HANDBOOK

Foreign Languages & Literatures
# Handbook for Majors and Minors

## Department of Foreign Languages and Literatures

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http://www.clarku.edu/departments/foreign/
Welcome to Foreign Languages & Literature

Welcome to Estabrook Hall and the Foreign Languages Department. In the following pages you will find details of the various major programs that comprise our department as well as profiles of our faculty, listings of requirements and information that will be useful for you as you plan your program. Whether you intend to major in one or more Foreign Languages, declare a minor, fulfill the requirements for the Program of Liberal Studies, or are just taking a language or culture course for the fun of it, this handbook will be a valuable resource for you. Keep in mind that our faculty and staff are here to provide you with helpful and timely information about course and program options.

Although it may appear from a casual glance at the university catalogue that this is a department made up of autonomous groupings of seemingly unrelated language, literature and culture courses, we are in fact unified by a shared vision of the ways language and culture go hand-in-hand. As Nicholas Ostler asserts in *Empires of the Word: A Language History of the World*, a language does not grow through the assertion of power but through the creation of a larger human community.” It is our shared interest as a community of teachers and learners actively involved in exploring the many facets of the reciprocal relation of language and culture that brings us together in Foreign Languages.

We recognize that students who study foreign languages are not defined exclusively by that one skill but are engaged in a range of activities that lead them to move across the Clark curriculum to programs of study, such as the International Studies Stream, Government, Geography, IDCE and Communications. Thus Foreign-language study becomes one stop on the path of a broad interdisciplinary education.
To get a feel for the dynamic nature of our program, I want to draw your attention to our core course: Studies in the National Imagination. Required of all majors in the department, and offered each Spring, CMLT 130 does in a way define our approach to Foreign Language and culture studies. It is a map of the interrelatedness of language and cultural topics. It combines literary, historical and cultural readings with strong components in visual and auditory culture. Students coming out of The National Imagination have a sense both of the ways various national groups organize themselves as cultural and linguistic communities and of the intellectual tools of inquiry that will help students map their own route through the various programs offered in FL&L.

Marvin D’Ingo
Clark University’s ‘National Imagination’ Initiative

Over the last decade, Clark’s foreign languages faculty has actively explored new intellectual approaches to the study of comparative literature within the context of a Foreign Languages department. Despite the broad and diverse range of our faculty’s research profiles and teaching interests, we share a common professional bond in that we all have been trained in a particular national language and culture. Comparative Literature has served us as a common ground for teaching, research and, perhaps most importantly, intellectual discussions that move colleagues and their students beyond the confines of individual national cultural traditions.

The series of department dialogues we initiated in the mid-1990s around the theme of national literatures and cultures eventually led to the development of the pilot course, “Studies in the National Imagination.” This challenging new direction was motivated by an interest in probing the implicitly-held but seldom questioned belief that the source of national cultures was the result of linguistic and ethnic commonalities, that cultural identity and language were somehow naturally connected. We began our discussions with a simple inquiry into the relation between language (and implicitly language study) and culture (broadly understood as cultural production under the rubric of national literatures). Our discussions were initially informed by the works of authors such as Homi K. Bhabha, Benedict Anderson, Ernest Gellner and Eric Hobsbawm. These are writers who have theorized the concept of national communities in ways that bear directly on the themes that we teach and research in various national cultures. Over the past decade, as our readings and teaching around the concept of national cultures and language has evolved, so has our own thinking on the subject.

The pilot course, “Studies in the National Imagination,” has now passed its first decade of successful operation. Offered each spring semester as a team-taught course, with a rotation of faculty
from three different areas of the department, the course typically involves some 45 students in the comparative exploration of what we have called the process of imagining the construction of national culture. To date, the course has included studies of Spain, Argentina, France, Germany, Japan, Israel and Imperial Rome.

The course changes with the rotation of colleagues and the refinement of particular themes and emphases that result with each new formulation of the faculty team. The spirit of the course is collaborative. This is not the usual team-teaching model. Participating faculty members read the assigned texts for each part of the course and participate as group leaders for discussions of all class materials. Each member helps engage students in inquiry about the specificity of particular national experiences and also guides students in the comparative analysis of experiences and themes common across national borders. Some of these themes have included:

“Performing the Nation” through the analysis of public rituals and ceremonies (The Japanese tea ceremony; The Argentine tango).

The concept of the “Warrior Nation” as understood in the mythic figures such as the samurai and the gaucho.

“Gendering” the nation through artistic emblems, for example, the images of Marianne in France and “Uncle Sam” in the U.S.

