ROMANCE LANGUAGES (Div. I)

Chair: Associate Professor KATARZYNA M. PIEPRZAK (Fall)
Associate Professor BRIAN MARTIN (Spring)


FRENCH

MAJOR—French Language and Literature

The French major seeks to provide training in literary and cultural analysis and linguistic expression through the study of selected texts from the French-speaking world. Emphasis is placed on the changes in form and subject matter from the early modern period to the contemporary era.

The major consists of nine courses above the 102 level. One of these courses must be the 400-level senior seminar during the student's final year at the College.

Students entering the major program at the 200-level may, with the permission of the Department, choose as part of their major program, one course in Art History, History, Philosophy, Comparative Literature or other subjects that relate to and broaden their study of French. Students entering the major program at a very advanced level may, in some cases and with the permission of the Department, include two such courses in their major program.

Working with the major advisor, the student will formulate a curricular plan that will ensure balance and coherence in courses taken. Such balance and coherence will be based on the above areas of literary and cultural investigation. Prospective majors should discuss their program with the major advisor by the end of their sophomore year. This is especially important for students who are planning to spend a part or all of their junior year in France.

Inasmuch as all courses in French assume the active participation of each student in discussions conducted in the foreign language, regular attendance at class meetings is expected.

MAJOR—French Studies

The major in French Studies is an interdisciplinary program that provides students with the opportunity to acquire skills and knowledge embracing the cultural, historical, social, and political heritage of France and the Francophone world. The program allows for an individualized course of study involving work in several departments and the opportunity to study abroad.

Students electing the French Studies major should register with the French Studies faculty advisor during their sophomore year. At that time they should submit a feasibility plan that articulates their projected program.

The French Studies major consists of ten courses satisfying the following requirements:
1) at least three courses in French language and/or literature above the French 102 level;
2) the senior seminar during the student's final year at the College;
3) Electives: The remaining courses needed to complete the major must be drawn from at least three different departments and relate primarily to an aspect of the culture, history, society, and politics of France and the Francophone world. These courses will be selected in consultation with members of the Department of Romance Languages. Appropriate electives might include:
   - History 331 The French and Haitian Revolutions
   - Religion 301 Psychology of Religion
   - All courses in French literature and language above the 103 level.
4) at least two literature courses that are taught in French.

THE DEGREE WITH HONORS IN FRENCH

Honors candidates are required to have maintained a GPA of 3.5 in the major to qualify for submitting a thesis proposal.

By May 15th of their junior year, candidates will have found a thesis advisor, and given the Department a three- to five-page proposal and a preliminary bibliography. (In some cases, the Department, and upon consultation with the Department, candidates will have the option to choose a second reader in addition to their primary advisor; for when the thesis is interdisciplinary enough in nature that it requires the expertise of an additional reader).

This proposal will be discussed by the Department; by June 1st, the candidate will be informed whether he/she can proceed with the thesis, and if so, what changes need to be made to the focus and scope of the project. The summer before the senior year will be spent compiling a detailed bibliography and manuscript.

Upon their return to Williams, candidates will devote to their theses two semesters of independent study (beyond the nine courses required for the major) and the winter study period of their senior year (493-W31-494). The thesis will be written in French and will usually not be shorter than fifty pages. By the end of the Fall semester, students will normally have a clear outline of the project, have done substantial research, and produced the draft of at least the first half of the project. During January this draft will be suitably rewritten and revised, and edited with a view to a final version, while the candidates will also begin work on remaining chapters.

Candidates will submit what they have written to the department on the last day of Winter Study. On the Tuesday of the first week of the spring semester candidates will make a presentation of the project at a departmental colloquium in French. The thesis will be promptly discussed and evaluated to determine whether or not the candidate is in the honors program. The second semester of independent thesis work will be spent writing more chapters, as well as revising, rewriting, and polishing the project where necessary. The completed thesis in its final form will be due on April 25th. At the end of the Spring term, the student will present and defend the final project before members of the Department and others by invitation. The grade will be awarded once members of the Department have consulted after the defense.

THE CERTIFICATE IN FRENCH

The Certificate in French Language and Cultures consists of a sequence of seven courses for which the student must earn a cumulative grade average of B or higher. In addition, the student must take a proficiency test and achieve a score of “Advanced.” The test will be administered by the department once a year during the month of April to all students desirous of obtaining the Certificate. Those interested should express their intent to the chair of the department by March 1 or earlier.

For students with no prior study of French, the course sequence will consist of RLFR 101-102, RLFR 103, RLFR 104, and three additional courses, with at least one of these at the 200-level or higher. For students with some prior study of French, five additional courses must be taken, including at least three French courses at the 200-level or higher. For all students starting at the French 103 level or higher, two electives may be taken in other departments: one elective should be in French or Francophone culture (art, literature, theatre, music) and the other in French or Francophone civilization (history, political science).

See French Studies Major description above for list of possible electives in other departments.

PLACEMENT

A placement test in French is administered at Williams at the opening of the fall semester. Incoming first-year students who register for any French course above the 101-102 level must take this test, regardless of their previous preparation.

STUDY ABROAD

French majors are strongly advised to complete part of the requirements for the major by studying abroad either during the academic year or the summer. Most American study-in-France programs require applicants to have completed a fifth-semester, college-level French course (French 105, for example) before they go abroad. A special affiliation with the Hamilton Junior Year in France program enables Williams students (who have completed 105) to participate in a comprehensive academic and cultural experience in a French-speaking environment. Credit for up to four courses towards the major can be granted at the discretion of the Department: normally 2 major credit for one semester and up to 4 major credits for a full year or two semesters. The final assignment of credit will be authorized in consultation with the student’s major advisor once the student has returned to Williams. Such credits can only be determined by review of course format, course materials, and evidence of satisfactory academic performance. Students interested in studying abroad need to consult with faculty members in French by the second semester of their first year. Early planning is essential. Because the academic quality of certain programs of study in France may well be beneath the pedagogical standards normally associated with a Williams education, students will receive major credit for only those programs recommended by the Department. Please consult a faculty member to find out which programs are acceptable. Normally, the Department does not administer proficiency exams (for study abroad) to any student who has not completed a French course at Williams.

LANGUAGE AND CIVILIZATION COURSES

RLFR 101(F)-W088-102(S) Introduction to French Language and Francophone Cultures

This year-long course offers a complete introduction to the French language and is designed to help you become fully conversant in French by focusing on four fundamental language skills: listening, speaking, reading, and writing. Through daily practice, class activities, interactive discussion, listening exercises, written work, reading assignments, video-observation, and film-viewing, you will quickly gain confidence and increasing facility with your abilities to speak and understand both spoken and written French. In addition, our study of grammar, vocabulary, and communication skills will be organized around an engaging and dynamic introduction to a variety of French-speaking cultures around the world, from France and Belgium, to Quebec and Martinique, to Senegal and Morocco.

Format: the class meets five hours a week. Evaluation in both semester-long courses will be based on active class participation, workbook exercises and compositions, chapter tests, 253
midterms, and final exams. Students registered for 101-102 are required to attend and pass the sustaining program during the spring semester, if credit granted only if both semesters are taken. For students who have taken less than two years of high school French, Conducted in French.

No prerequisites. Enrollment limit: 20 (expected: 20). If overenrolled, preference will be given to first- and second-year students and those with compelling justification for admission.

Hour: 10:00-10:50 MWF WINGFIELD
Enrollment limit: 20 (expected: 10). Preference will be given to French, Comparative Literature, and Women's and Gender Studies majors, and those with compelling justification for admission.

MARTIN

RLFR 103(F) Intermediate Studies in French Language and Francophone Cultures
As a continuation of French 101-102, this first-semester intermediate course is designed to help you improve your French, while at the same time learning more about French and Francophone cultures, politics, literature, and film. Through the active study and daily practice of listening, speaking, reading, and writing in French, you will continue developing communicative skills necessary to function in daily life; learn to express your opinions and ideas; improve your command of spoken and written French through a revision of important grammatical structures; strengthen your reading and writing skills in order to prepare you for further study of literary texts; and develop an increased vocabulary and cultural appreciation of French-speaking cultures around the world.

Format: class meets five hours a week. Conducted in French. Requirements: active class participation, workbook exercises and compositions, short papers, chapter tests, midterm, and final exam.

