FRENCH-ITALIAN-Spanish in Translation (FIST)

FIST121 Making a Killing: Murder and True Crime Non/Fiction Narratives
This course explores the genre of true crime in a comparative setting and by way of a study of different typologies of murder: spree killing, fratricide, serial killing, and infanticide. Roland Barthes wrote in Mythologies that, "Periodically, some trial, and not necessarily fictitious like the one in Camus’ THE STRANGER, comes to remind you that the Law is always prepared to lend you a spare brain in order to condemn you without remorse [...] It depicts you as you should be, not as you are." What does murder reveal about the society and historical context in which it takes place? How are the murders in question "made"? How, for example, does the "judicial media circus" condition the trial’s outcomes? What is the relationship between real crimes and the narratives they generate and their fictional counterparts? What does the consumption of murder narratives tell us about the state and perception of law and order? How does this perception differ over time and in different (post)-national contexts? These are some of the questions this course will take up through an analysis of literary (fictional and nonfictional) and cinematic texts in a variety of national settings. Some of the murder cases we will explore include the serial killings attributed to the "Monster" of late 20th-century Florence and of H. H. Holmes in Chicago of the World’s Fair (1893); the 1996 murder of six-year-old JonBenet Ramsay; the 1959 murder of the Clutter Family (the basis for IN COLD BLOOD); the murder of Meredith Kercher in Perugia, Italy, and Amanda Knox’s conviction; and the death of Azaria Chamberlain in 1980 in Australia, for which her mother, Lindy, was accused of infanticide.
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FIST122 Muslims, Jews, and Christians: Getting Along in Medieval Spain
"For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors on the Iberian Peninsula in a carefully negotiated state of coexistence known as "convivencia." While much of the written record is often full of enmity, religious polemic, and mutual suspicion, the artistic record tells another version, of lives lived in close proximity giving rise to shared cultural practices, artistic tastes, and long interludes of mutual well-being.
This seminar will explore the works produced by the pluralistic societies of medieval Iberia from the perspectives of art, architecture, history, archaeology, literature, and music. As we study renowned monuments such as the synagogues of Toledo, the Alhambra, and the Way of St. James, we will learn to decode elements such as dress and home decor, food and hygiene, gardening and agriculture, to expand our picture of culture and lived experience. Finally, we will ask why convivencia ultimately failed, and how the medieval Iberian experience can enlighten our own uneasy attempts at building a multicultural, multiconfessional society.”
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL120
Prereq: None

FIST123 Love, Sex, and Marriage in Renaissance Europe
This writing-intensive seminar will compare literary and artistic depictions of love, sex, and marriage during the Renaissance by authors and artists from England, Spain, France, Flanders, Germany, and Italy. We will read both male and female writers in genres ranging from poetry, the short story, and theater to the essay, the travel narrative, and the sermon. We will also examine other arts such as painting, sculpture, and the decorative arts (e.g., wedding chests). Questions we will explore include, but are not limited to, How were love and marriage related during the Renaissance? What role did sex, gender, and violence play in relationships between couples and within society? How do gender and genre affect the ways in which love, sex, and marriage are depicted? How did cultural differences influence writers’ and artists’ interpretations of love, sex, and marriage? And what about same-sex unions? Other topics will include virginity and celibacy, erotic literature, family and class structures, and divorce.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-LAST

FIST125 Jungle and Desert Adventures
This course analyzes the constellation of images and sensations conjured up by the terms "jungle" and "desert" that are opposite but equally extreme. We will explore European adventure tales and travelogues, contemporary non-Western novels, children’s books, and films in a quest to understand the imaginative power of these landscapes. Through our readings of such a wide range of texts, we will ask questions such as, What do these landscapes signify? How do descriptions of landscape convey a sense of individual and collective identity? What psychological terrain is explored when writing about extreme landscapes? And finally, how do we each see ourselves in relation to landscape? What is our own version of an "extreme" landscape?
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FIST126 El Greco to Picasso: Modern Art’s Passion for Golden Age Spain
This course examines the life and afterlife of the Spanish artists of the Golden Age, whose achievements reached unprecedented heights in the 17th century. Centuries later, their works took on new roles as artists of other times and cultures found their own inspiration in works of the past: Manet copied Velázquez, Picasso copied El Greco, and (famously on "Project Runway") Christian Soriano copied Murillo. What allowed these complex works to resonate so strongly in another era? Is such influence automatically a sign of success? And why have the works of Francisco Goya inspired more filmmakers than any other artist? Students will be introduced to the reading of visual art for stylistic, historical, and political content and develop a critical understanding of art and society in Golden Age Spain, as well as insights into the role of art as a cultural currency.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: ARHA126
Prereq: None

