p>						
4	French	FRENCH	200	French 262	Transnationalism and the Francophone World: Race, Gender, Sexuality	Françoise Lionnet
<p><b>Description:</b> This graduate course links different regions of the Francophone world and provides an introduction to the major debates about gender issues in postcolonial Francophone studies. We focus on the aesthetics and politics of writers who challenge the notion of a stable identity, be it national, racial or sexual. The course draws on the historico-cultural issues pertinent to each region (Africa, the Atlantic, Pacific, and Indian Ocean). Writers include Mariama Bâ (Senegal), Maryse Condé (Guadeloupe/France/USA), Ananda Devi (Mauritius and France), Fatou Diome (Senegal and France), Assia Djébar (Algeria/France/USA), Marie Chauvet (Haiti), Shenaz Patel (Mauritius), and Linda Lê (Vietnam and France).</p>						
	Freshman Seminar	FRSEMR	38z	Freshman Sem 38z	Romancing the Kitchen	DiFabio

**Description:** This course offers a taste (sapore) of the knowledge (sapere) that is found in the language and culture the Romance languages, in particular, French, Italian, Spanish, infused by unique flavors of Portuguese and Catalan as well. Consumption of food and the consumption of texts, eating language and culture, the Romance kitchen as a liminal space between language and culture, body and spirit, the living and the deceased.

**Course Notes:** This course includes student art-making. The class will engage in at least five hands-on sessions in the kitchen to read, create, and taste.

3	Gen Ed	FRENCH	139b	French 139b	The 18th Century: Ethical Dilemmas	McDonald
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**Description:** What does it mean to write about fanaticism, cultural differences, inequality, slavery, or seduction? How do Enlightenment writers present ethical problems of their time that resonate with our own? What is the relationship to authority in theological, philosophical, political and social models? We will explore the ethical dilemmas posed through connecting sensibility and the rational in literary, artistic, philosophical and political discourses between 1715-1789.

**Course Notes:** Course eligible for Gen Ed credit in Moral Reasoning, for concentration credit and a French secondary (if work done in French).

	Gen Ed	EMREAS	11	Emreas 11	Making Sense: Language, Logic, and Interpretation	Chierchia, Shieber, Greene
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**Description:** Why is human language capable of conveying meaningful information to a degree unmatched by natural or artificial codes? Why does semantic content spontaneously attach to speech sounds, but not in the same way to, say, music? We claim that this has to do with language being the carrier of a spontaneous form of logic. We investigate our hypothesis by using formal models from logic, linguistics, computer science, and literary criticism. We show how such models can be helpful in better understanding ordinary, everyday communication, as well as literary fiction through a reading of texts by Euripides, Cervantes, Austen, Proust, and others.

**Course Notes:** This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding or Empirical and Mathematical Reasoning, but not both. This course fulfills the requirement that one of the eight General Education courses also engage substantially with Study of the Past.

1	Italian	ITAL	Aa	Ital Aa	Beginning Italian I: Pathways to Italy	DiFabio
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**Description:** For students with little or no knowledge of Italian. Aims at achieving basic communication skills and vocabulary. Emphasis on oral expression and listening comprehension. The cultural component examines everyday life through a comparative perspective: families, shopping, food culture. This course will give you the language you need to communicate effectively in Italy, and is the best way to prepare for a summer study in Italy. Course materials include workbook, audio-lab, and video.

**Course Notes:** Conducted in Italian. Students whose placement score does not entitle them to enter a more advanced course are assigned to Italian Aa. Students who have studied Italian for two years or more in secondary school must begin at Italian Ab or higher. May not be taken Pass/Fail but may be taken Sat/Unsat by GSAS students. Section on-line. Not open to auditors. This course is taught by members of the Department.

1	Italian	ITAL	Ab	Ital Ab	Beginning Italian II: The Art and Craft of Italy	DiFabio
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**Description:** Continuation of Italian Aa, second semester beginning level. Increasing emphasis on reading and writing. The cultural component includes units on fashion, music, literature and film, as well as capsules on the history of modern Italy, through select readings and a feature-length film. Course materials include workbook, audio-lab and video.

