

Department of Foreign Languages

Advanced Course Offerings

Summer/Fall 2008

Summer

GER 3600/HUM 2990 Berlin: Snapshots of a Capital Schwarzmeier

This course provides a historical, political and cultural introduction to one of the most multi-faceted metropolises of our times which had to reinvent itself perpetually. In 1871, it became the capital of the newly unified German Empire; from 1918-1933, it was the political and cultural center of the Weimar Republic; from 1933-1945, it served as the seat of the Third Reich; in the late 1940s, it became the epicenter of the Cold War and was divided into Berlin "West" (capitalist) and Berlin "East" (socialist) until 1989; after the reunification of Germany in 1990, it became the capital of the New Republic and a dynamic symbol of Eastern and Western European integration. Furthermore, we will investigate the complex interconnections between politics, history, personal memory, public remembrance, the commemoration of the past and the celebration of the present.

Humanities

HUM 1500 Asian Humanities: World of Asia Littlejohn

HUM 3990.02/PHI 4200 Free Will & Moral Responsibility VonMizener

Just what does it mean to have *free will* and to be *morally responsible* for (at least some of) our actions? Some think that we have free will and that we are morally responsible for our actions, whereas others argue that we are not free and are not morally responsible for our actions. Since these claims are inconsistent, it follows that the terms "free will" and "moral responsibility" are ambiguous. In this course we will attempt to tease out the different meanings of these concepts. Ideas closely related to this controversy include causality, fatalism, determinism, indeterminism, deliberation, foreknowledge, punishment, regret, hope, and many others. In order to think clearly about free will and moral responsibility we will need to pay careful attention to these concepts as well. In the end we will all have a better understanding of free will and moral responsibility, of what we mean by these terms, and of what we cannot mean by them.

FALL 2008

FRE 3100

Advanced French Studies

Paine

French 3100 is intended to introduce students to upper-level study of the French language, and of French culture and the arts. We will combine readings in the arts and literature with reviewing grammatical and syntactical structures as well as vocabulary-building, translation, and advanced practice in hearing, speaking, and writing French. The course is aimed at students who have completed the intermediate level of college-level French or the equivalent, but it can be of use to more advanced learners as well.

FRE 3600

French Phonetics

Geer

This course is designed to teach the French sound system primarily through the principle of contrastive analysis of French and English. This principle will be applied to explanations of French articulation, explanations of typical pronunciation errors caused by English interferences, as well as to auditory discrimination exercises. The student, therefore, becomes aware of how he or she pronounces English, how French differs from English, and what elements cause pronunciation problems. Lab tapes that accompany the textbook will be used extensively for active practice of French pronunciation and for auditory discrimination exercises. Finally, the International Phonetic Alphabet (IPA) will be taught and practiced extensively through phonetic transcription of texts. Knowledge of the IPA will allow the student to use the dictionary as a pronunciation resource.

GER 3500

20th Century German Prose

Schwarzmeier

This course is designed as a survey course in which the main literary trends and major literary figures in German prose literature from Expressionism to the present will be studied. We will read, analyze, and interpret stories and short novels by authors such as Franz Kafka, Thomas Mann, Bertolt Brecht, Heinrich Böll, Ingeborg Bachmann, Christa Wolf and Aysel Özakin.

The class will be conducted in German and further aid students in improving their language skills.

Possible Topics:**Modern Italian Literature and Culture**

Conducted in Italian and English, this course provides a survey of major literary authors, literary genres, as well as examples of contributions to theatre and cinema, from the eighteenth century to the present. Writers and playwrights to be treated include Goldoni, Foscolo, Leopardi, Verga, D'Annunzio, Pirandello, Marinetti, Deledda, Ginzburg, and Calvino. A number of significant modern and contemporary films will also be analyzed. Requirements include participation in class discussions, oral reports, as well as midterm and final exams.