“Questioning Our Founding Fathers,” Interrogating the Patriarchal cultural practices that assign social values to expressions of masculinity and femininity, terms such as “mother tongue” and “fatherland,” linguistic clichés that embody social myths.
Spatialized visions of cultural identity built around versions of a “Homeland.” These may include “Fatherland,” “France Profonde,” “Heimat,” “Patrie,” “Patria chica,” etc.

On one level, this emphasis on the national imagination derives from our scholarly and research interests. Over time, however, it has served as an organizing principle to bring students to interrogate the concept of the national community as the framework within which their own studies of language and literature take place. While promoting the idea of the nation as a positive expression of community, we also want students to appreciate what Andrew Higson has called “the limiting imagination of the national.” The objective of the National Imagination initiative is thus to engage students in critical and creative readings about what makes a community and how language has been understood in various cultures at various historical moments as a delineator of that community.

MAJORS AND MINORS

Requirements for a Major

1. Eight courses above the intermediate level. In French, major credit is given for courses above FRENCH106; in German, above GERMAN102; in Spanish, above SPANISH127.

The eight required courses include:

- An introductory-level course in literature
- A course in culture criticism
- For Spanish majors, an advanced grammar and composition course (SPANISH237 or the equivalent; for French majors, FRENCH137) The Advanced Topics course (296).
• At least two courses taken in Clark-sponsored or approved study-abroad program (This requirement may be waived in special circumstances.)

At least four of the eight required courses must be taken in residence at the Worcester campus.

2. Five related courses, at least one of which must be CMLT130 The National Imagination. These five related courses are to be selected in discussion with the major adviser. They might be courses in other languages and literatures, or in subjects further afield that enrich the student’s understanding of core material. When the major program is concentrated in one language, a reading knowledge of a second language is strongly recommended. Only course grades of C or better may be counted toward the major.

**Combined Major**

A combined Foreign Languages Major offers students with multiple-language experience an opportunity to reach advanced status in two languages. Requirements call for a minimum of five courses in each language followed by a capstone experience in one. To date, combined majors have elected a semester of study abroad for one language followed by a summer program abroad for the second. The related-course requirement is the same as that for a regular language major.

**MINOR in Foreign Languages and Literatures**

A minor program in foreign languages and literatures is offered in French, German and Spanish. To qualify, a student must complete six courses in the chosen discipline. Some classes may be replaced by courses outside the field of study that relate to it (a course in Latin-American history, for example, might be counted as a related course toward a minor in Spanish). Advanced Topics
The Language Arts Resource Center

Under the guidance of Professor Constance Montross, the Language Arts Resource Center, located on the 2nd floor of Goddard, supports the teaching and learning of foreign languages and cultures in and out of the classroom. The Center provides you with the materials and equipment necessary to view media assignments for several classes such as “Comparative Literature 130: The National Imagination” and explore on their own the unique collections of DVD’s and videos that reflect the artistic production of several cultures. You will find, for example, films of Jean-Luc Godard or movies on immigration in France or 20th century Germany. You may browse through the collection list on the Department of Foreign Languages and Literatures website, consult the collection list binder at the Language Arts Resource Center and check out the materials for use in Goddard at the Reserve Desk.

Honors Program

Our sequencing of classes places the capstone experience in the fall of your senior year. Students who excel in the seminar frequently elect to pursue an Honors project in the spring, ideally an extension of the capstone experience. These seniors work with a sponsoring faculty member to produce a thesis. Students defend their thesis with a second reader joining the committee and present a summary of their work on Clark’s Academic Spree Day.
**Study Abroad**

Foreign-Language study doesn’t end at the classroom door. Our faculty are actively engaged in mentoring students in all phases of their involvement in Clark-sponsored study-abroad programs. We provide undergraduates with a unique set of study-abroad options that include study in Chile (Santiago and Valparaíso), China (Beijing), France (Dijon), Germany (Trier), Japan (Kansai Gadai University), The Dominican Republic (Santo Domingo and Santiago) and Spain (Madrid and Sevilla).

Depending upon your previous experience and interests, you may choose from among programs that offer intermediate to advanced language-level study, and include university affiliated courses and internships. Internships are an especially attractive option as you achieve advanced language skills. They enable you to apply your fluency and knowledge of foreign cultures to real-life situations.