Prerequisites: French 101-102 or examination placement. NOTE: Students who should seriously consider taking French 103 AND 105 if they intend to enroll in more advanced French courses at the level of French 106 or above, or if they anticipate studying in France or in a Francophone country during their junior year. Enrollment limit: 20 (expected: 20). If overenrolled, preference will be given to first- and second-year students and those with compelling justification for admission.

Hour: 9:00-9:50 MWF WINGFIELD
Enrollment limit: 20 (expected: 20). Preference will be given to students continuing French majors.

MARTIN

RLFR 104(S) Intermediate French II: Studies in French Language and Francophone Culture
As a continuation of French 103, this course explores the diverse cultural and political identities in the Francophone world through short literary texts and films from France, Africa, the Caribbean and the Middle East while building on linguistic skills in French. The course will provide an in-depth advanced review of grammar structures, but will emphasize the application of those structures in activities of composition, reading, oral presentation and discussion. After successfully completing French 104, students may register for French 201. Conducted in French. Format: meets three hours a week plus a fourth conference hour with French teaching associates. Requirements: class participation, short papers, oral class presentations, quizzes and exams.

Prerequisites: French 103. This course is primarily for continuing French 103 students. Students who have placed at the advanced intermediate level on the placement exam will register for French 105. Enrollment limit: 20 (expected: 20). If overenrolled, preference will be given to continuing 103 students and potential French majors.

Hour: 9:00-9:50 MWF Conference: 2:10-3 W

DESIROSERS

RLFR 105(F) Advanced French: Linguistic and Cultural Intrigue in the Francophone World (I)
What mysterious set of connections brings together a young Québecois graduate student, an 18th-century French manuscript by the author of Dangerous Liaisons, a chameleonic-like Parisian bent on tracking the young student, a sinister French police inspector, and a suave Caribbean book collector with roots in two continents? Where is the kaleidoscope of cultural signs and images that pervade video culture from Louisiana and New Orleans, enigmatic Creole provenance such as "Louisiana beans are not salted" and "Oka is not eaten with one finger", the dizzying shift of international locales, and the autumnal radiance of Paris? We set out with Claire Plouffe and her young, somewhat sinister admirer, Jean-Louis Royer, through a deepening international mystery set in a Francophone environment and embracing the rich variety of cultural and linguistic experience that has helped shape the role of France in the world. Against this backdrop, the course seeks to build on the writing, reading, and aural comprehension skills in French developed at the elementary and intermediate levels (especially those of French 103). It will consist of a continued review of fundamental grammar structures, but will emphasize the application and assimilation of those structures in activities of composition, oral presentation, and discussion, Conducted in French.

Requirements: class participation, attendance, short papers, and five hour-long exams.

Prerequisites: French 101-102, 103, or examination placement. Enrollment limit: 20 (expected: 20).

Hour: 11:20-12:35 TR Conference: 1:10-2:00 W, 2:10-3 W

NORTON

RLFR 106(S) Advanced French: Linguistic, Cultural and Literary Explorations in the Francophone World (II)
This course is designed as a continuation of RLFR 105 for students wishing to develop their ability to converse and write in idiomatic French with ease and fluency. Students will review linguistic structures in depth as well as expand their range of vocabulary, since special attention will be given to writing and speaking. At the same time, students will exercise their analytical and critical thinking on the works of a variety of Francophone writers such as Philippe Delerm, Amélie Nothomb, Marguerite Duras, Gabrielle Roy, Guy de Maupassant, Albert Camus, Mariama Bâ, Annie Ernaux and Nathalie Sarraute while examining and exploring how relationships are done and undone, how passions such as jealousy, love, greed, hatred enter in a variety of characters and circumstances. Conducted in French.

Requirements: regular attendance; active class participation; quizzes, short papers and oral presentations; a mid-term and a final test.

Prerequisites: French 103 (with instructor's permission) or 105 or examination placement. Enrollment limit: 20 (expected: 20). Preference will be given to students continuing RLFR 105 or those selected by placement.

NOTE: See RLFR 105 for more information on the sequencing of French 105/106.

Hour: 11:00-11:50 MWF Conference: 1:10-2:00 W, 2:10-3 W

DESIROSERS

RLFR 112(S) Advanced Conversation in French and Francophone Cultures Through the Media
This course is designed in Advanced Conversation in French is designed to develop students’ skills in spoken French while learning about French and Francophone cultures. Students will increase vocabulary and fluency through interactive discussions, and will improve their pronunciation and both oral and written comprehension through different media: the press, television, music, movies, and songs. We will discuss questions of French and Francophone identities, the Second World War, immigration, and current events. Conversation will improve students’ ability to communicate effectively and to analyze culture through different media. Class activities will include listening to recordings, reading newspapers, conversations, and debates. Films to include: "Le fabuleux destin d’Amélie Poulain," "Tanguy," "L’Auberge espagnole," "Paris je t’aime," "Le vieil homme et l’enfant," "Les Choses de vie," and "La Chasse-galerie," and, last but not least, the comic pachyderm, Babar. Conducted in French.

Evaluation based on class participation, quizzes, midterm, and a final oral presentation.

Prerequisites: RLFR 104 or RLFR 105 or permission of instructor. Enrollment limit: 20 (expected: 20).

Hour: 9:00-9:50 MWF

BROSSILLON

LITERATURE COURSES

RLFR 201(F formerly RLFR 109) Introduction to French Literature: Les Routes Jalonnées: Culture and Society in the French and Francophone Literary Heritage
This course introduces students to the richly diverse literary landscape of metropolitan and non-metropolitan France as recorded in major works of prose, poetry, and theater from the Middle Ages to the present. Particular attention will be given to the ways in which culture, society, and the individual’s relationship to them are mirrored and interpreted in various literary genres, contexts, and registers. Each work to be studied develops a unique language that serves not only to interpret the culture from which it emerges, but to frame that culture within the larger issues of self and identity. Among the authors and works to be examined are Chrétien de Troyes’s Perceval (excerpts), La Chanson de la Rose (excerpts), selected sonnets by Ronsard, Molére’s Le Misérable, Rousseau’s Rêveries d’un promeneur solitaire (excerpts), France’s national anthem La Marseillaise (Rouget de Lisle), Flaubert’s Madame Bovary, poems of Hugo and Baudelaire, short stories of Gustave Flaubert and Albert Camus, Mariama Bâ’s Une si longue lettre, Linda LE’s Lettres mortes (selections), Honoré Beaugrand’s La Chasse-galerie, and, last but not least, the comic pachyderm, Babar. Conducted in French.

Format: seminar. Requirements: class participation, three short papers, an oral presentation and a final paper.

Prerequisites: RLFR 105 or 106, or by French placement examination, or permission of instructor. Enrollment limit: 22 (expected 17). Preference will be given to French majors and those with compelling justification for admission.

Hour: 9:55-11:10 TR

NORTON

RLFR 202 (formerly 110) War and Resistance: Two Centuries of War Literature in France, 1804-2004 (Same as Women’s and Gender Studies 201) (Not offered 2010-2011)
In 1883, Maupassant called on his fellow war veterans and writers to join him in speaking out against warfare and violence, crying “Let us dishonor war!” From the Gallic Wars against Caesar during the first century BC to France’s controversial role in the “War on Terror” (at the opening of the twenty-first century), the French literary tradition is rich in texts that bear witness to war and speak out against its monstrous inhumanity. While war literature in France can be traced back to ancient and medieval texts on Vergil, Horace, Charlemagne, William the Conqueror, and Joan of Arc, this course will focus specifically on literary representations of war during the nineteenth- and twentieth-centuries, from the Napoleonic Wars, to the First and Second World Wars, to the Algerian and Cold Wars, and the “War on Terror.” Discussions will examine the impact of war on soldiers and civilians, patriotism and pacifism, history and memory, the implications of war as invasion and conquest, occupation and resistance, victory and defeat, the relationship of war to gender, sexuality, and ethnicity; and the role of war in colonialism and genocide. Readings to include novels, short stories, and poems by Balzac, Stendhal, Hugo, Rimbaud, Daudet, Maupassant, Zola, Cocteau, Wiesel, Duran, Canis, and Fanon. Films to include works by Resnais, Renoir, Malle, Angulo, Pontecorvo, and Duran. Conducted in French.