**Course Notes:** May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Section on-line. Not open to auditors. This course is taught by members of the Department.

1	Italian	ITAL	Acd	Ital Acd	Intensive Beginning Italian: Special Course: Gateway to Italy	DiFabio
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**Description:** A complete first-year course in one term for students with no knowledge of Italian, focused on developing all four communicative skills. Students are introduced to contemporary Italian culture through a variety of topics from everyday life (family, shopping, food, fashion) to the arts (music, literature, cinema). Materials include films and cultural readings that present capsules on the history of modern Italy. Excellent choice for students planning to study in Italy.

**Course Notes:** May not be taken Pass/Fail but may be taken Sat/Unsat by GSAS students. Students who have not placed out of the language requirement must take one full year of a language. Italian Acd taken alone may not be used to fulfill the language requirement. However, there are ways to combine Italian Acd with another course in order to fulfill the language requirement. Consult Dr. Elvira DiFabio or the Undergraduate Adviser in Italian for details. Conducted in Italian. Not open to auditors.

1	Italian	ITAL	Ax	Ital Ax	Reading Italian	DiFabio
<p><b>Description:</b> For students (both undergraduate and graduate) with little or no knowledge of Italian. Aims at the rapid development of reading skills as a tool for research. Selections of materials in accordance with the needs of the participants.</p> <p><b>Course Notes:</b> Not open to auditors. May not be used to fulfill the language requirement. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students.</p>						
1	Italian	ITAL	C	Ital C	Intermediate Italian: Romance! Mystery? Noir...	DiFabio
<p><b>Description:</b> Discover the "colors" of Italian pop lit, from romance to crime stories to graphic novels. This course aims to build reading skills, and includes a structured review of grammar. Course materials include multi-media projects that increase language proficiency and cultural awareness.</p> <p><b>Course Notes:</b> Conducted in Italian. May count toward the language requirement. May not be taken by students who have previously taken Italian Ca, Cb or Dab. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Section on-line on the Italian C website. Not open to auditors. This course is taught by members of the Department.</p>						
2	Italian	ITAL	30	Ital 30	Upper-Level Italian: Italian Through Art	DiFabio
<p><b>Description:</b> Revisiting structures and refining speaking and writing skills through an arts interface. Students work closely with the collection at the Harvard Art Museum for assignments that build on receptive and productive communicative skills. Course materials may include films, popular music, operatic libretti and literary texts. Consult course website for current semester topics.</p> <p><b>Course Notes:</b> Conducted in Italian. May not be taken by students who have previously taken Italian 35 or 36. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. This course is taught by members of the Department.</p>						
2	Italian	ITAL	40	Ital 40	Advanced Oral Expression and Performance	DiFabio
<p><b>Description:</b> Ciak, si parla! Students develop oral expression and communication skills through the close reading of texts that are meant for performance, such as plays, film scripts, poetry, and music. Variation in diction and presentation techniques culminates in the adaptation and production of one or more of these texts for a public performance at the end of the term. Consult course website for current semester topics.</p> <p><b>Course Notes:</b> Conducted in Italian. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Appropriate for concentrators electing the Italian Studies or Romance Studies track. Not open to auditors. This course is taught by members of the Department.</p>						
	Italian	ITAL	50	Ital 50	Advanced Written Expression: Italy in Other Words	DiFabio

**Description:** Italia scritta e descritta. A theme-based course designed to develop advanced competence in written expression through guided examination of stylistics and pragmatics. The course includes readings from a variety of literary genres, films, workshops, and a series of guest lectures by our faculty on design, women and society, cinema, fiction, and other subjects. Consult the course website for current semester topics.

**Course Notes:** Conducted in Italian. Appropriate for concentrators electing the Italian Studies or Romance Studies track. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors.

Italian	ITAL	119	Ital 119	Gender and Italian Cinema	Muri-Rosenthal
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**Description:** From challenging conventional male-female gender dynamics through radical feminist approaches, to juxtaposing narratives of homosexuality and the Holocaust, to toeing the line between fiction and documentary in the representation of transgender romance, Italian cinema has long struggled with contradictions between deeply entrenched gender norms and the populations that they marginalize. This course will explore Italian films that undertake to disrupt traditional notions of gender in Italy.