FIST127 Catholicism and Ideology in the Hispanic World
Catholicism has played a number of roles in the cultural politics of the Hispanic world, appearing as a place of national being, resistance, and conservatism. In this course, we will read a number of texts from different periods and national contexts with a view to understanding how writers and intellectuals from Spain, Latin America, and the U.S. engage with Catholicism and the historical conditions under which they do so.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-LAST
This course is designed to give students who have studied abroad through FIST201 Crossing Identities & Borders: Processing Study Abroad Prereq: Gen Ed Area: Credits: Grading: different ways by each succeeding period of Western European culture. The legend were rooted in specific historical circumstances and yet contributed to the Arthurian legend from its origins to the Dreyfus Affair of the 1890s; the Great War of 1914-1918; the Popular Front of the 1930s; the military defeat of 1940; the drama of collaboration or resistance, 1940-1944; and the early years of the Fifth Republic, 1958-1969. Offering: Crosslisting Grading: A-F Credits: 1.00 Gen Ed Area: SBS-HIST Identical With: HIST220 Prereq: None FIST224 The Good, the Bad, and the Ugly: Rethinking the Italian Renaissance In this course we explore the intellectual achievements of the Italian Renaissance. We study the development of new secular values and the quest for the fulfillment of body and soul, glory, and exuberant pleasures. We question notions of beauty, symmetry, proportion, and order. We also unveil often-neglected aspects of Renaissance counter-cultures, such as the aesthetics of ugliness and obscenity and practices of marginalization (e.g., misogyny, homophobia). We inquire into the rediscovery of classical civilizations. We consider how the study of antiquity fundamentally changed the politics, literatures, arts, and philosophies of Italy at the dawn of the modern era. Through a close reading of texts by authors such as Francesco Petrarca, Niccolo Machiavelli, and Michelangelo, we investigate continuities and ruptures between their quest for human identity and ours. This course is conducted in English, and all primary and secondary sources are in English. Offering: Host Grading: A-F Credits: 1.00 Gen Ed Area: HA-RLAN Identical With: MDST235 Prereq: None FIST201 Crossing Identities & Borders: Processing Study Abroad This course is designed to give students who have studied abroad through the medium of a language other than English the opportunity to process their experience by reflecting on its meaning in terms of their own personal and intellectual trajectory. Students will meet as a group once a week to discuss a reading of common interest. The second weekly meeting or workshop will be held in break-out sessions in the target language, during which time students will discuss the capstone project that this course will allow them to develop: a written essay, a digital narrative, an art installation, or a performance. The workshops are designed so that students may support each other in the pursuit of their personal goals regarding a project that reflects the broadest and deepest meaning of an immersive linguistic and intercultural experience abroad. Assessment is based on the following criteria: industry and initiative; the ability to work independently; willingness to contribute actively to a collective, project-based learning experience; and the final project. Readings will address topics such as identity, culture and mobility. Students will work to develop a collective bibliography with classmates as well as a specific bibliography that accords with their personal interests and objectives. Offering: Crosslisting Grading: Cr/U Credits: 0.50 Gen Ed Area: SBS-CGST Identical With: CGST201 Prereq: None FIST220 France Since 1870 This course studies France under three republics and a dictatorship, beginning with defeat in war and revolutionary upheaval in 1870-1871 and concluding with apparent political and social stability and European partnership in the first years of the 21st century. We will survey the history of 145 years, emphasizing political forms, ideologies and movements, social change, the economy, and cultural developments. Particular consideration will be given to revolutionary ideas and activities, working-class organizations, conservative thought and action, the city of Paris, rural life, the experiences of three wars against Germany, imperialism and decolonization, and styles of leadership. Times of emergency and crisis will also command attention, specifically the Paris Commune of 1871; the Dreyfus Affair of the 1890s; the Great War of 1914-1918; the Popular Front of the 1930s; the military defeat of 1940; the drama of collaboration or resistance, 1940-1944; and the early years of the Fifth Republic, 1958-1969. Offering: Crosslisting Grading: A-F Credits: 1.00 Gen Ed Area: SBS-HIST Identical With: HIST220 Prereq: None FIST224 The Good, the Bad, and the Ugly: Rethinking the Italian Renaissance In this course we explore the intellectual achievements of the Italian Renaissance. We study the development of new secular values and the quest for the fulfillment of body and soul, glory, and exuberant pleasures. We question notions of beauty, symmetry, proportion, and order. We also unveil often-neglected aspects of Renaissance counter-cultures, such as the aesthetics of ugliness and obscenity and practices of marginalization (e.g., misogyny, homophobia). We inquire into the rediscovery of classical civilizations. We consider how the study of antiquity fundamentally changed the politics, literatures, arts, and philosophies of Italy at the dawn of the modern era. Through a close reading of texts by authors such as Francesco Petrarca, Niccolo Machiavelli, and Michelangelo, we investigate continuities and ruptures between their quest for human identity and ours. This course is conducted in English, and all primary and secondary sources are in English. Offering: Host Grading: A-F Credits: 1.00 Gen Ed Area: HA-RLAN Identical With: MDST223, ITAL224, COL224 Prereq: None FIST226 The Cosmos of Dante’s Comedy This course provides an in-depth introduction to Dante Alighieri’s 14th-century masterpiece as a point of entry to the history of Western literature, philosophy,
and science. The core of the course consists of an intensive study of Dante’s
encyclopedic poem in relation to the culture and history of Medieval Europe.
Major topics include: representations of the afterlife; the soul’s relation to
the divine; concepts of modernity and antiquity in the Middle Ages; notions
of authorship and authority during the 13th and 14th centuries; vernacular poetics
and the medieval genre system; the culture and materiality of manuscripts in
the Middle Ages; gender and genre in Dante and the 12th-14th-century lyric;
tertextuality and imitation; classical and medieval language theory; the role
of the classics in the Middle Ages; Dante’s concepts of governance; myth and
theology in Dante’s Christian poetics; and the reception to Dante’s work from
the 14th-century to present. The course combines a close analysis of Dante’s
literary strategies with exercises in critical writing and in multimedia translation
and adaptation, aimed at prompting critical reflection on the ways in which
present cultural practices are built upon the practices of the past. This course
is conducted in English; no previous knowledge of Italian is required.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST226, RELI218, ITAL226, COL234
Prereq: None