Format: seminar. Requirements: active class participation, two short papers, an oral presentation, and a final paper.

Prerequisites: French 106, 201, 203, or by placement test, or by permission of instructor.

Enrollment limit: 20 (expected: 20). If overenrolled, preference will be given to French, Comparative Literature, and Women’s and Gender Studies majors, and those with compelling justification for admission.

MARTIN

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RLFR 203 (formerly 111) Introduction to Francophone Studies (Same as African Studies 204) (Not offered 2010-2011) (D) Literature in French comes from several far-flung regions of the world, including Europe, Africa, the Middle East, Asia, the Caribbean and the Americas. This course asks first of all: what links such disparate francophone cultures besides a shared language and a history of colonialism? A common thread that runs through francophone literature is the coming-of-age story, with the theme of growing up and traveling far from home involves or parallels the assimilation of regionally specific or traditional culture to a Western standard. The class readings will include coming-of-age narratives from four francophone regions by Dany Laferrière (Haiti), Mouloud Fahraoui (Algeria), Fatou Diome (Senegal), and Gabrielle Roy (Canada), as well as shorter pieces by authors such as Aimé Césaire (Martinique), Frantz Fanon (Martinique), and Henri Lopes (Congo). As a class we will debate to what extent these narratives can or should be read as allegories of nation-building or representations of specific cultures on the one hand and as unique, idiosyncratic works of fiction on the other. These works of literature will challenge students to consider the nature of cultural difference, the treatment of gender and race in fiction and the interrelatedness of themes such as family, migration and diaspora. Conducted in French.

Format: seminar. Requirements: active class participation, reading journal, two short papers, and a final paper.

Prerequisites: French 105 or above or permission of instructor. Preference given to French and Comparative Literature majors and these with compelling justification for admission. Enrollment limit: 20 (expected: 20).

RLFR 210 Fantastic Spaces and Imaginary Places: Literary Text and Image in Late Medieval and Early Modern France (Not offered 2010-2011) When Aristotle speaks of Homer's powers of language, he describes the Poet's skill as a dimension of energy and eye, the capacity to "represent everything as moving and living" and thus to be "graphic", to make the audience actually see things through words. Medieval and Renaissance French writers based their literary projects on these ancient theories of visualization and presentation. The result was a period of intense literary creativity that encompasses a kaleidoscope of issues converging both on poetics and painting as well as on concepts of architectural and landscape design. This capacity to imagine is at the heart of writing about travel, exploration, discovery, spatial and natural description, phantasmagoria, quests, poetic "madness", and the contemplation of mind. The primary vehicle through which we will examine these issues is the literary text and its supporting manuscript illuminations and book illustrations: namely, selected texts from Guillaume de Lorris' and Jean de Meung's Roman de la Rose and the allegory of love, Guillaume Du Bellay's Antiquités de Rome et Regrets, François Rabelais's grotesque epic of Gargantua and Pantagruel, and Pierre de Ronsard's sonnet cycles on love and nature (Les Amours). We will examine how these literary issues intersect with parallel developments in the visual arts (Burgundy in the 15th century, the Myth of the Golden Age, The School of Fontainebleau, Clouet), ecclesiastical and domestic architecture, including the development of the château, landscape and garden design and its allegorical configurations. Conducted in French. Format: lecture/discussion. Requirements: class participation, two 7-page papers, a midterm examination, and an oral presentation.

Prerequisites: French 201, 202, or permission of instructor. Enrollment limit: 15 (expected: 10). If overenrolled, preference given to French and Comparative Literature majors and these with compelling justification for admission. Conducted in French.

NORTON

RLFR 216 The French Revolution and the Napoleonic Empire (Same as History 332) (Not offered 2010-2011) (See under RLFR 216 for full description.)

REVILL

Students taking this course for French credit must do some research drawing upon French sources, write their papers in French, and meet with the French TAs or tutors to work on writing style. The instructor will be happy to help the student find sources relevant to this class.

RLFR 224 Sexuality and Seduction in Nineteenth- and Twentieth-Century France (Same as Women's and Gender Studies 224) (Not offered 2010-2011) (D) In 1857, both Flaubert's Madame Bovary and Baudelaire's Les Fleurs du mal were put on trial for sexual indecency and “crimes against public morality.” In 1868, Le Figaro attacked Zola's novel Thérèse Raquin as "putrid literature" for its depiction of adultery, murder, and scandalous sexuality in nineteenth-century Paris. A century later, Gide, Colette, and Duras continued to use their novels in conversations with their extraordinary novels on male and female homosexuality, inter-generational lovers, and bi-racial relationships. In this course, we will examine a wide range of issues on eroticism and sexuality in nineteenth- and twentieth-century French literature, including marriage and adultery, seduction and desire, love and betrayal, prostitution and fetishism, gay and lesbian identity, cross-dressing and gender representation, exoticism and colonial (s)exploitation. Readings to include novels, shorts stories, and poems by Chateaubriand, Constant, Duras, Balzac, Flaubert, Baudelaire, Zola, Maupassant, Barbey d'Aurevilly, Gide, Proust, Colette, Duras, and Guibert. Conducted in French. Requirements: active class participation, two short papers, an oral presentation, and a final paper.

Prerequisites: French 106, 201, 202, or 203, or by placement test, or by permission of instructor. Enrollment limit: 20 (expected: 20). If overenrolled, preference given to French, Comparative Literature, and Women's and Gender Studies majors and those with compelling justification for admission. Conducted in French.

MARTIN

RLFR 228(S) Solitude and Alienation at the End of the 19th Century Who does not feel lonely? Who has never felt lonely? Guy de Maupassant writes in "Solitude" (1884); “Notre grand tourment dans l’existence vient de ce que nous sommes éternellement seuls, et tous nos efforts, tous nos actes ne tendent qu’à fuir cette solitude.” Through Maupassant’s short stories, we will explore the roots of solitude and examine how the figure of the loner emerges in nineteenth-century France. Some of the issues that we will discuss include: willful isolation and imposed seclusion, marriage and lust, love and loss, folly and death. To complement Maupassant’s short stories, we will read works by Flaubert, Balzac, Baudelaire, Villiers, and Huysmans, as well as sociological and historical sources. Primary emphasis will be placed on close textual reading and analysis. Critical and theoretical approaches will be incorporated in class discussions. Conducted in French. Requirements: active class participation, reading journal, two short papers, an oral presentation and a final paper.

Prerequisites: French 201 or above, or permission of instructor. Enrollment limit: 20 (expected: 20). If overenrolled, preference given to French majors and those with compelling justification for admission. Hour: 1:10-2:25 MR

BROSSILLON

RLFR 309(F) Contemporary Short Stories from North Africa: Fast Cars, Movies, Money, Love and War (Same as Africana Studies 307) Today the countries of North Africa are experiencing rapid social change. Rap music can be heard spilling out of windows while television sets broadcast a call to prayer. In the market place, those selling their goods compete to be heard over the ringing of cell-phones. Old and new exist side by side, albeit sometimes very uncomfortably. During the past decade, literature has become the mouthpiece of the desire to escape the legacies of colonialism and modernization and find the new and strong culture. In this course, we will read short stories that address these issues as well as analyze films, sociological texts and Moroccan, Algerian and Tunisian newspapers on the web in order to explore contemporary transformations of life in North Africa. Readings by Maissa Bey, Abdel fattah Kilili, Zeina Tahi, Mohamed Zafzaf, Ahmed Bouzfour, Soumaya Zahy and Abdelhak Serhane among others. Conducted in French.

Requirements: active class participation, reading journal, two short papers, an oral presentation and a final paper.

