

# SPRING 2025 – ROMANCE STUDIES PROJECTED GRADUATE COURSE OFFERING

\*subject to change

## CREOLE – see video 1 & video 2

**CREOLE 702 Elementary Creole II (Online)** Second course in the two-semester sequence on elementary Haitian Creole provides essential elements of Creole language and aspects of Haitian culture. Course is designed to help students develop speaking, listening, reading, and writing skills in Haitian Creole. Students will be exposed to different aspects of Haitian culture through films, storytelling, games, music, and proverbs. Pre-requisite: Creole 701 or a comparable level of previous Creole language experience. Taught in Haitian Creole. *Jacques Pierre*

**CREOLE 704 Intermediate Creole II (Online)** Second semester of Intermediate Creole. Sharpens students reading and communication skills, further mastering Haitian Creole grammar at an advanced level, gaining a deeper understanding of the different components of Haitian culture while becoming familiar with the works of several Haitians artists (art, literature, poetry, and music) that play a significant role in promoting Haitian culture. Recommended prerequisite: Creole 703 or equivalent. Taught in Haitian Creole. *Jacques Pierre*

## FRENCH

**FRENCH 590 Kaleidoscope Worlds: Global Island Literatures and Maritime Criticism** In a world in which the realities of a changing climate can no longer be ignored, thinking with planetary bodies of water has become an essential exercise for envisioning the future. Water moves in, through, and around porous membranes connecting all matter of bodies and creating planetary ecologies both visible and invisible to humankind. Coral reefs, for example, have become barometers for a changing planet. They are sensitive to slight shifts in global phenomena, devastating in the history of human migration, stark in their bleached desolation, and vital to the continuance of maritime biodiversity. This course for graduate students and/or upper-level undergraduate students takes structures like coral reefs as a starting point to craft a lens around sustainability, global response-ability, and coalition that we will then apply to contemporary global francophone literatures, arts, and cultures with the goal of analyzing the aqueous affects, aesthetics, and activism at work in the current era of the Anthropocene. If the course takes coral reefs as a primary lens and central guiding metaphor, Édouard Glissant's reflections on archipelagic thinking will serve as a primary methodology. Students will draw from studies in the history of art, anthropology, ecology, the history of consciousness and philosophy, critical ethnic studies, literary criticism, and film and media studies to craft and discuss questions germane to the growing field of Transoceanic Francophone Studies.. ALP, CCI, CZ. *Eric Disbro*

### **FRENCH 718 Reading Contemporary Literature in French for the 'Choix Goncourt' Prize**

Why read literature today? And how do we talk about what we read? This seminar offers a unique opportunity to participate in the Choix Goncourt Prize in the U.S, and learn how to be a literary critic. Students will engage in dialogue with contemporary authors, acquire theoretical and critical literary tools, and learn the best practices of being part of a selecting literary committee. It is intended for those who want to deepen their knowledge of literature and culture, sharpen their critical spirit, and improve their skills in reading and writing French. One student will be designated as delegate and travel to NYC to attend the Prize ceremony at the Albertine bookshop. Taught in French. Same as French 428S, but with graduate level work. *Anne Gaille Saliot*

## **FRENCH/LIT/ENG 790 French Theory and Literature**

In the decades following the Second World War, texts from a cluster of French thinkers (Foucault, Deleuze, Derrida, Lacan, Glissant and Barthes, just to name a few) were widely disseminated in American Universities and rapidly grouped under the umbrella of “French theory”. This course explores the contradictory, controversial and, above all, passionate relation between French theory and literature, by tracing its prehistories in Surrealism and Existentialism and mapping out its contemporary afterlives. We will try to locate and understand the place of literature in specific theoretical works. The seminar will be organized through a to-ing and fro-ing between, on the one hand, more general texts attempting to define literature as an art form, and on the other, authors’ readings of specific texts. We will concentrate on literary figures who have been the object of particular theoretical attention, while probing the reasons behind this: Baudelaire, Flaubert, Mallarmé, Kafka, Faulkner, Blanchot, Duras and Beckett. This seminar aims at building awareness of the historical and cultural contexts in which literature has been “thought” in France, from Surrealism to global literature. We will raise questions about reading, canonization and decolonization, community, globalization, and translation. The seminar is taught in English. Preceptorial sessions in French are offered for students who want to improve their reading and writing skills in French. *Anne Gaelle Saliot*