FIST227 Desire, Deception, Disenchantment: Five French Novels in Translation
and on Screen
This course aims to study five French novels from the 17th to the 20th centuries
in translation, alongside and against their respective cinematic adaptations. We
will begin with Lafayette’s The Princess of Cleves (1678), one of the Western
world’s first psychological novels, and then move on to Choderlos de Laclos’
epistolary novel Dangerous Liaisons (1782). We will then read Gustave Flaubert’s
Madame Bovary (1856), Albert Camus’ The Stranger (1942), and Marguerite
Duras’ The Lover (1984). Films will include: Jean Delannoy’s 1961 adaptation of
Lafayette’s novel, Christophe Honoré’s The Beautiful Person (2008), a modern-
day adaptation of the story, and Remy Sauder’s 2011 documentary on how
the novel is being used in a French school in Marseille; three adaptations of
Laclos’s novel: Roger Vadim’s cutting-edge Les Liaisons dangereuses 1960,
Miloš Forman’s 1989 Valmont, and Stephen Frears’s 1998 acclaimed Dangerous
Liaisons; three adaptations of Madame Bovary: Vincent Minnelli’s film (1949),
Claude Chabrol’s adaptation from 1991 starring Isabelle Huppert, and Sophie
Barthes’s version (2014); Luchino Visconti’s adaptation of Camus’ The Stranger
(Lo straniero, 1967); and Jean-Jacques Annaud’s The Lover (1992). These novels
and their adaptations will allow us to think about notions of canon formation;
genre and narrative; the uses of history in fiction; censorship, controversy, and
crime; gender, class, race, and (post)colonialism; translation; and how these texts
have been and continue to be read, used, adapted, and transformed from their
time of publication up to the present day.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FIST228 The Absurdity of Modernity: The Meaning of Life on the Modern Stage
The indescribable horror of two bloody world wars in the 20th century gave
rise to numerous artistic movements that questioned the validity of science
and the discourse of reason and logic to help human beings to make sense
of our world. Among these were dadaism, surrealism, and the theater of the
absurd. Confronted with the perceived failure of the promise of science, theater
practitioners took to staging life unfettered by logic, reason, order, or meaning.
How do we act if we think that life has no meaning? Without the scientific
method to guide us, what happens to our understanding of how the world
around us works and where we fit in? Where do hopelessness and despair lead
us as a species? Can we somehow find meaning in an apparently meaningless
existence? In this course, we will examine how dramatists in Europe and Latin
America have staged these existential conundrums that threaten to undermine
centuries of social and scientific “progress.” All class work is in English.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA228
Prereq: None

