

Romance Languages Course Descriptions: 2011/2012

<u>FALL 2011</u>	<u>WINTER 2012</u>	<u>SPRING 2012</u>	<u>SUMMER 2012</u>
RL 399	RL 399	RL 399	
RL 404	RL 404	RL 404	
RL 407/507	<u>RL 407/507</u>	<u>RL 407/507</u>	
RL 410/510	RL 410/510	RL 410/510	
RL 602	RL 602	RL 602	
RL 604	RL 604	RL 604	
RL 607	RL 607	RL 607	
<u>RL 608</u>	RL 608	RL 608	
RL 620	<u>RL 620</u>	RL 620	
RL 623	RL 623	RL 623	

FALL 2011

RL 608: Workshop on Teaching Methodology -Davis

This course is an introduction to the basic principles of second language acquisition and their application in classroom settings. Topics covered include instructional techniques for developing the three language modes (presentational, interpretive, interpersonal), standards for foreign language learning, proficiency assessment, content-based instruction (CBI), techniques for addressing learner variables, and the role of culture in the L2 classroom. In addition to the theoretical readings and discussions, students will develop a portfolio of teaching materials ready for classroom use. (All lectures and readings are in English; individual projects are prepared in your target language.) **Period 1, 2, 3, 4.** [return to course list](#)

WINTER 2012

RL 407/507: Holocaust Writers of the Romance World- Herrmann

Select Holocaust testimonies written in French, Italian and Spanish by French, Italian, Spanish and Eastern European survivors now stand among the most influential and canonical texts of 20th century European letters. Of the countless approaches to the study of Holocaust literature, one that remains largely uncharted entails two interrelated themes: a) non-Jewish survivors' memories of fellow Jewish campmates and b) the contemplation of Jewish national (French and Italian) identity before and after the Shoah. This course thus looks to apprehend how non-Jewish political prisoners (the French writer Charlotte Delbo and the Spanish writer Jorge Semprún) imagined their own fate and survival through the experiences and extermination of Jewish people. Simultaneously and in a comparative fashion the class will explore the destruction or survival of the Jews in the testimonies of the Jewish writers Elie Wiesel, originally from Transylvania but who wrote in French and Yiddish, and the Italian chemist Primo Levi. We will moreover examine how the cultural and linguistic identity of writers from the European Romance Language world come to shape the testimonial explorations of pre- and post-Holocaust sense of self, language, and nation.

Students will gain knowledge about representations of the Holocaust in Italian, Spanish and French literatures, and be able to engage in debates of issues over form and the possibility and ethics of representation, the role of testimony, the construction of Jewish identity after the Holocaust. The course will enhance skills in literary and cultural analysis. **Period 4.** [return to course list](#)

RL 620: Graduate Study in Romance Languages- Middlebrook

Discussion of purposes, problems, and methods of graduate study in Romance languages. Elements of critical method, research techniques, scholarly writing, and professional development. **Period 1, 2, 3, 4.** [return to course list](#)

SPRING 2012

RL 407/507: Medieval Literature and Music- Psaki

Medieval love poetry and courtly narrative are typically studied in silence, in solitude, and in the library. Yet given a literacy rate in the low single digits, medieval texts were far more often sung and performed than read in books. Because the performance of medieval poetry and narrative is one of the most electrifying research areas in Medieval Studies today, we are offering the first joint RL-Music seminar, to be taught by Gina Psaki (RL) and [Anne Azéma](#) (soprano and artistic director of the Boston Camerata), in collaboration with Eric Mentzel (professor of voice, UO SOMD).

In this seminar, students will both study the form, content, and history of medieval lyric and narrative, and help create a musical-dramatic performance of it, blending research and writing with experiential learning and performance. We will explore the lyric poetry of the troubadours and trouvères of the twelfth and thirteenth centuries, and how it makes its way into medieval narrative texts such as the *Tournoi de Chauvency* (preserved in only one manuscript, Oxford Bodleian Douce 308, c. 1310).

The *Tournoi de Chauvency* describes a week of courtly festivities—jousting, feasting, flirting, music-making and dancing—in 13th-century Lorraine, and it reflects the entire chivalric ethos, illuminating many aspects of the medieval social order. We'll explore the text (a narrative studded with lyric songs); the manuscript which preserves it; the celebratory event it describes, and its historical context; techniques of text and music editing; and the process of reconstructing the context for medieval music performance. We'll look at related literature from medieval France and Provence; its influence and afterlife in Italy and Italian; the scripts, compilation practices, purposes, and value of medieval manuscripts (as opposed to modern critical editions); and the musical landscape of medieval France and Italy.

No specialized background is necessary for this course, beyond the ability to read French or Italian; discussion in English. **Period 1.** [return to course list](#)

SUMMER 2012

No RL courses are scheduled to be offered during the Summer of 2012 . . . check back later for possible updates.

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