Prerequisites: French 201, 202 or 203 or permission of instructor. Enrollment limit: 20 (expected: 20). Preference given to French majors and those with compelling justification for admission. Hour: 9:55-11:10 TR

PIEPZAK

RLFR 312 Cumbinalisme and French Caribbean Literature (Not offered 2010-2011) (D) Cumbinalisme and the Caribbean have been intertwined since 1492. The two words stem from the same root: Carib, the name of the people Columbus encountered in his first voyage. For five hundred years, cumbinalisme has represented all that is opposed to the colonial force of European colonialism and modernization. And yet Caribbean writers have come to embrace the idea of cumbinalisme by recuperating the idea of cumbinalisme as a metaphor for linguistic and literary appropriation. This course will begin with the early portrayal of cumbinalisme in the greater Caribbean through readings including Jean de Léry’s Histoire d’un voyage fait en la terre du Brésil (1578), Montaigne’s essay “Des cannibales” (1580), and Shakespeare’s The Tempest (1611). Aimé Césaire’s adaptation of Shakespeare’s play, Une tempête (1968), bridges the early modern and the modern and introduces the theme of the rest of the course: namely, the development of a kind of literary cumbinalisme by New World Writers. We will read carefully three novels by two authors from the island of Guadeloupe: La migration des coeurs (1995) and Histoire de la femme cannibale (2003) by Maryse Condé and L’isole soleil (1981) by Daniel Darcus. We will discuss to what extent these novels are cumbinalisme, either of European literature or of history, while engaging concepts such as difference vs. repetition, the value and possibility of originality, the limits of translation, and the cultural effects of globalization. Rather than dismiss the cannibal as a sign of a savage past, this course asks: what can the cannibal teach us about the present and the future? Conducted in French. Format: seminar. Requirements: active class participation, weekly online reading responses, one midterm essay and one final paper.

Prerequisites: open to students who have taken a literature course in French at Williams, or permission of instructor. Enrollment limit: 15 (expected: 15). Preference given to French and Comparative Literature majors and these with compelling justification for admission. Conducted in French.

DUNN

RLFR 314 Between the Two World Wars (Not offered 2010-2011) The period from 1913 to 1939 was an adventuress time for the French novel. In this course, we will study novels by Gide, Proust, Colette, Camus, Martin du Gard, Mauriac, Malraux, and Satre. Although there is great diversity among these authors, they were all reacting to the aftermath of the First World War and the breakdown of traditional French culture. Through their works, we will examine the conflict between the old and the new, the conflict against the stifling social order of Church and family. The real challenge of the period, however, concerned not a break with the past or discoveries of new levels of consciousness and freedom, but rather the mature acceptance of responsibility for the future and the articulation of fresh spiritual and political visions. Conducted in French. Requirements: several short papers and oral class presentations.

Prerequisites: any French literature course or permission of the instructor.

DUNN

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During the 1830s, Balzac described Paris as a “surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world,” but also characterized the French capital as a “land of contrasts,” a “monstrous wonder,” a “moral sewer.” Similarly, writers from Hugo to Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris’s urban poor. Since 1889, Paris has been hailed as the “City of Light” for its Enlightenment legacy, its Eiffel Tower modernity, and its luminous energy, urban culture, films, photographs, and television. However, Paris is also the historical site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repeatedly sparked with incendiary passion and apocalyptic proportions, occasionally in the form of riots. And if in 2005, many heard the echo of Hitler’s ominous 1944 question, “Is Paris burning?” and asked: why was Paris burning again at the dawn of the twenty-first century? To answer this question, we will examine the social, political, and literary landscape of Paris during the nineteenth and twentieth centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Sartre, Simenon, Genet, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Tati, Godard, Minnelli, Clément, Lelouch, Lurmann, Kassovitz, Besse, and Jeanne. Conducted in French. Format: seminar. Requirements: active class participation, two short papers, an oral presentation, and a final paper.}

Prerequisites: French 201, 202, 203 or permission of instructor. Enrollment limit: 20 (expected: 20). If overenrolled, preference will be given to French, Comparative Literature, and Women’s and Gender Studies majors, and those with compelling justification for admission. MARTIN

**RLFR 318(S)** Adversity and Modernity in the Twentieth-Century Novel (Same as Comparative Literature 318)

In his futurist novel _Paris in the Twentieth Century_ (1923), Jules Verne envisions an era of technological superiority, complete with hydrogen cars and high-speed trains, television and skyscrapers, computers and the internet. But in Verne’s vision of modernity, technological sophistication gives way to intellectual stagnation and social indifference, in a world where poetry and literature have been abandoned in favor bureaucratic efficacy, mechanized surveillance, and the merciless pursuit of profit. To contest or confirm this dystopic vision, we will examine a broad range of twentieth-century novels and their focus on adversity, dignity, and modernity. In a century dominated by the devastation of two World Wars, the atrocities of colonial empire, and massive social and political transformation, the novel both documented and interrogated France’s engagement with race and ethnicity, gender and sexuality, colonialism and immigration. Within this historical context, we will discuss the role of the novel in confronting war and disease, challenging poverty and greed, and exposing urban isolation and cultural alienation in twentieth-century France. Readings to include novels by Colette, Genet, Camus, Duras, Ernaux, Guibert, and Bécaud. Lectures to include discussions of Gide and Prost, Susre and Beauvoir, Croix and Foucault, Jelloum and Djebbar. Films to include works by Fassbinder, Ammao, Lloret, Ducastel, Martinez, Tchérine, and Charef. Format: seminar. Conducted in French. Requirements: active class participation, two short papers, an oral presentation, and a final paper. Prerequisites: French 201, 202, or 203, or by placement test, or permission of instructor. Enrollment limit: 20 (expected: 20). Preference given to French, Comparative Literature, and Women’s and Gender Studies majors, and those with compelling justification for admission. Hour: 2:35-3:50 MR CONDUCTED IN FRENCH

**RLFR 370 Displaying, Collecting and Preserving the Other: Museums and French Imperialism (Same as Africana Studies 370 and Comparative Literature 370)** *(Not offered 2010-2011)*

This course will explore relationships between culture and imperialism in France by exploring how the “Other” has been conceived, displayed and collected in French museums, world’s fairs and galleries from the 19th century to the present. Through readings in museum history and theory, we will explore the imperial histories of the Louvre and the Musée de l’Homme, the World’s Fairs, and the Colonial World. French colonial photography and the creation a body of consumable subjects, and the discourse of collection and preservation in French colonial architecture. In addition, we will read French novels that address the display, collection and preservation of the colonial Other such as Balzac’s _Le Cousin Pons_ and Leila Sebbar’s _Shérazade_. Drawing on museum theory, we will also critically examine contemporary Parisian museums such as the Musée du Quai Branly, the Institut du Monde Arabe and the Cité nationale de l’histoire de l’immigration. This course will be conducted in English. For students seeking RLFR credit, select readings will be in French, and written work will be in French. Format: seminar. Requirements: active class participation, response papers, 2 short essays and a final research paper. Prerequisites: For students taking the course as RLFR: French 201 (formerly 109) or above, or permission of instructor. For students taking the course as COMP or AFR: no prerequisites. Enrollment limit: 15 (expected: 15). Preference given to French and Comparative Literature majors, and concentrators in Africana Studies. PIERZAK

**RLFR 408 Senior Seminar: Mortal Combat and Wounded Hearts: Codes of Honor, Love, and Quest in Medieval and Early Modern French Literature (Not offered 2010-2011)*

French literature and literary culture could be said to begin with the 11th-12th-century epic, _La Chanson de Roland_, a narrative of knighthood audacity, betrayal, and fraternal love centered on Charlemagne’s campaigns in Saracen Spain and the monumental defeat of his bravest knight, Roland, at Roncesvalles. _La Chanson de Roland_ inaugurates an exciting and uplifting literary cycle that is both an artistic and a cultural window on the Middle Ages and its narrative traditions. This cycle encompasses such works as Chrétien de Troyes’s _Yvain ou le Chevalier au Lion_, _Lancelot ou le Chevalier de la Charrette_, and the unfinished _Perceval ou le Conte du Graal_. During a period often associated with great spiritual and moral orthodoxy, authors are not reluctant to entwine epic narrative with the issues of adultery, interracial love, and sexual emancipation as in Chrétien’s _Lancelot_ and in the 13th-century romance _Aucassin et Nicolete_, a tale of adventure centered on a Christian knight in love with a Saracen slave girl. The motifs of heroism and love culminate later on in the encyclopedic _Roman de la Rose_, a medieval theme park that embraces a vibrant and licentious summons to live for love and to abandon all restraint. The unabashed sensual indulgence of this work will be studied in relation to the pro-feminist history of women in Christine de Pisan’s _Le Livre de la Cité des dames_ (1405). This seminar will examine many of the key literary, linguistic, and artistic aspects of this literary heritage, including the concepts of allegory, symbolic expression, invention, imagination, the evolution of the French language, and the corrosive way in which later Renaissance authors such as Rabelais interrogate the medieval tradition. All readings will be in modern French. Conducted in French. Format: seminar. Requirements: class participation, three 5-page papers, and an oral presentation. Prerequisites: French 201 (formerly 109), or French 202 (formerly 110), or French 203 (formerly 111), or permission of instructor. Enrollment limit: 15 (expected: 10). Preference given to French and Comparative Literature majors. NORTON