**Course Notes:** Offered in English.

Italian	ITAL	129	Ital 129	Italy 2.0: Culture as a Source of Social and Economic Value	Sacco
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**Description:** The aim of the course is to use Italy as a case study to explore the manifold relationships between cultural and creative production and the socio-economic background. In an epoch in which the human kind has at its disposal the highest amount of resources, time, ability, and technology ever to produce innovative contents, are we witnessing the dawn of a 'new Renaissance' for culture, and in what sense?

**Course Notes:** Taught in English. Pier Luigi Sacco will be the instructor of this course.

3 Italian	ITAL	141	Ital 141	Renaissance Epic: War, Identity, Desire	Erspamer
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**Description:** We analyze the driving forces behind epic in the classic and medieval world\_war, identity, and desire\_and their transformation at the dawn of modernity. In order to prepare for the close reading of Torquato Tasso's Jerusalem Delivered, we will study and discuss selected cantos from the Iliad, the Odyssey, the Aeneid, the Chanson de Roland, Dante's Divine Comedy, Boiardo's Orlando innamorato and Ariosto's Orlando Furioso.

**Course Notes:** Conducted in Italian.

3 Italian	ITAL	172	Ital 172	Made in Italy: Italian Fashion Through the Ages	Grazia Lolla
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**Description:** For over half a century, fashion has defined the image of Italy and Italians abroad. Both a business and an art, key to self-expression and subject to the regulation of church and state, profoundly personal and constitutive to national and international politics, fashion has drawn conspicuous resources, generated artifacts and attracted considerable intellectual attention. The course will reflect on how fashion was represented in Italian literature, the visual and performing arts and in legal and scholarly discourse from the Renaissance to the present. Topics will include the birth of "made in Italy" after World War II; fashion under fascism; the phenomenon of castrati and cicisbei; Renaissance self-fashioning and the relationship between fashion and modernity.

**Course Notes:** Reading in Italian and English. Discussion in Italian or English depending on enrollment.

3 Italian	ITAL	184	Ital 184	Storytelling and Innovation: The Narrative Foundations of the Creative Economy	Sacco
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**Description:** This course investigates the impact that culture has on urban development, quality of living, and inclusiveness. We take an innovative narrative-based approach that builds upon Italo Calvino's Invisible Cities, Marco Polo's Travels, and recent literature on the bio-cultural approach to fiction. On this basis, we will be able to evaluate how culture-driven policies make the difference for cities, and under what conditions.

**Course Notes:** Pier Luigi Sacco will be the instructor of this course.

3	Italian	ITAL	201r	Ital 201r	De Bosis Colloquium in Italian Studies	Erspamer
<b>Description:</b> Current scholars in the field of Italian Studies present their most recent works on literature, art and architecture, history, and the social sciences. Students also learn how to conduct video interviews and write book reviews.						
<b>Course Notes:</b> Conducted in Italian and English.						
1	Latin American Studies	LAT-STD	70	LAT-STD 70	Modernity, Culture and Politics in Latin America	Siskind
<b>Description:</b> Introduces students to central debates and problems that have shaped Latin American culture. We address questions of cultural identity, gender, race, politics, economics and aesthetics by looking at historical and literary texts, films, visual arts and urban development from an interdisciplinary perspective. We analyze colonial encounters; revolutions; US-Latin American relations; popular cultures from tango and samba to football and carnaval; Latin American cities and slums; and memory, trauma and traces of the region's dictatorships.						
<b>Course Notes:</b> Conducted in Spanish. Readings in Spanish and English.						
1	Portuguese	PORTUG	Ab	Portug Ab	Beginning Portuguese II	Gontijo
<b>Description:</b> This course is a continuation of Portuguese Aa. By the end of the course, students should be able to communicate with native speakers about a wide range of topics, and they should have acquired insights into basic elements of Luso-Brazilian culture.						
<b>Course Notes:</b> Conducted in Portuguese. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Portuguese Ab website. Students with an advanced knowledge of Spanish should enroll in Portuguese Ad instead of Portuguese Ab.						
	Portuguese	PORTUG	Ac	Portug Ac	Beginning Portuguese for Spanish Speakers I	Gontijo
<b>Description:</b> An introductory language course designed for Spanish-speakers. Along with the fundamental communication skills_ understanding, speaking, reading and writing_ the course will focus on those features of Portuguese which are most difficult for Spanish speakers: pronunciation, idioms and grammatical structures particular to Portuguese. Students will be introduced to the cultures of the Portuguese-speaking world through readings and authentic materials, including films, music, and videotapes.						
<b>Course Notes:</b> Conducted in Portuguese. Requires a solid knowledge of but not necessarily native proficiency in Spanish. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Portuguese Ac website. This course is taught by members of the Department.						
1	Portuguese	PORTUG	Acd	Portug Acd	Intensive Beginning Portuguese	Gontijo
<b>Description:</b> This intensive Beginning Portuguese course provides an accelerated introduction to Portuguese with emphasis on interpersonal communication and interpreting and producing language in written and oral forms. Goals include building students' vocabulary, fluency, proficiency, and confidence. Students are exposed to Brazilian Portuguese and culture through music, cinema, and various media sources. The course covers the equivalent of a full first-year of Portuguese language study.						
<b>Course Notes:</b> May not be used to fulfill the language requirement and may not be taken Pass/Fail or Sat/Unsat. Not open to auditors. Students must participate in an interview with the Portuguese Acd course head and receive permission to enroll in the course.						
1	Portuguese	PORTUG	Ad	Portug Ad	Beginning Portuguese for Spanish Speakers II	Gontijo