FIST229 Political Turmoil
“What just happened? What’s going to happen? What do we do now?” Political
turmoil, while disconnecting to say the least, is nothing new. This course will look
at case studies from various times and regions—the creation of the US; Fascist
Spain; the 1960s in the U.S., France, and elsewhere; Brazil’s military dictatorship;
Italy in the 1990s; the Arab Spring; contemporary Mali and D. R. Congo, among
others—to see how others have responded to periods of political oppression and
upheaval. After an initial period of discussion based on readings, we will hold
workshop sessions and exercises related to the topic and destined to make an
impact (e.g., letter to the editor, letter to an elected official, public service
announcement for the radio). All students (including those whose first language
is not English) are welcome in the course and will receive individualized attention
to their writing.
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FIST230 Between Marx and Coca-Cola: European Cinema of the 1960s and
1970s
In the 1960s and early 1970s, a growing sense of alienation and social unrest
spread across Europe, making their marks in both society and cinema. Borrowing
the words of New Wave director Jean-Luc Godard, these years led to the
emergence of “the children of Marx and Coca-Cola.” This course, taught in
English, will introduce students to a multi-faceted portrait of Europe in the
1960s and 70s through avant-garde and popular cinema from France, Italy,
Spain, Germany, and Eastern Europe. We will focus on films that depict global
capitalism, gender relations, and government control. Some of the themes we
will discuss include the critique of consumerism and materialism, the changing
role of women in society, life under socialism and dictatorship, and youth
counterculture. Last but not least, students will learn how New Wave directors
challenged traditional approaches to narrative cinema.
Offering: Crosslisting
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-CGST
Identical With: CGST230
Prereq: None

FIST232 Obscure Enigma of Desire
This course is an introduction to the study of the ways we create meanings when
we read texts. It will focus on several deliberately obscure literary texts from
twelfth-century France and will examine them in the light of the classical and
medieval concepts of enigma, the marvelous (wonderful), fabula, and allegory
as well as some modern theoretical works about how we understand narratives.
We will seek to understand why deliberate obscurity is an important part of
literature and how medieval authors created narratives that seem particularly
meaningful precisely because they are obscure. We will consider why we feel
these texts have meaning and the ways in which we make them meaningful to
us. This course will be co-taught in parallel with a course (in English) on the same
subject offered at the Charles University in Prague by Professor Lucie Dolezelova. About half of the classes will be conducted together with the class in Prague through teleconferencing and Professor Dolezelova will teach one week of the course at Wesleyan and meet with students while she is here.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Identical With: MDST232
Prereq: None

FIST233 Modern Italy on the Silver Screen: 1960–2015
This course is an introduction to modern Italian culture through the lens of Italian cinema. Beginning in the postwar era, we will look at the radical transformations that have shaped contemporary Italy by examining the aesthetic and narrative trends of the silver screen. Italian cinema holds an important place in global film culture, giving rise to new artistic forms (from neorealism to spaghetti westerns and arthouse slashers) that have dramatically impacted foreign and domestic sensibilities. Among the films screened are Fellini’s La dolce vita, Pasolini’s Mamma Roma, De Sica’s Matrimonio all’italiana, Leone’s Il buono, il brutto, il cattivo, Argento’s Suspiria, Moretti’s Caro diario, Ozpetek’s Saturno contro, and Giordana’s Quando sei nato non puoi più nasconderti. Each film screening is accompanied by a brief presentation of the socio-historical context in which it was produced, allowing students to situate the artistic projects within broader Italian social and political histories. By the end of the term students will have an understanding of the last half-century of Italian national history and will be familiar with key terms in film theory and analysis. This course is taught in English; films will be screened in Italian with English subtitles.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: ITAL233
Prereq: None