**RLFR 410(F) Senior Seminar: Landscapes of Movement and Migration in French**

How do migration and movement construct and disrupt landscapes of identity—home, city and nation—in the French-speaking world? How do migration and movement contribute to conditions of alienation, naturalization and violence? This seminar explores such fundamental questions and asks us to think about how in an increasingly mobile and de-territorialized world, place is imagined, experienced and remembered. Over the course of the semester, we will examine theoretical texts on memory, space, identity and movement, and analyze literary and cultural texts that are written by and about migrants, and texts of migration that focus on: the immigration experience in France, the construction of an Atlantic identity between Africa, the Caribbean, Europe, and the Americas, internal migration between the country and the city, clandestine migration between Africa and Europe, population displacement due to war, and the possibility of creating portable places of memory. Works by Nora, Benjamín, Deleuze, Barthes, Charef, Chamoiseau, Glissant, Diomé, Condé, Mercmenni, Poulain, Pineau, Sembene, and Binebine among others. Conducted in French. Prerequisites: For students taking the course as RLFR: French 201 (formerly 109) or above, or permission of instructor. Enrollment limit: 15 (expected: 10). Preference given to French and Comparative Literature majors. PIERZAK

**RLFR 412 Senior Seminar: Desperate Housewives and Extreme Makeovers: Novel Approaches to the Nineteenth-Century Novel (Same as Women’s and Gender Studies 408) (Not offered 2010-2011)**

In 1834, Balzac wrote that “Paris is a verdant ocean. Sound it, and you will never know its depth.” The same can be said of the French nineteenth-century novel and its boundless ability to echo the historical past and reverberate in the present cultural. Desperate housewives, sex in the city, queer eyes for straight guys, and extreme makeovers fill the pages of the nineteenth-century novel and its contemporaries. The story of Balzac and Flaubert, to the Naturalism of Maupassant and Zola, the novel became an extraordinary forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parian pleasures in nineteenth-century France. Characters such as the imprisoned housewife Emma Bowary, the reluctant revolutionary Jean Valjean, the social-climbing lover Julien Sorel, the ambitious undergraduate Régine, the domestically-abused Gervaise, and the man-eating courtesan Nana became synonymous with France’s turbulent social and political landscape from the 1830s to the 1880s. As yet another film adaptations make clear, these characters continue to haunt our twenty-first century present. Reinterpreted by such contemporary actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandals and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, and Zola. Films to include adaptations by Clément, Berri, August, Arteza, Lelouch, and Chatel, and readings in philosophy. Conducted in French. Format: seminar. Requirements: active class participation, two short papers, an oral presentation, and a final paper. Prerequisites: French 201 (formerly 109) or 202 (formerly 110) or French 203 (formerly 111); or a 300-level French course; or permission of instructor. Enrollment limit: 12 (expected: 10). Preference given to French, Comparative Literature, and Women’s and Gender Studies majors and those with compelling justification for admission. MARTIN

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Students registered for 101-102 are required to attend and pass the sustaining program during the winter study period.

At least one 200-level course must be completed at Williams. In addition, one course must be focused primarily on literature of the period prior to 1800 C.E. Other courses, taken at the end of obtaining the Certificate. Those so interested should express their intent to the chair of the department by March 1 or earlier.

The completed thesis in its final form will be due on April 25th. At the end of the Spring term, the student will present and defend the final project before members of the Department and others by invitation. The grade will be awarded once members of the Department have evaluated the project.

The second route is a group of three clearly related courses (offered by the Department of Romance Languages or by other departments, such as History, Art, Philosophy, English, etc.), only one of which may be counted in the nine courses comprising the major. One of the courses will be an Independent Study (plus senior year WSP 030) in the spring of the senior year, at the end of which the student will write an essay that synthesizes the content of the three related courses. Students may apply for this route by November 2 of the senior year.

The Spanish major consists of nine courses above the 103-104 level. These nine courses include 105, 106, any 200 level or above (excluding RLS P 205 and RLS P 303), and 403. At least one 200-level course must be completed at Williams. In addition, one course must be focused primarily on literature of the period prior to 1800 C.E. Other courses, taken at overseas programs, may be used to satisfy the requirements of the major, with approval of the department. The Spanish faculty strongly suggests that students take 201 and 200 at some point in their studies, and especially recommends that they do so before rather than after studying abroad.

The major seeks to provide training in literary analysis and linguistic expression, as well as an appreciation of Hispanic civilization, through the study of the major writers of the Spanish-speaking world.

Students majoring in Spanish may replace one of their Spanish electives with a course in Comparative Literature, with one course in Latin-American Studies that is 200-level or higher, or with a course in Linguistics. Inasmuch as all courses in Spanish assume the active participation of each student in discussions conducted in the foreign language, regular attendance at class meetings is expected.

Credited granted only if both semesters are taken.

THE DEGREE WITH HONORS IN SPANISH

Candidates for a senior thesis must have maintained a 3.5 GPA in the major by the time of proposal submission. Two alternative routes are available to those who wish to apply for the degree with honors.

The first of these involves the writing of a senior thesis. Honors candidates are required to have maintained a GPA of 3.5 in the major to qualify for submitting a thesis proposal. By May 15th of their junior year, candidates will have found a thesis advisor, and given the Department a three- to five-page proposal and a preliminary bibliography. (In some cases, and upon consultation with the Department, candidates will have the option to choose a second reader in addition to their primary advisor; for example, when the thesis is interdisciplinary enough in nature that it requires the expertise of an additional reader.)

This proposal will be discussed by the Department; by June 1st, the candidate will be informed whether he/she can proceed with the thesis, and if so, what changes need to be made to the thesis proposal. The summer before the senior year will be spent compiling a more detailed bibliography and reading.

Upon their return to Williams, candidates will devote to their theses two semesters of independent study (beyond the nine courses required for the major) and the winter study period of their senior year. The thesis will be written in Spanish and will usually not be shorter than fifty pages. By the end of the Fall semester, students will normally have a clear outline of the project, have done substantial research, and produced the draft of at least the first half of the project. During January this draft will be suitably rewritten and edited with a view to a final version, while the candidates will also begin work on remaining chapters.

Candidates will submit what they have written to the department on the last day of Winter Study. On the Tuesday of the first week of the spring semester candidates will make a presentation of the project at a departmental colloquium in Spanish. The thesis will be promptly discussed and evaluated to determine whether or not the student should continue in the honors program. The second semester of independent thesis work will be spent writing more chapters, as well as revising, rewriting, and polishing the project where necessary. The completed thesis in its final form will be due on April 25th. At the end of the Spring term, the student will present and defend the final project before members of the Department and others by invitation. The grade will be awarded once members of the Department have consulted the defense.

The second route is a group of three clearly related courses (offered by the Department of Romance Languages or by other departments, such as History, Art, Philosophy, English, etc.), only one of which may be counted in the nine courses comprising the major. One of the courses will be an Independent Study (plus senior year WSP 030) in the spring of the senior year, at the end of which the student will write an essay that synthesizes the content of the three related courses. Students may apply for this route by November 2 of the senior year.

The Certificate in Spanish Language and Culture consists of a sequence of seven courses for which the student must earn a cumulative grade average of B or higher. In addition, the student must take a proficiency test and achieve a score of "Advanced." The test will be administered by the department once a year during the month of April to all students desirous of obtaining the Certificate. Those so interested should express their intent to the chair of the department by March 1 or earlier.
For students with no prior Spanish background, the course sequence will consist of Spanish 101-102, Spanish 103 and 104, and three courses in Spanish above the 104 level, with at least one of these courses at the 200-level or higher taken at Williams. If the student starts out the sequence at Spanish 103, in addition to the three courses in Spanish beyond the 104 level (including a 200-level course or higher), two electives may be taken in other departments. One elective should be in Spanish or Latin-American cultural history (art, literature, dance, music, and the other in Spanish or Latin-American intellectual, political, or social history. Spanish 200, 201, or 208 can be counted for the elective requirement.