Pre-study Abroad: Journey to Italy

This course is designed for students planning to spend a semester or a year abroad in Belmont's study abroad programs in Italy. By means of a carefully planned program of film viewings, lectures, discussions and internet guided tours organized by Belmont's Italian Studies faculty, students will be provided with an advanced introduction to the history and topography of Florence (or the city the student wishes to go), Italian lifestyle(s), pop music and youth cultures, service learning, sport opportunity, as well as cultural events, including opera theatre and music concerts scheduled for 2008-2009 in Florence. The Italian faculty will also assist students in assessing their linguistic and cultural competency in Italian, and in fashioning individualized learning goals for their study abroad experience.

Intensive Intermediate Italian

Intensive Intermediate Italian is an accelerated language and culture course, combining the study of more complex language structures, communication tasks and cultural concepts in a stimulating daily classroom environment. It is also recommended for students who wish to advance their linguistic preparation significantly before study abroad.

This course is designed to improve Spanish language skills and develop cultural awareness. The class will be taught in Spanish and there will be specific "Días de conversación" to focus on speaking and listening skills through active class participation. There will also be "Días de gramática" to fine-tune grammar questions and expand vocabulary. Compositions and reflection papers will be required in order to improve writing skills as well as critical thinking.

SPA 3100**Advanced Spanish I - SERVICE LEARNING Section****Julseth**

This course is designed to improve Spanish language skills and develop cultural awareness. The class will be taught in Spanish and there will be specific “Días de conversación” to focus on speaking and listening skills through active class participation. There will also be “Días de gramática” to fine-tune grammar questions and expand vocabulary. Homework assignments from the Textbook and Cuaderno for ¡A que sí! will consist of listening, reading, writing, vocabulary and grammar exercises. Reflection on the service-learning project will take place through compositions, round table discussions, and an end of the semester presentation.

Note: There are two sections of this course- one that is “service-learning” (2:00 PM) and the other is not (11:00 AM). Only if you are interested (and committed) to getting involved in the Hispanic community here in Nashville, you should take this section that includes a service-learning component- SPA 3100.02V at 2:00 pm.

SPA 3500**Introduction to Literary Analysis and Criticism****Boero**

In SPA 3500: Introduction to Literary Analysis and Criticism, students will learn reading and interpretation strategies that will enable them to develop their understanding of Spanish language literature from a variety of genres.

The learning objectives of the course are:

- To learn the specific conventions of each literary genre: narrative fiction, poetry, and drama;
- To explore the relationship between the manner in which a literary work is written (its form) and the variety of interpretations (its meanings) it provokes among its readers;
- To observe the relationship between the cultural context in which a literary work is produced, presented, and/or consumed and the possible interpretations and reactions of its readers. We will ask, for example: What impact does our own cultural position or situation have on the manner in which we respond to a given text?
- To explore the relationships between literature and our lives in an age of immediate communication through the visual—television, cinematic, internet, video—image. We will ask, for example: How does literature impact our knowledge of other experiences, cultures, and worlds?

Students will work on these learning objectives through collective discussions of selected literary works and by writing analytical essays in response to specific questions or ideas.

SPA 3600

Spanish Cinema

Pelaz

This course will examine the development of Spanish Cinema in its social and cultural framework from its early years to the present day, focusing on the formation of a "national" as well as subnational cinemas (Basque, Catalan, Galician), in addition to films produced in exile and multinational co-productions. Students will become familiar with the particular historical determinants, recurring themes, and mayor films directors (such as Buñuel, Berlanga, Saura, Bollaín, Almodóvar). All the movies are in Spanish with Spanish/English subtitles, and the class will be conducted in Spanish.

Humanities

ASN 2000/HUM2990 Asian Studies Seminar: Literature and Culture of Early Japan

Paine

This course will study the early development of Japanese literature and culture, from their beginnings to the end of the eighteenth century. We will highlight the early emphasis on beauty as a value in human life in classical Japan, the rise of the warrior (samurai) ethos in medieval Japan, the close relation of Japanese Buddhism and Shinto to the culture of early Japan, and the roles these elements play in traditional Japanese prose, poetry, theatre, and the other arts. Feel free to contact Dr. Paine: painej@mail.belmont.edu

Reading List

Murasaki Shikibu, The Tale of Genji. Abridged. Ed. and Trans. Royall Tyler. Penguin Classics, 2006

Richard Bowring, Murasaki Shikibu, "The Tale of Genji": A Student Guide. Second edition. Cambridge Univ. Press, 2004

Sei Shonagon, The Pillow Book. Trans. Meredith McKinney. Penguin Classics, 2007

Haruo Shirane, ed. The Tales of the Heike. Trans. Burton Watson. Columbia Univ. Press, 2006

Royall Tyler, ed. and trans. Japanese No Dramas. Penguin Classics, 2004.