All study-abroad experiences include home stays with local families, so you get more than a superficial ‘feel’ for the culture. You’ll have a total immersion experience. Keep in mind that Clark’s study-abroad programs have been carefully selected to complement curricular offerings at Clark, to provide students with active learning opportunities, even to advance research opportunities for students, as they do field work in select internship modules.

http://www.clarku.edu/departments/foreign/
**Internships**

Internships are currently available in Spanish only. We hope to increase our offerings. The Department’s philosophy is that we want our students to have a full understanding of language and culture both at home and abroad. At Clark students may take Hispanic Fieldwork, which places them in a local Internship, giving something back to the community within a Spanish context. The majority of Clarkies are social activists, and our internship program has been thriving for over twenty years. We have students working in bi-lingual schools; Centro Las Americas, a social-service agency, where students are currently serving as mentors to encourage middle-school Hispanics to stay in school; the Family Health Center, working in “urgent care” with Hispanic patients; and the University Park School, teaching ESL to Hispanic adults.

In both the Dominican Republic and Spain, we have internships with local institutions. Those in Madrid are largely governmental or business entities: with Tandem II, students can intern with the Fulbright Commission, the United Nations, UPS, and the Fococio Travel Agency, among others. Interns in the Dominican Republic immerse themselves in agencies dedicated to social issues.

**Teaching Assistants from France**

The Department of Foreign Languages and Literatures is privileged to have three Teaching Assistants from France as an integral part of our faculty. They come from The University of Versailles, Saint Quentin and the University of Bourgogne, Dijon and assist our faculty at all levels of language learning. Catherine Quick Spingler is their supervisor, responsible for their pedagogical training as language teachers and the scheduling of the conversation groups which are mandatory for students taking French at the Elementary and Intermediate levels. Ms. Spingler also serves as the liaison between Clark and the University of Bourgogne and its language school, The Centre International d’Etudes Françaises, where many of our French majors go to study abroad.
FACULTY

**Maria Acosta Cruz.** Ph.D., Associate Professor of Spanish; B.A. 1978, University of Puerto Rico, Mayaguez; M.A. 1980, Ph.D. 1984 State University of New York, Binghamton. (1986-)

**Belén Atienza.** Ph.D., Assistant Professor of Spanish; B.A. 1993, Universitat Autónoma de Barcelona; M.A. 1995, Princeton University; Ph.D. 2000, Princeton University. (2003-)

**Paul Burke.** Ph.D., Professor of Classics; Adjunct Professor of History; A.B. 1965, Ph.D. 1971, Stanford University. (1976-)

**Carol D'Lugo.** Ph.D., Professor of Spanish; B.A. 1965, Douglass College; M.A. 1967, University of Illinois; Ph.D. 1969, University of Illinois. (1972-)

**Marvin D'Lugo.** Ph.D., Professor of Spanish; Adjunct Professor of Screen Studies; Chair, B.A. 1965, Brooklyn College; M.A. 1967, Ph.D. 1969, University of Illinois. (1972-)


**Everett Fox.** Ph.D., Allen M. Glick Chair in Judaic and Biblical Studies; director, Jewish Studies Program; B.A. 1968, M.A. 1972, Ph.D. 1975, Brandeis University. (1987-)

**Beth Gale.** Ph.D., Associate Professor of French; B.A. 1993, University of Delaware, Newark; Université de Paris IV, La Sorbonne, Paris, 1994; M.A. 1996, Ph.D. 1999, University of Pennsylvania. (2001-)

**Constance Montross.** Ph.D., Director, Language Arts Resource Center; B.A., 1970, Connecticut College; M.Phil., 1974, Yale University; Ph.D., 1975, Romance Languages, Yale University. (1985-)

**Catherine Spingler.** M.A., Lecturer in French; B.A. 1961, University of Michigan, 1961; M.A. 1965, University of Michigan. (1973-)

**Michael Spingler.** Ph.D., Associate Professor of French; Adjunct Associate Professor of Screen Studies; B.A. 1959, Dartmouth College; M.A. 1961, Ph.D. 1966, University of Pittsburgh. (1972-)

**Robert Tobin.** Ph.D., Professor of Foreign Languages and Literatures; Henry J. Leir Chair in Foreign Languages and Cultures; A.B. 1983, Harvard University; M.A. 1987, Princeton University, Ph.D. 1990. (2008-)

**Alice Valentine.** M.A., Lecturer in Japanese Language and Literature; B.A. 1973, Florida State University; M.A. 1978, Harvard University. (1999-)
**CLASSICS267 Religious Experience in the Ancient World**

I particularly look forward to teaching this course because, of all the courses which I regularly offer, “Religious Experience” responds most directly to the question I always ask myself about various periods in Classical antiquity: “What was it like to live then?” This course asks, “What did religious person —— pagan, Jewish or Christian —— actually do, experience and believe?” “How did the various groups get along with one another?” (usually very badly) Here I get to discuss one of the most intimate aspects of personal experience in eras vastly different from our own. **Paul F. Burke**