Electives may be considered from a variety of departments and programs. However, students should consult with the chair of Romance Languages before making any enrollment decisions.

**PLACEMENT**

A placement test in Spanish is administered at Williams at the opening of the fall semester. Incoming first-year students who wish to register for any Spanish courses above the 101 level must take this test.

**STUDY ABROAD**

Spanish majors, as well as non-majors interested in further exposure to the language and the culture, are strongly encouraged to include study in Spain or Latin America as part of their program of study. Through its close ties with the Hamilton College Academic Year in Spain, the department offers a comprehensive linguistic and cultural experience in a Spanish-speaking environment, for periods either of a semester or a year. Credit for up to four courses can be granted at the discretion of the Department for study overseas. Students interested in study abroad should consult with a member of the department at their earliest convenience.

**RLSP 101(F)-W88-102(S) Elementary Spanish**

This course focuses on grammar, elementary composition, practice in conversation, and reading of easy modern prose. It is taught by the intensive oral method. Format: class meets four hours a week, with a weekly examination: students will complete workbook and CD-ROM exercises weekly. Evaluation will be based on participation, regular homework exercises, quizzes, a midterm, and a final exam. Enrollment limit: 20. This course is for students who have studied less than two years of Spanish in secondary school.

**RLSP 103(F)-102(S) Intermediate Spanish**

This course is designed to improve students’ proficiency in each of the major skill—listening, speaking, reading, and writing. It provides an introduction to the cultures of the Spanish-speaking world. Classroom exercises and homework are designed to increase vocabulary and improve your ability to handle daily life in a Spanish-speaking country, to express your views on complex subjects such as art and politics, and to increase your knowledge of the cultural traditions of Latin America and Spain. Film screenings and readings in Hispanic literature, culture and politics will provide material for in-class discussion and some writing assignments. This course provides the linguistic and cultural training that is necessary to engage the diverse Spanish-speaking communities of Latin America, Spain, and the US; it will help to prepare students for further language and cultural studies as well as provide skills that are increasingly essential in fields such as medicine, law, and education. Conducted in Spanish.

Format: class meets three hours each week with the professor, plus an additional fourth hour with a teaching assistant from Latin America or Spain. Requirements: regular attendance and active in-class participation, workbook exercises and weekly compositions, quizzes, midterm and final exams.

**RLSP 104(S) Upper Intermediate Spanish**

This course is a continuation of Spanish 103-102. It is designed to help students improve their proficiency in each of the major skill—listening, speaking, reading, and writing. It provides an introduction to the cultures of the Spanish-speaking world. Classroom exercises and homework are designed to increase vocabulary and improve your ability to handle daily life in a Spanish-speaking country, to express your views on complex subjects such as art and politics, and to increase your knowledge of the cultural traditions of Latin America and Spain. Film screenings and readings in Hispanic literature, culture and politics will provide material for in-class discussion and some writing assignments. This course provides the linguistic and cultural training that is necessary to engage the diverse Spanish-speaking communities of Latin America, Spain, and the US; it will help to prepare students for further language and cultural studies as well as provide skills that are increasingly essential in fields such as medicine, law, and education. Conducted in Spanish.

Format: class meets four hours a week. Requirements: weekly 1-2 page compositions, regularity of class participation, oral reports, frequent quizzes, a midterm and a final exam.

Prerequisites: Spanish 103 or the results of the Williams College placement exam. Enrollment limit: 22 (expected: 22).

**RLSP 105(F) Advanced Composition and Conversation**

This course introduces advanced composition and conversation. Students are also expected to participate actively in daily conversations based on the study of grammar book, as well as selected short stories by Peninsular writers. In addition, they will write frequent compositions and perform regular exercises using the internet. Conducted in Spanish.

Format: lecture/discussion. Evaluation will be based on class participation, compositions, a midterm, and a final exam. This course requires students to have produced 16-19 or more pages of writing by the end of the semester.

Prerequisites: Spanish 103-102 or placement exam results. Enrollment limit: 20 (expected: 20).

Requirements: a weekly essay based on the material covered in class, written laboratory exercises, participation in the grammatical and literary discussions, quizzes, a midterm and a final exam.

Note: 1. No credit for Cambridge Advanced level proficiency. 2. Students are assessed for advanced level proficiency through oral examination and written essay.

Prerequisites: Spanish 103, Spanish 104 or results of the Williams College placement exam. Enrollment limit: 20 (expected: 20). Preference is given to first-years, then sophomores, then juniors, and then seniors, with priority to those considering a major in Spanish.

**RLSP 106(S) Advanced Composition and Conversation**

This course may be taken separately or as a continuation of Spanish 105. Written and oral work will be based on selected short stories by Latin-American writers. Weekly compositions, plus regular exercises in the language laboratory, and 3-4 hours of homework are required. Requirements: a weekly essay based on the stories read in class, written laboratory exercises, participation in the grammatical and literary discussions, quizzes, a midterm and a final exam.

Prerequisites: Spanish 103, Spanish 104 or results of the Williams College placement exam. Enrollment limit: 20 (expected: 20). Preference is given to first-years, then sophomores, then juniors, and then seniors, with priority to those considering a major in Spanish.

**RLSP 200 (formerly 112) Latin-American Civilizations (Not offered 2010-2011)**

An introduction to the multiple elements constituting Latin-American culture. Class assignments include readings from selected Latin-American essays and screenings of classic films. Particular focus on the conflict between local and foreign cultural traditions. Areas to be considered: Spanish Catholicism, the influence of European liberalism and U.S. expansion, the Indian and African contribution, and the cultural impact of social revolution in Mexico and Cuba. Conducted in Spanish.

Requirements: two essays on assigned topics, one oral presentation, active discussion of the ideas and the facts presented in class, a midterm, and a final.

Prerequisites: Spanish 105 or permission of instructor. Enrollment limit: 20 (expected: 20).

**RLSP 201(F) The Cultures of Spain: Five Hundred Years of Imperial Anxiety (1492-2010)**

In this course we will explore the impact that the conquest and colonization of America, together with both indigenous and metropolitan resistance to the imperial enterprise, have had upon Spanish past and present cultures. First, we will examine sixteenth- and seventeenth-century cultural representations of an encounter that, as it has been suggested by a renowned historian of the Spanish empire, was doomed to generate “five hundred years of anxiety.” We will then focus on those moments of modernity when the public debate around Spain’s colonial past has been particularly intense and anxious: the independence of the Latin American republics in the first half of the nineteenth century, the so-called desastre de 1898, and the twentieth-century postcolonial efforts to re-use Spain’s imperial past from a cultural and political standpoint-both under Franco’s dictatorial rule and during the democratic 1990s. Material to be covered in this general introduction to the cultures of Spain will include literary texts, films, historical documents, and works of art. Conducted in Spanish.

Format: seminar. Students will have active participation in the course discussions, oral presentations, short written assignments, and a final essay.

Prerequisites: Spanish 105, permission of instructor, or results of the Williams College Placement Exam. Enrollment limit: 20 (expected: 20).

**RLSP 202T 1898: Spain’s Fin de Siglo and the Crisis of Ideas (Not offered 2010-2011; to be offered 2011-2012) (W)**

In this tutorial course we will explore the works of some of modern Spain’s influential writers from the late part of the nineteenth century and the first three decades of the twentieth. Our aim is to understand how fiction and philosophy represented this significant time in Spain’s history. The loss of the war with the U.S. in 1898, the turbulent shifts of power within the country, Spanish regional identities, and the cultural and intellectual movements that shaped Spain on the eve of the Civil War are among the key issues we will address. Our primary sources —largely fiction and poetry by artists such as Miguel de Unamuno, Azorin, Ramiro de Maeztu, Antonio Machado, Pío Baroja— will be complemented with a rigorous study of the cultural landscape of Spain at that time. Our principal engagement with philosophy will be through José Ortega y Gasset, in particular his output from the 1920s. Conducted entirely in Spanish.

Format: tutorial. Requirements: Students will be teamed in groups of two, and alternate in writing essays and critiquing each other. Essays will be 5 to 8 pages long.