**Description:** A continuation of Portuguese Ac. By the end of the second term, students should be able to communicate easily with native speakers and be acquainted with basic elements of Luso-Brazilian culture.

**Course Notes:** Conducted in Portuguese. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Portuguese Ad website.



1	Portuguese	PORTUG	C	Portug C	Intermediate Portuguese	Gontijo
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**Description:** An intermediate course for students interested in expanding and strengthening their Portuguese language skills. Reading, writing, and conversational competency is emphasized through the study of the Luso-African-Brazilian cultures. The course aims to promote cross-cultural understanding through the use of authentic materials such as literary texts, multimedia, film, music, and videos.

**Course Notes:** Conducted in Portuguese. Recommended for students who wish to improve their ability to speak and write Portuguese. Not open to auditors. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Section on-line on the Portuguese C website.



2	Portuguese	PORTUG	30	Portug 30	Brasil hoje: Contemporary Brazilian Culture through Media	Gontijo
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**Description:** Engages in systematic grammar review, along with practice in writing and vocabulary enrichment, while examining contemporary Brazil as presented in Portuguese-language press, television, literature, and film. Analyzes the ways Brazilians and non-Brazilians construct different and conflicting images of Brazil and "Brazilianness." Issues of race relations, national identity, ethnicity, and gender addressed. Discussions based on historical and literary texts, advertisements, films, videotapes of Brazilian television, and current issues of newspapers and magazines.

**Course Notes:** Conducted in Portuguese. Not open to auditors. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. This course is taught by members of the Department.



	Portuguese	PORTUG	40	Portug 40	Images of Brazil: Contemporary Brazilian Cinema	Gontijo
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**Description:** Examines major Brazilian films in their historical, political, and social context. Class discussion also focuses on documentaries, reviews, and critical articles. In-depth textual and grammatical analysis, vocabulary building, reflections on the similarities and differences of the oral and written Portuguese will lead students to achieve a high level of competency.

**Course Notes:** Conducted in Portuguese. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Portuguese 40 website. This course is taught by members of the Department.



2	Portuguese	PORTUG	59	Portug 59	Portuguese and the Community	Gontijo
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**Description:** This is an advanced language course examining the Luso-African-Brazilian experience in the United States. This course promotes community engagement as a vehicle for greater linguistic fluency and cultural understanding. Students are placed with community organizations within the Boston area and volunteer for four hours a week. Class work will focus on expanding students' oral and written proficiency through discussing and analyzing readings, arts, and films by and about Luso-African-Brazilians in the US.