**CMLT132 Sexuality and Textuality**

This course looks at the interrelationship between sex and language from a variety of cultural perspectives. I think of *Sexuality and Textuality* as my signature course because it combines all the aspects of a university class that I think are vitally important: academic rigor, political and cultural relevance, and personal passion. I developed the idea for the course in the early 1990s, when feminism, the gay and lesbian rights movement, and the AIDS crisis created a wave of smart, socially conscious scholarly writings that spoke to me personally. At that moment in my personal development, these academic theories allowed texts from ancient Greece, Renaissance England, eighteenth-century Germany, nineteenth-century France and twentieth-century Japan to shed light on the very modern, very American questions that I had. Over the years, I’ve kept working on this course so that it continues to show the links between our many and varied cultural traditions and our current questions on gender and sexuality. **Robert D. Tobin**
FRENCH230 Images of Youth
This course explores adolescence in American and French films and novels from 1950 on. It brings together a group of students with interests in youth, film, literature, and gender studies, and leads to some of the most passionate and multilayered discussion I’ve experienced at Clark. I love meeting students that I might not otherwise have worked with, since they don’t necessarily know French, and introducing them to some great French films and novels. The course also allows us to revisit some familiar texts in new contexts, and to explore the ways in which cinematic and novelistic portrayals of youth change over time in different cultures.

Beth Gale

FRENCH165 Theater Workshop in French
My signature course is Theater Workshop in French, a practical workshop where students are introduced to acting techniques (building the scene, developing a character, techniques of vocal delivery, playing the scene with others, in which listening plays a critical role). The concentration and focus required to play a scene deflects the students’ apprehensions concerning their French and involves them in the active use of the language. Répétition (The French word for rehearsal) builds their linguistic skills while moving them towards a credible performance. The students also keep an actor’s journal that allows them to work on their writing ability as well.

Michael Spingler

SPANISH117: Fieldwork in the Hispanic Community: Service, Study, Reflection, Creation
One of my primary interests in my dual role as director of the L.A.R.C. and member of the Spanish teaching staff is to create materials and design learning experiences that help students acquire the cultural knowledge they will need to function in and understand the multi-faceted Spanish-speaking world. It gives me particular pleasure to see how students rise to the challenges of a field-study internship which also contains components of formal course work. The “reflection/creation” part of this course makes this especially gratifying. Coming out of my years of working in more traditional internships, it has evolved for me into a truly collaborative creation process. The results are to be found in the valuable projects developed by each new generation of Clarkies who enroll in this module.

Constance Montross
JAPANESE/WS/AS190  Japanese Women Writers
One of the reasons I so enjoy teaching this course on Japanese Women Writers is that students who take the course are such an eclectic group, with interests in Women’s Studies, Asian History, Japanese Culture, Comparative Literature or “just” curiosity about an area of inquiry they’ve never explored. These different interests and backgrounds make for lively and provocative discussions about everything from 10th century sexual mores to proletarian protests in the 30s to Japanese feminism to cultural constructions of maternity and violence by and against women. Our aim is to read deeply and range widely, and ultimately to challenge our pre-conceptions about both “Japanese Women” and “Women’s Literature.”

Alice Valentine

SPANISH141  Translation Workshop
Translation Workshop is a personal favorite, because we have so much fun in class. Students work on a wide variety of exercises: poems, sections of prose, advertisements, songs, medical interviews and business letters. Occasionally we are lucky enough to get what we call “real work,” such as a brochure from a social-service agency in Worcester that needs to be translated for the Hispanic community. Recently, we laughed until tears came as we read a translation from Spanish to English that clearly was generated by a machine, not a thinking person.

Carol D’Lugo

CMLT/Screen/ SPANISH248 Studies in Latin American Cinema
This is one of my favorite courses to teach and, judging from student reactions, it’s one of their favorites as well. Part of the reason may be that there’s a lot of active participation by the class in exploring themes that spark their own interest. The course is conducted as a seminar and, with the aid of the massive collection of Spanish-language films from our media library (some 200 titles for
Mexico alone), students get a chance both to learn the skills of film analysis and to explore a huge number of movie genres, actors, and themes on their own. Participants in this class come from varied backgrounds: Spanish or Screen majors, a number of government and International Development concentrators. Students usually come with very little knowledge of the region and its film culture, even less contact with its film industries. By the end of the semester, having studied more than twenty films and analyzed clips from twenty more, they often come away from the class with a sense of empowerment, feeling they have the ability to “use” Latin American film as a privileged part of their own career work. As well, it’s an exhilarating feeling for me to be their facilitator in what one film historian called “the great adventure of Latin-American movies.”

Marvin D’Lugo