Prerequisites: RLSP 105, or results of the Williams College Placement Exam, or permission of the instructor. Enrollment limit: 10 (expected: 10). Preference given to sophomores.

**RLSP 203 From Modernismo to El Boom de la Novela (Not offered 2010-2011)**

This course provides an overview of Latin American culture and politics by focusing on some of the most recognizable names and faces from the continent’s turbulent history: Christopher Columbus, Hernan Cortes and Malintzin, Simon Bolivar, Jose Marti, Pancho Villa, Eva Peron, Frida Kahlo, Che Guevara, Rogberto Menchui and Hugo Chavez. In addition to exploring the controversies surrounding each figure and her or his influence within a specific historical context, we will also unpack some of the overarching issues of Latin American Civilizations.
American culture and politics: How are nations and nationalism constructed through processes of representation, and what roles do specific iconic figures play in that process? How can popular culture challenge elite representations of the nation and its heroes/heroines, and how durable are the images it produces as expressions of collective will? What opportunities are available to women and sexual minorities in a political culture that has been historically dominated by macho military types? This course fulfills the EDI requirement by enabling students to appreciate the figures that have influenced generations of Latin American women and men and their sense of what is politically possible, while challenging the class to identify the operations of power at work in the construction of the figures themselves.

Format: lecture/discussion. Assignments will include critical and cultural essays, literature and films. Three 5-page papers. Conducted in Spanish.

Prerequisites: RLSP 105 or 106 or the equivalent. Enrollment limit: 21 (expected: 20). Preference given to Spanish majors and qualified first-year students. Hour: 2:35-3:55 TF FRENCH

RLSP 205 The Latin-American Novel in Translation (Same as Comparative Literature 205) (Not offered 2010-2011)

A course specifically designed to enable students who have no knowledge of Spanish to read and discover those Latin-American authors who, in the twentieth century, have attracted world-wide attention. Among the texts to be discussed: Borges, Labyrinths; Cortázar, Blow-up and Hopscotch; lesser works by Fuentes and Puig; and by Nobel Prize-winner Gabriel García Márquez, One Hundred Years of Solitude.

Requirements: class participation, two brief papers, a midterm, and a final exam.

Does not carry credit for the Spanish major or the certificate.

BELL-VILLADA

RLSP 208 The Spanish Civil War in Literature and Film (Not offered 2010-2011)

The Spanish Civil War (1936-1939) has generated a vast bibliography and filmography that to this day reflect widely antagonistic interpretations of the conflict itself, its roots, and its impact. From the perspective that the Spain of the period is the literary history of the Spanish Civil War, this course will analyze and interpret the writings of various authors, both major and minor, whose works were influenced by, or written in direct response to, the events of the Civil War. Students will learn the historical context of the conflict, the events, and the different political philosophies that contributed to its outbreak. They will also consider the impact of the foreign policy positions of other countries-including Germany, Italy, the United States, and Russia—vis-à-vis Spain, as well as the role of the thousands of foreign volunteers who formed the International Brigades and came from all over the world to fight against Franco. With this historical basis, we will see how the themes and issues of the war are reflected in Spanish poetry, short fiction, novels, and films from the time of the war up through the present day. Readings will include works by Ayala, Cernuda, Neruda, Goytisolo, Sender, Fernan-Gomez, and Matute. Films will include documentaries as well as classic and contemporary features. Conducted in Spanish.

Evaluations will be based on lively class participation, an oral report, short written assignments, and two papers.

Prerequisites: Spanish 111, permission of instructor, or results of the Williams College Placement Exam. Enrollment limit: 20.

S. FOX

RLSP 209(F) Spanish for Heritage Speakers: Introduction to Latino/a Cultural Production (Same as Latino/a Studies 209)

(See under LATS 209 for full description.)

CEPEDA

RLSP 211 Survey of Medieval and Golden Age Spanish Literature (Not offered 2010-2011)

This course will introduce the student to some of the major works of Spanish literature from its beginnings through the Golden Age. We will study the historical context in which the works were written; the political, social and economic conditions of Spain under its rulers; the ideas, passions, and consequences of the Spanish Civil War still divide Spaniards and have been re-created and relived by writers, artists, and filmmakers, and debated by historians. The course will begin with a historical introduction to the origins, development, and outcome of the war. Was the Spanish war a national struggle or an international struggle played out on Spanish soil? Along with studying internal Spanish political divisions, we will also consider the impact of the foreign policy positions of other countries-including Germany, Italy, the United States, and Russia—vis-à-vis Spain, as well as the role of the thousands of foreign volunteers who formed the International Brigades and came from all over the world to fight against Franco. With this historical basis, we will see how the themes and issues of the war are reflected in Spanish poetry, short fiction, novels, and films from the time of the war up through the present day. Readings will include works by Ayala, Cernuda, Neruda, Goytisolo, Sender, Fernan-Gomez, and Matute. Films will include documentaries as well as classic and contemporary features. Conducted in Spanish.

Evaluations will be based on lively class participation, short oral assignments, and a final paper.

Prerequisites: Spanish 105 or permission of instructor.

ROUHI

RLSP 217 Love in the Spanish Golden Age (Not offered 2010-2011)

The principal focus of this course is the Spanish “comedia” of the seventeenth century (with supplemental readings from prose and poetry) to provide us with a dynamic and critical understanding of the theme of love as constructed by the greatest dramatists and authors of the period. Works by Lope de Vega, Tirso de Molina, Calderón, Cervantes, San Juan de la Cruz, and others will show us how the theme was treated from diverse perspectives, and how it related to key concepts such as honor, religion, and artistic creativity. Conducted in Spanish.

Evaluation will be based on meaningful participation and frequent short written assignments with one longer composition.

Prerequisites: Spanish 105 and above or permission of instructor. Enrollment limit: 20. Preference given to students with a background in literature.

ROUHI

RLSP 219 Humor in Spanish-American Literature (Not offered 2010-2011) (D)

From the sixteenth century to the twenty-first, humor has been an essential element of Spanish-American cultural discourse, frequently mixing entertainment with sharp criticism of repressive political regimes and social institutions. This course will examine the role of humor in Spanish-American literature with emphasis on the colonial period and the nineteenth century, considering the use of satire, parody and farce to diagnose social ills ranging from the oppression of indigenous and African Americans to administrative corruption, promiscuity and sexual hypocrisy, and sadism among medical practitioners. Drawing on theorists including Erasmus, Wylie Sypher and Michael Bakhtin, we will discuss various categories of literary comedy and their functions as subversive or transgression discourses. Spanish-American authors to be read may include Juan Rodríguez Freile, Sir Juan Inés de la Cruz, Catalina de Erauso, Juan del Valle Caviedes, Alonso Carrizó de la Vándera, and Ricardo Palma. For students with little or no background in early Spanish-American literature, we will also read selected works of “serious,” canonical literature. We will conclude by considering colonial and nineteenth-century satire as precursors of the anti-authoritarian discourse in contemporary texts such as Gabriel García Márquez’s Los funerales de la Mamá Grande.

Format: lecture. Evaluation will be based on class participation, short paper assignments, and a final paper.

Prerequisites: Spanish 105 or above or permission of instructor or results of the Williams College placement exam. Enrollment limit: 22 (expected: 22).

FRENCH

RLSP 220 Women in Twentieth-Century Spain (Same as Women’s and Gender Studies 222) (Not offered 2010-2011)

From the early twentieth century to the present day, the radical changes in the lives of Spanish women have clearly reflected the tug of war between progress and tradition in recent Spanish history. This course will provide a comprehensive study of the development and transformation of women’s roles in Spain, the impact of these changes on gender relations, and the implications of gender equality for Spain’s future. The course will consider the role of women in a variety of social institutions and processes, including the family, education, politics, and religion; and the impact of these changes on gender relations and the implications of gender equality for Spain’s future. The course will consider the role of women in a variety of social institutions and processes, including the family, education, politics, and religion; and the implications of gender equality for Spain’s future.

Prerequisites: Spanish 201, permission of the instructor, or acceptable results of the Williams College Placement Exam. Enrollment limit: 20 (expected: 20). Preference given to Spanish and Comparative Literature majors.