Donald Keene, trans. Four Major Plays of Chikamatsu. Columbia Univ. Press, 1998

Ihara Saikaku, Five Women Who Loved Love. Tuttle, 1996

David Landis Barnhill, trans. Basho's Journey: The Literary Prose of Matsuo Basho. Suny Press, 2005

Ueda Akinari, Tales of Moonlight and Rain. Trans. Anthony Chambers. Columbia Univ. Press, 2007

Paul Varley, Japanese Culture. 4th Edition. Univ. of Hawai'i Press, 2000

Students will explore the cultures of China and India through contemporary fiction and film, focusing on the expression of Daoist, Confucian, Hindu, and Islamic worldview in the context of modern history and Western influences.

The course will include experiential learning, such as visits to a Hindu temple, yoga practice, Chinese and Indian food, conversations with natives of these two countries. In addition, Dr. Dale will share slides of her travels in China and India, and on the Silk Road—the ancient geographical, economic, and philosophical connection between the two cultures.



In this course we will read many of the primary sources through which we know of ancient mythology, particularly ancient Greek literature. We will also read contemporary authors' attempts to classify and understand the nature of mythology. Thus we shall read the myths themselves as well as reflect on their meaning and significance.

Humanities Linked Cohorts

[co-requisite HIS 1990.05]

[co-requisite PSC 1100.01]

Nothing reveals our depth of character like our response to widespread national fear and paranoia, and disturbing examples of that kind of fear emerged time and again during America's Cold War with the Soviet Union. This course will examine the threats

and obstacles to human dignity and hope that emerged during that period, as well as the variety of strategies men and women used to hold on to hope and dignity when everyone around them seemed content to surrender to the fear. The books, music, films, and individuals studied in this course have been chosen to reflect that variety of experience, as well as the different contexts out of which such efforts often emerge, but they are barely more than a sampling of the many courageous efforts by men and women—some quite famous, others virtually unknown—who had the courage to stand against the crowds. Along the way, we will examine how it is that someone develops such a depth of character and explore the complex implications of the decisions human beings are forced to make, all the while avoiding simple-minded ideological and psychological clichés. In the real world, heroes struggle with character flaws (sometimes big ones), villains have complex motivations, and a quest for human dignity is not without its unexpected and often costly consequences. At its best, this course should push the student out of his or her comfort zone and demand a deeper understanding of the student's views about himself or herself and what it means to be a person of hope and integrity.

HUM 2015.02

Envisioning Genesis

Monteverde

[co-requisite REL 1020.03]

As my linked partner reminded me last time I taught a similar class, for most of us our first exposure to the stories of the Old Testament, particular Genesis, comes not from the Bible itself but from other people's artistic representations of those stories in writing, the visual arts, and music. For example, how many of us owned some sort of Noah's Ark as a child? In this course, we will look at retellings and representations of stories from Genesis, though we may make a foray or two into other Old Testament texts. One source for "envisioning" of Genesis will be early European writers such as Milton or the author of the French play "Jeu d'Adam," as well as art and musical settings from these time periods. We will also consider more modern artistic representations of these stories, such as Steinbeck's *East of Eden*. The linkage in subject matter with the paired course, Introduction to the Old Testament, is obvious; however, perhaps on a less obvious level the courses will also be linked through the ways we examine how response to the Bible is personal and interpretative yet also culturally influenced. Another primary focus of the course will be your exploration, through reading, class discussion and activities, creative projects and writing, of the ways in which art, visual, verbal and even musical, records, reflects, and in turn shapes human behavior.