**Course Notes:** Conducted in Portuguese. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors.



3	Portuguese	PORTUG	128	Portug 128	Rhyme, Rhythm, and Verse in Brazil	Robbins
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**Description:** This course will explore a series of themes through the lenses of Brazilian and Lusophone poetry and song. We will develop close readings of works by Gregório de Mattos, Sousândrade, Cruz e Sousa, Mário de Andrade, Oswald de Andrade, Henriqueta Lisboa, Murilo Mendes, João Cabral de Melo Neto, Noel Rosa, Waly Salamão, Caetano Veloso, Torquato Neto, Augusto de Campos, and Ana Cristina César, among others. Through our readings, we will explore problems related to politics, power, and subversion; forms, objects, and materials; and loves and lovers, lost and found

**Course Notes:** All course readings will be in Portuguese.

3	Portuguese	PORTUG	200	Portug 224	Fernando Pessoa & Co.	Blackmore
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**Description:** The literary creativity of Fernando Pessoa within Portuguese modernist culture. Course readings will include the work of selected contemporaries of Pessoa.

3	Portuguese	PORTUG	200	Portug 230	Audible Geographies in Brazil and the Caribbean	Robbins
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**Description:** In this course, we will discuss the different approaches to thinking and talking about music and sound from the vantage point of some of the key paradigms of Latin American cultural and intellectual history. How does music relate to space, the social, nationalism, race, ethnicity, and embodiment? How have these relationships been described and depicted in writing? We will discuss and explore, furthermore, different approaches to music and signification through readings in media theory and sound studies, in addition to texts by Machado de Assis, Raimundo Nina Rodrigues, Manuel Querino, João do Rio, Orestes Barbosa, Noel Rosa, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Fernando Ortiz, Luis Palés Matos, Nicolás Guillén, Alejo Carpentier, and José Miguel Wisnik, among others

**Course Notes:** Several course readings are in Portuguese and Spanish. Dylon Robbing will be the instructor of this course.

	Romance Studies	ROM-STD 110	Rom-Std 110	Haiti, Cuba, Martinique: Cultures of Resistance	Richman
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**Description:** What makes a novel moving, a film disturbing? How does humor work, even in the grimmest context? “Haiti, Cuba, Martinique” explores these aesthetic questions in works that engage slavery and its legacies, resistance and revolution, and paths to “development.” We will consider historical context and discuss categories like “genre” fiction, didactic writing, realism, romanticism, and la littérature engagée, or “committed” literature. Includes works by Alejo Carpentier, Césaire, Chamoiseau, Condé, Cortázar, Gutiérrez Alea, and Lahens.

**Course Notes:** Taught in English. For concentration and secondary credit in Romance Languages and Literatures, readings and written work must be done in French or Spanish.

1	Spanish	SPANSH	Aa	Spansh Aa	Beginning Spanish I	Moreno Palmero
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**Description:** A basic beginning semester course for students with no previous study of Spanish. Emphasis on speaking, writing, reading, and listening, as the basis for the development of all three Communication Modes (Interpersonal, Interpretive, and Presentational). Hispanic cultures will be introduced through a variety of texts, including readings, music, art, and film.

**Course Notes:** Conducted in Spanish. Open to students who have not previously studied Spanish or who have scored below 300 on the Harvard placement test. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Spanish Aa website. Students who have studied Spanish for two years or more in secondary school must begin at Spanish Ab or higher. This course is taught by members of the Department.

1	Spanish	SPANSH	Ab	Spansh Ab	Beginning Spanish II	Parra
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**Description:** For students with the equivalent of one semester previous study of Spanish. Emphasis on strengthening students' interpersonal, interpretive, and presentational skills in both oral and written Spanish. Hispanic cultures are presented through a variety of authentic texts, including short pieces of literature, essays, and newspaper articles. Music, art, and film are also included. After Spanish Aa and Ab, students should be able to engage in everyday conversations with native speakers, and read straightforward texts, both fiction and non-fiction, with relative ease.

**Course Notes:** Conducted in Spanish. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Spanish Ab website. Students who have studied Spanish for two years or more in secondary school must begin at Spanish Ab or higher. Upon the recommendation of the course head, students who have performed at a superior level in this course may enroll in any course for which they are linguistically prepared. This course is taught by members of the Department.