## **ITALIAN**

**ITALIAN 281/582, HIST 253, LIT245/582, MEDREN 341/603, REL 262 Dante’s Divine Comedy** A close reading of Dante’s whole poem (Hell, Purgatory, and Paradise) in its philosophical (Plato, Aristotle), theological (Augustine, Aquinas, Catherine of Siena), historical (Papacy vs. Empire, Florentine factionalism), and literary (Virgil, Ovid, Arthurian romance) contexts, as well as an exploration of its influence on later thinkers, artists, poets, and popular culture (Boccaccio, Machiavelli, Botticelli, Galileo, Borges, Beckett, Primo Levi, Rodin, Dalì). Taught in English. CCI, EI, ALP, CZ. *Martin Eisner*

**ITALIAN 545S Epic as Translation: From Song to Text, and Back Again** Examines practices of translation, imitation, reception, and adaptation between epic poetry and related literary and performance genres (e.g., chivalric romance, Baroque tragedy, and early opera). Navigates the histories of epic’s local and global resonances, from antiquity to early modern Europe. Studies the representations of cultural unity and difference, intertextuality and intermediality, and the changing audiences between literature and performance. Enhanced attention to questions and transgressions of linguistic and national ‘origins’ between genre theory and practice. Materials include works by Virgil, Petrarch, Ariosto, Tasso, Camões, Corneille, Monteverdi, Lully, and Purcell. CCI, ALP. *Kate Driscoll*

## **K’ICHE’ MAYA – see [video](#)**

**KICHE 702 Elementary K’iche’ Maya II (Online)** Continuation of K’iche’ Maya I. Second semester course that introduces the essential elements of K’iche’ Maya language and aspects of Maya culture. K’iche’ Maya, a language spoken by about a million people in the western Highlands of Guatemala, is one of the major indigenous languages in the Americas. Emphasis on active language production to develop basic conversational skills for everyday interactions. Course taught at Vanderbilt University; Duke students participate through video conference and/or telepresence classroom. Pre-requisite: K’iche’ Maya 701 or equivalent. *Mareike Sattler*

## **KICHE 704 Intermediate K’iche’ Maya II (Online)**

Students read and discuss K’iche’ language socio-historical context beginning with colonial texts to the present. Primarily a translating class, students read primary sources in K’iche’ going back to the 16th century using philological methods. Texts include colonial dictionaries and grammars, phrase books, wills and testaments, missionary texts from colonial period and late 19th century, dance dramas, and the Popol Wuj. Learn about the range of materials available in K’iche’ and the tools and methods used to work with these sources. Taught at Vanderbilt University; Duke students participate through video conference/telepresence classroom. Prerequisite: K’iche’ Maya 703 or equivalent. *Mareike Sattler*

## MALAGASY

**MALAGASY 701 Elementary Malagasy II (Online)** This course introduces students to the Malagasy language, which is spoken by 25 million people in Madagascar and the Comoro Islands. This is the second semester of a two-semester sequence, in which students will learn to speak, listen, read, and write basic Malagasy, as well as learn to function appropriately in routine situations in the target culture. Online. Instructor will email schedule to students. *Noé Rajerison*

## PORTUGUESE

**PORT 590S Topics in Lusophone Literature and Culture** Exploration of topics of cultural formation in the Portuguese-speaking world that emphasize autochthonous cultural theory. Examples include: Brazilian popular culture, Literatures of Resistance, Lusophone Africa and Independence, Portugal Post-Salazar. A graduate-level course open to juniors and seniors. Level of Portuguese required varies with semester topic; students should consult instructor. Prerequisite: 300-level Portuguese course or consent of instructor. *Lamonte Aidoo*

## ROMANCE STUDIES

**ROMST 540S Memory and Documentary Cinema in Latin America** Course focuses on work of several leading Latin American filmmakers from Brazil, Chile, Argentina, and Cuba. Explores problems such as construction of memory in the wake of repressive dictatorships, relationship between revolutionary imagination and urban decay in present day Cuba, cinema's potential as a tool for cross-cultural explorations of memory and time, including relationship between past and present and our understanding of 'contemporary'. CCI, ALP, CZ *Gustavo Furtado*

## SPANISH

n/a