S. FOX

RLSP 230T Violent Subjects, Violent Subjects: Nation-Building and Atrocity in 19th-Century Latin America (Same as Comparative Literature 230) (Not offered 2010-2011) (T)

Although the massive, mechanized wars of the 20th century often overshadow earlier conflicts, the 19th century was also a period of widespread bloodshed in Latin America. Even after the carnage of the Independence Wars came to an end, the new republics continued some of the most violent pursuits of the colonial period: indigenous peoples were conquered, their lands settled by whites or used for grazing cattle, and blacks (often despite the official abolition of slavery) continued to suffer exclusion, oppression, and abuse. It was a century of civil wars (Uragua, Colombia, Venezuela) and of two bitter international wars, the Paraguayan War (1864-1870), and the Pacific War (1879-1883), each of which would have a lasting impact on the countries involved. In this tutorial we will explore the literary links between some of the violent conflicts listed above and the foundation of national identities in Latin America, reading texts that probe the social and ethical implications of state-sponsored violence. Issues to be explored include militarism and the development of nationalism; genocide and the national community; torture, truth and testimony; and the nature of “civilization.” We will read a variety of 19th century texts by authors like Rosa Guerra, Lucio V. Mansilla and Ricardo Palma; in addition we will also read a few contemporary texts, written in the aftermath of the most recent dictatorships in the Southern Cone and elsewhere, that actively reflect on the long history of state-sponsored violence in Latin America. This course fulfills the EDI requirement by encouraging students to examine the ways that national identities have been constructed in Latin America (and, by extension, elsewhere) emphasizing the forms of violence that have been part of that process.

Format: tutorial. Students will decide whether they prefer to take the course in Spanish (for Spanish/COMP credit) or in English (for COMP credit). Students will work in pairs throughout the semester, each group meeting with the instructor once a week. Each week one of the students will present a 5-page paper on the assigned reading and the other will critique the paper orally.

Prerequisites: Spanish 200 or permission of instructor. Enrollment limit: 10 (expected: 10). Preference given to Spanish and Comparative Literature majors.

FRENCH

RLSP 245(F) ReWriting the Mexican Revolution

Historical fiction is not merely a way to make the dry events of history more palatable or compelling to the uninitiated reader. Narrative is a tool that, in and of itself, shapes those events, often in ways that are premeditated by the author and sometimes in ways that he or she cannot imagine. From the outbreak of the Mexican Revolution to the present day, Mexican authors have created narratives based on the events of 1910 to 1940 (the military and constructive phases of the movement) in an effort to piece together a coherent picture of recent history, address contemporary political grievances, conceptualize the idea of Mexico as a nation, and explore more personal
issues of gender and identity. In this course we will look at several texts and films born out of the Mexican Revolution, paying special attention to the ways in which individuals (both authors and characters, men and women) dialogue with events of history to form a conception of self.

Readings will include texts and films centered around the work of Sabina Berman, Nellie Campobello, Laura Esquivel, Martín Luis Guzmán, Ángeles Mastretta, Rafael F. Muñoz, Sandra Cisneros, Sandra Peña, José Emilio Pacheco, Mario Vargas Llosa, Luis Sepúlveda, and Bioy Casares. For comparison’s sake, there will be occasional primary and secondary texts in Spanish.

Format: seminar/discussion. Evaluations will be based on meaningful class participation, three short papers, and a final essay. Prerequisites: any 200-level Spanish course. No enrollment limit (expected: 15).

LRLSP 272 Literature of the Americas: Transnational Dialogues on Race, Violence and Nation-Building (Same as American Studies 256, Comparative Literature 272 and Latin/o Studies 272) (Not offered 2010-2011) (D) (W)

(See under COMP 272 for full description.)

This course offers a survey of major Latin American writers from the beginning to 1700. We will read some of the most significant chronicles of first contact and the conquest, as well as work by Sor Juana Inés de la Cruz and other writers from the colonial period. Our methodological focus will be on the problems of representation, ethics and epistemology presented by the literature of the time, that is, the impossibility of arriving at morally reliable knowledge of historical events given the scarcity of accounts, particularly by indigenous authors, and the propagandistic inclinations of the European writers. This course fulfills the EDI requirement because our reading of canonical Latin American literature is explicitly focused on issues of power, violence and exclusion, including the historical exclusion of women and indigenous peoples from Latin American literature and politics. Conducted in Spanish.

Prerequisites: any 200-level Spanish course. Enrollment limit: 19 (expected: 19). Hour: 2:35-3:50 MR

LRLSP 280T Latino Writing: Literature by U.S. Hispanics (Same as Comparative Literature 302T) (Not offered 2010-2011) (W)

Writing by U.S. Hispanics constitutes a new voice in American letters. In this tutorial, we will read and discuss work by U.S. Latinos and examine the social backgrounds to their texts. The experiences of immigration and assimilation, and the specific complexities of being both Hispanic and North American will be addressed. Authors to be studied: José Antonio Villarreal, Tomas Rivera, Richard Rodriguez, Sandra Cisneros, Rodolfo Anaya, Pin Thomas, Edward Rivera, Oscar Hijuelos, Cristina Garcia, and historical texts by Carey McWilliams, and Rodolfo Acuna. Given the absence of a critical consensus around these recent titles, our task is to gain some sense of their common traits as a tradition, and place them within the larger body of literature of the Americas and the world. The tutorial will examine one work or set of authors per week. A student will bring, written out in full, an oral presentation focusing on the artistic features and sociocultural content of the assigned reading. Questions of the presenter, on the part of the second tutor and the tutor, will follow. The course is designed to accommodate both Spanish and English speaking students. A student able to read and speak Spanish will be paired with another student of similar proficiency. Students who neither read nor speak Spanish will be paired together.

Requirements: five short oral presentations/papers (about 20-25 minutes) and a final longer one (about 40-45 minutes).

Prerequisites: some previous course work in any literature beyond the 100 level is helpful. Students selecting the Spanish option for credit toward the Spanish major must have taken at least one 200-level Spanish course or seek permission of the tutor.

Enrollment limit: 19 (expected: 15).

Format: lecture/discussion. Requirements: two 5-page papers and one 10-page final essay.

Enrollment limit: 15 (expected: 10). Preference given to majors in Spanish.

LRLSP 319(F) Latin American Travel Writing

Beyond Columbus’ errant journey into the abyss and the ensuing quest for El Dorado, or Darwin’s Voyage of the Beagle, Latin America’s interior has often enticed its own learned population. Their travels, in space, time and thought, do not merely present a physical confrontation with alterity, with the continent’s supposed heart of darkness, but an intellectual clearing, an origin, from which a more equitable politics may begin. To name but one example, Alejo Carpentier’s Los pasos perdidos, the tale of a New York composer’s journey to the beginning of society and music, is often seen as the touchstone of Latin American identity. Through accounts of real and fictitious travels, from Carpenter to the crassest of guidesbooks, we will study such quests for self. These domestic departures will frame debates on ethics, representation, and epistemology. Readings will include work by Gorriri, Mansilla, Vasconcelos, Borges, Sarmiento, Che Guevara, Allende, Sepúlveda, and Biyo Casares. For comparison’s sake, there will be occasional primary and secondary texts in English. Conducted in Spanish.

Format: lecture/discussion. Requirements: two 5-page papers over the first half, and a 12- to 15-page research project over the second half, all of which will be defended in class.

Enrollment limit: 15 (expected: 15).

LRLSP 403(F) Senior Seminar: Power, Repression, and Dictatorship in the Latin-American Novel

Military dictatorship is among the most crucial factors in Latin-American society and history, and some of the continent’s leading novelists have taken it upon themselves to depict the experience in their work. In this course we will examine both the fact of dictatorship itself and the diverse representation thereof in Spanish-American fiction. Novels by García Márquez, Vargas Llosa, Pintoatovska, and Tomas Eloy Martínez will be closely studied. Students will also read Absalom! Absalom! by Faulkner, whose influence on Latin-American authors’ techniques of representation has been decisive and profound. Conducted in Spanish.

Requirements: three papers based on the readings, one oral report on the life and personality of a given dictator, and a final exam.

Enrollment limit: 15 (expected: 15).

LRLSP 497(F), 498(S) Independent Study

Enrollment limit: 19 (expected: 19).

Format: independent study. Requirements: weekly response papers of 150 words, a mid-term essay of 5 pages, and a final presentation.

Enrollment limit: 15 (expected: 15).