1	Spanish	SPANSH	Acd	Spansh Acd	Intensive Beginning Spanish: Special Course	Moreno Palmero
<p><b>Description:</b> A beginning class for students with no previous formal training in Spanish but with competence in at least one foreign language. Emphasis on communication skills. Language instruction supplemented by cultural and literary readings and film.</p> <p><b>Course Notes:</b> Not open to auditors. May not be used to fulfill the language requirement. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Interested students should contact Dr. Liander by e-mail no later than August 25, 2014 for fall term enrollment and no later than December 9, 2014 for spring term enrollment. Upon the recommendation of the course head, students who have performed at a superior level in this course may enroll in any course for which they are linguistically prepared. This course is taught by members of the Department.</p>						
1	Spanish	SPANSH	C	Spansh C	Intermediate Spanish	Gutierrez
<p><b>Description:</b> An intermediate language and culture class that aims to consolidate and expand the skills of listening comprehension, speaking, reading and writing in Spanish. Includes a comprehensive review of the grammar and reinforces linguistic acquisition through texts, movies, art and multi-media projects to acquaint students with cultural issues relevant to the Spanish-speaking world.</p> <p><b>Course Notes:</b> Conducted in Spanish. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Spanish C website. Upon the recommendation of the course head, students who have performed at a superior level in this course may enroll in any course for which they are linguistically prepared. This course is taught by members of the Department.</p>						
2	Spanish	SPANSH	30	Spansh 30	Advanced Spanish Language I: Four Countries and their Cultures	Liander
<p><b>Description:</b> An advanced language class that reinforces the practice of oral and written communication in Spanish through topics in contemporary cultural materials from Spain and Latin America. Students will focus on improving proficiency, refining pronunciation and acquiring vocabulary. In addition to in-class discussions, course work involves grammar review and practice in writing. Consult course website for current semester topics.</p> <p><b>Course Notes:</b> Conducted in Spanish. May not be taken Pass/Fail but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Spanish 30 website. Upon the recommendation of the course head, students who have performed at a superior level in this course may enroll in any course for which they are linguistically prepared. This course is taught by members of the Department.</p>						
2	Spanish	SPANSH	40	Spansh 40	Advanced Spanish Language II: Viewing the Hispanic World	Liander
<p><b>Description:</b> An advanced language and culture class that further develops linguistic competence using a region or regions of the Hispanic world as a focus for class discussion, grammar review, and an introduction to Hispanic social contexts and texts. Course materials may also include films, interviews, paintings, photography, music, selections from the press, as well as literary or historical readings. Frequent written and oral assignments, and a thorough review of grammar. Consult course website for current semester topics.</p>						

**Course Notes:** Conducted in Spanish. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Spanish 40 website. Upon the recommendation of the course head, students who have performed at a superior level in this course may enroll in any course for which they are linguistically prepared. This course is taught by members of the Department.

2	Spanish	SPANSH	50	Spansh 50	Writing and Performance	Gutierrez
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**Description:** An advanced language course designed to strengthen and develop competence in written expression. Close reading of texts in literary and non-literary genres will help students refine personal style. The performance of short excerpts of plays, combined with advanced work on oral expression and phonetics, will help students increase their fluency and ease of expression.

**Course Notes:** Conducted in Spanish. Recommended for concentrators. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students. Not open to auditors. Section on-line on the Spanish 50 website. This course is taught by members of the Department.

3	Spanish	SPANSH	59	Spansh 59	Spanish and the Community	Parra
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**Description:** An advanced language course that examines the richness and complexity of the Latino experience in the US while promoting community engagement as a vehicle for greater linguistic fluency and cultural understanding. Students are placed with community organizations within the Boston area and volunteer for four hours a week. Class work focuses on expanding students' oral and written proficiency in Spanish through discussing and analyzing readings, arts, and films by and about Latinos in the US.

**Course Notes:** Not open to auditors.

3	Spanish	SPANSH	59h	Spansh 59h	Spanish for Latino Students II	Parra
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**Description:** An advanced language course for Spanish heritage learners that aims to: strengthen students' oral and written linguistic range, with emphasis on Spanish use for academic contexts; and to further develop students' critical language and social awareness around important issues for Latinos in our globalized era: Spanish as global language, identity, language rights, global migration and labor, U.S.-Latino America relations, food and environment, the 'war on drugs'. Students explore these topics through various genres (newspapers and academic articles, debates, literary essays, short novels, poetry, visual art, film and music) and through 4 hours a week of community service.

	Spanish	SPANSH	61N	Spansh 61n	Advanced Spanish Language and Culture: The Ethics of Business	Gutierrez
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**Description:** An advanced language and culture class that examines literature and films portraying the political, sociological, financial and environmental impact of multinational companies doing business in Latin America. Students' linguistic competency is developed through discussion of the ethics of business, grammar reviews, and weekly writing assignments. Students will also choose a specific project for a business in Latin America and research its possible outcome and social, political, and environmental consequences.

**Course Notes:** Not open to auditors. May not be taken Pass/Fail, but may be taken Sat/Unsat by GSAS students.

3	Spanish	SPANSH	71b	Spansh 71b	Intro to Modern Latin American Literature	Delgado
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**Description:** This course is a survey of Latin American Literature from the last decades of the 19th century to the present. It offers an overview of the most salient moments in modern Latin American cultural history, placing emphasis on the ways in which specific literary works relate to the social and political developments that have shaped the region since the late 19th century. Readings by Machado de Assis, Rulfo, Borges, Gioconda Belli, Bellatin, Pizarnik, and others.

**Course Notes:** Conducted in Spanish.

4	Spanish	SPANSH	80gr	Spansh 80gr	How To Do Things With Grammar: The Poet in Love and War	Gaylord
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**Description:** In every language the linguistic order known as grammar uses its forms and means of linkage to identify speakers and listeners, situate them in the world of things and time, signal agency and passivity, legislate relationships of power and subjugation. Through close readings, translation, imitation and recitation of masterpieces of classic and contemporary Spanish and Latin American poetry, we examine how poets use and abuse grammatical rules, stretching the capacity of their language to express desire, nostalgia, regret or dread, utter and question truths; speak for themselves and their communities. The course features detailed grammar study, theoretical readings, intensive writing practice and opportunities for creative work.

**Course Notes:** Conducted in Spanish.

4	Spanish	SPANSH	80t	Spansh 80t	Words of Which History is Made	Aguirre
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**Description:** Through close readings and translations centering on 20th-century Spanish history and society, students hone their linguistic, grammatical, and stylistic skills, and acquire the interpretive skills required to comprehend and analyze increasingly complex literary and cultural texts. Course materials include short stories, poems, newspaper articles, memoirs, travel journals and historical essays.

**Course Notes:** Conducted in Spanish. Recommended for concentrators.

4	Spanish	SPANSH	90p	Spansh 90p	Pre-Textos	Sommer/Gutierrez
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**Description:** Texts become prompts for art-making in this class. By inspiring painting, dance, play, music, sculpture, costumes, texts lead to deep and daring interpretations. Latin American classics that might otherwise seem difficult become raw material for creativity as students stretch their command of Spanish. They learn that arts interpret and explore meanings and that theory is a user-friendly afterthought. This training prepares facilitation of Pre-Texts workshops in Boston and abroad.

**Course Notes:** Conducted in Spanish. Students are allowed to take a maximum of two courses at the 60-level in Spanish, not including Spanish 60.

4	Spanish	SPANSH	90sj	Spansh 90sj	Sor Juana Ines de la Cruz or "America's Phoenix"	Legnani
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**Description:** Studies a variety of texts (poetry, mystery plays, comedia, letters) written by the most celebrated female Hispanic writer of the seventeenth century. Discussions include: rhetoric and feminism; Sor Juana's literary forebears; freedom and repression in the convent; correspondence with other writers in the viceroalties of New Spain and Peru; performing gender and sexuality in colonial Mexico.

4	Spanish	SPANSH	97	Spansh 97	Sophomore Tutorial	Fernandez-Cifuentes
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**Description:** Theory in Praxis: Students will read, write, and speak about different modes of analysis of poetry, narrative prose, and cinema (stylistics, semiotics, psychoanalysis, deconstruction, gender studies, etc.), as practiced by a variety of pioneering scholars and artists, from Yuri Lotman and Barbara Johnson to Sergei Eisenstein and Laura Mulvey. Students will in turn put to work those modes of analysis on a number of Spanish and Latin American texts and films.

**Course Notes:** Conducted in Spanish. Requirements include short weekly papers and regular participation in class discussions. Required for all concentrators in Hispanic Studies in their sophomore year, but open to others. May also be taken as the Sophomore tutorial for concentrators in Latin American Studies and Romance Studies.

5	Spanish	SPANSH	144	Spansh 144	Poetry, Art and Adversity	Zurita
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**Description:** The objective of this course is to understand the history of poetry as the history of adversity. That is, we will consider poetry as the history of the distance mediated between the work of art and the utopian concept that grounds artistic creation, namely, to make of life itself the greatest work of art. With this dual condition in mind, we will begin by considering emblematic works of Latin American poetry, including Trilce by César Vallejo, Altazor by Vicente Huidobro, Poema conjetural by Jorge Luis Borges, Alturas de Macchu Picchu by Pablo Neruda, and then move to more performative works, such as Nicanor Parra's antipoetry, Alfredo Jaar's installations and the art actions of CADA. If the history of poetry and art in general is the history of adversity, the history of adversity is also the history of our dreams.

**Course Notes:** Conducted in Spanish.

5	Spanish	SPANSH	156	Spansh 156	The Colonial City as Palimpsest	Legnani
<b>Description:</b> Through our readings of diaries, satiric and epic poetry, laws and narratives of conquest of the 16th and 17th centuries, we contrast the strategies and tactics for organizing life in the Spanish colonies and the actual practice of living and resisting in three cities of the Viceroyalties of New Spain and Peru: Mexico, Lima and Cuzco. Primary authors include Cortés, Balbuena, Chimalpahin, Sigüenza y Góngora, Caviedes, Guaman Poma, Titu Cusi Yupanqui and Inca Garcilaso de la Vega.						
<b>Course Notes:</b> Conducted in Spanish; an advanced reading knowledge of Spanish is essential.						
5	Spanish	SPANSH	194	Spansh 194	Borges	Siskind
<b>Description:</b> We study Jorge Luis Borges's poetry, short stories, and essays; from Fervor de Buenos Aires to El Aleph; from his scripts and the films based on them to the cultural constellations that rose around him, as well as those his work created. We will think of Borges as a writer, but also as literary machine, an artifice that produces meaning in the works of other writers and in cultural formations beyond Argentina and Latin America.						
<b>Course Notes:</b> Conducted in Spanish.						
5	Spanish	SPANSH	248	Spansh 248	The Warning in its Music: Politics of the Poem in 20th Century Spain	Aguirre
<b>Description:</b> An exploration of the fraught connection between political engagement and textual innovation in poetry written in and about 20th Century Spain. Discussion of key texts by Aub, Cernuda, Darío, Gamoneda, Lorca, Machado, Neruda, Segovia, Vallejo, among others. Focus on topics such as violence, testimony, memory, exile. Theoretical and critical readings include essays by Adorno, Celan, Guillén, Paz, Said.						
<b>Course Notes:</b> Conducted in Spanish.						
5	Spanish	SPANSH	269	Spansh 269	Body Matters and Market Forces in Latin American Literature and Culture	Delgado
<b>Description:</b> Traces and analyzes social and symbolic dynamics of urban commodity capitalism. Emphasis on the body and perception as contested sites of coercion and critical agency. Readings by Benjamin, Arlt, Adorno, Siqueiros, Merleau-Ponty, Paz, Eltit.						
5	Spanish	SPANSH	281r	Spansh 281r	Don Quixote's Library	Gaylord
<b>Description:</b> A study of works destroyed, banished or celebrated in the book-burning episode, alongside others alluded to in the novel. Using the Knight's readings as mirror of his madness, as key to his author's parodic and satiric agendas, and as window onto early modern literary and cultural horizons, the course considers chivalric, pastoral, Moorish romance; ballads, courtly verse; Old and New World epic; wonder books, poetics and histories in relation to Don Quijote.						