FIST235 The Spanish Inquisition
Few institutions are as notorious as the Spanish Inquisition. Reviled in literature (most famously by Dostoyevsky in his Brothers Karamazov) and lampooned in popular culture (by Monty Python, among others), the Spanish Inquisition remains a potent symbol of both religious fanaticism and ecclesiastical power run amok. In this seminar, we will consider the history and legacy of the Spanish Inquisition, which existed for 356 years (1478–1834) and operated in both Spain and Spain’s colonies overseas. We will examine not only the historical record itself (e.g., transcripts of actual trials, individual case studies) but also various depictions of the Inquisition found in imaginative media (art, literature, and film). Our subject, then, will be the Spanish Inquisition both real and imagined. Why did this institution arise? How did it survive for as long as it did? And does the legend of the Spanish Inquisition match its history?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA240, COL240
Prereq: None

FIST240 Modernism and Modernity in 19th-Century French Painting
This course looks at factors that contributed to Paris’s rise as the preeminent artistic center in the West at the time of the French Revolution and traces the evolution of French art throughout what would prove to be an extraordinary century of formal advance and experiment ending in Impressionism and Post-Impressionism. The story of French art is one in which timeless ideals and triumphant narratives were continually put under pressure by the imperative to model the contingency of modern experience. Themes we will explore in this class include the significance of a public sphere for art making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution; history painting; the persistence of classical ideals and their relationship to modern subjects and experience; the new focus on sensation and the rise of landscape painting; the decline of narrative in painting in favor of form and surface; the relationship between modern art and academic practice; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the conflict between the unashamed pursuit of artistic individualism and the need to define collective values and experience; the significance of the decorative to painting at the end of the century; and the relationship between art’s embrace of privacy, domesticity, and intimacy at the end of the century and France’s revolutionary legacy.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA240, COL240
Prereq: None

FIST241 Introduction to European Avant-Garde, 1880–1940
This course will introduce students to the major avant-garde art movements from the first half of the 20th century as they took root in France, Germany, Italy, Holland, and Russia. Our focus will be on painting, but we will also look at attempts to go beyond painting in an attempt to gain greater immediacy or social relevance for art. Topics that will receive special emphasis include the relationship between abstraction and figuration, the impact of primitivism and contact with non-Western arts, modernism’s relationship to mass culture, war and revolution, gender and representation, art and dictatorship, and the utopian impulse to have the arts redesign society as a whole.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: COL230, GRST241, ARHA241
Prereq: None

FIST244 European Architecture and Urbanism, 1750-1910
This course considers the history and theory of architecture and urbanism in Western Europe from the mid-18th to the early 20th century. A central theme is the relationship between historicism and modernity through the period. Topics include neoclassicism, the picturesque landscape, the Gothic Revival, the Arts and Crafts Movement, the École des Beaux-Arts, the German Rundbogenstil, international expositions, and Art Nouveau. We will focus on specific sites in major cities, including Paris, London, Berlin, Munich, Vienna, Milan, Rome, Brussels, and Barcelona, among others. New or transformed building types include museums, railway stations, apartment blocks, department stores, and theaters. Urban forms include residential squares, boulevards, arcades, and public parks. Architectural culture will be discussed as a response to changing political, economic, technical, and ideological conditions in newly modernizing societies. Urbanism includes the transformation of early modern cities due to industrialization, housing for different social classes, new towns, suburbs, utopian communities, the Garden City, and colonial centers such as Bombay (Mumbai), Algiers, and Hanoi.

Offering: Crosslisting
and in doing so, they portray the development of the modern city. With this, architectures that allow the movement in those spaces (paths, roads, lighting), series of journeys that create a representation of urban space. However, these to the car chases of popular movies such as Bullitt, the city is described from a "Movements, itineraries, encounters--these are some of the elements that have the legacy of these cinemas: What is the prevailing influence of the New Wave, and how did they hope to revolutionize cinematic praxis? What was their relationship to political activism and the events of 1968? Finally, we will consider the legacy of these cinemas: What is the prevailing influence of the New Wave on Hollywood and global cinema? What aspects of the movement have been portrayed of urban centers in Spain that will allow us to research their mobile experiences, but will also have the opportunity to design an online portfolio in WordPress, the world's most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can take this course more than once, but only once per academic year."

Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Prereq: None

FIST254 Breaking the Waves: The Japanese and French New Wave Cinemas and Their Legacy

While the French and Japanese New Wave(s) existed as largely contemporaneous cinematic movements, rarely are they discussed together, instilling the impression of two parallel streams, never to converge or intersect. This course hopes to serve as an intervention into this perceived divide through close readings of these groundbreaking cinematic works and an examination of their revolutionary content in the interest of articulating shared philosophical concerns. In many cases, New Wave filmmakers worked as writers and critics before producing films themselves, a fact that speaks to the intensely theoretical nature of their cinema. This course will therefore examine critical writings published in the space of Cahiers du Cinema, Film Art, and other journals as a means of better understanding the thought process that underlies these films. How do these films figure as a response to that of the previous generation and how did they hope to revolutionize cinematic praxis? What was their relationship to political activism and the events of 1968? Finally, we will consider the legacy of these cinemas: What is the prevailing influence of the New Wave on Hollywood and global cinema? What aspects of the movement have been retained and what has been lost along the way?

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CEAS
Identical With: CEAS254
Prereq: None

FIST262 City, Mobility, and Technology: Toward the Modern City in Spain

"Movements, itineraries, encounters--these are some of the elements that have characterized modern literature. From the Baudelairean figure of the flâneur to the car chases of popular movies such as Bullitt, the city is described from a series of journeys that create a representation of urban space. However, these narratives reveal more than a personal account of the city: They show the urban architectures that allow the movement in those spaces (paths, roads, lighting), and in doing so, they portray the development of the modern city. With this framework in mind, in this course we will analyze the construction of the modern city in Spain through literary and filmic texts. We will pay special attention to Barcelona and Madrid, but we will also look at how other international cities are perceived and represented in Spanish literature. In doing so, we will explore how these authors understand the modern city and, furthermore, the connections and influences among what we will call international hubs in a specific historical moment.

Our journey will start in the 19th century with great novelists and essayists such as Leopoldo Alas “Clarín,” Benito Pérez Galdós, and Mariano José Larra, and we will compare their conceptions of the city with those of poets such as Baudelaire. In their texts, we will see the construction of the industrial city and the conflicts that arise once the urban space becomes a mobile space, technologically and socially speaking. Then we move into the 20th century, and such authors as Federico García Lorca and Carmen Laforet will show us what is like to be an stranger in the big city, a strangeness emphasized by the migratory movements that characterized the pre- and postwar era in Spain. And films including Luis García Berlanga’s Bienvenido, Mr. Marshall and Alejandro González Iñárritu’s more recent Biutiful will show us how the city grows outward fueled by capitalism, an economic system that leaves out those who do not inhabit the urban centers, such as the case of Bienvenido, or those who are exploited by it, as we will see in Biutiful. These fascinating narratives offer a very detailed portrayal of urban centers in Spain that will allow us to research their mobile nature."

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM316
Prereq: None

FIST278 European Realist Novels

"The realist novel has a strangely ambivalent legacy. On the one hand, like other literary forms, it is repeatedly consigned, dismissively, to an earlier moment in literary history: surpassed by modernism, reimagined by postmodernism, and replaced by film, television, and whatever forms of new media might presently emerge. Yet it has also clearly endured--in the popular imagination as well as in the academy--as a pervasive norm, continually setting the standard against which popular narratives may be judged to be successful and (more importantly) serious. Reading these novels, then, does not just teach about an important period in literary history (though it does that, too); it gives us a better understanding of what we continue to expect from the fictional stories that claim to represent the world around us.

We will spend the first six weeks on an overview of the influential tradition of French realism, reading representative texts by Stendhal, Balzac, and Zola. In the second half of the semester, we will delve into two longer novels that have often been regarded as exemplary (even paradigmatic) works of realist fiction: Eliot’s Middlemarsh and Tolstoy’s Anna Karenina. While the emphasis will be on the novels themselves--what they do and how they work--we will also read a small selection of secondary texts (variously critical, historical, and theoretical) on realism, narrative, and the novel as genre."

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL278
Prereq: None

FIST290 Reading Theories

In this survey of theories that have shaped the reading of literature and the analysis of culture, emphasis is on key concepts--language, identity, subjectivity, gender, power, and knowledge--and on key figures and schools such as Marx,
FIST299 African History and Art

"This course traces the art and cultural history of selected West African societies from the 12th century to the early 20th century. Each week we will focus on a single work of art, as that work illuminates social and cultural history. The objects will include royal bronze sculpture from the Kingdom of Benin (16th century); a carved ivory vessel from Guinée or Sierra Leone (16th century); a horned initiation mask made of woven fiber from Senegal (19th century); and a map of the Sahara made in Spain by a Jewish artist in 1375. Each object sheds light on the history, religion, and culture of the region from which it comes.

The trans-Saharan trade was crucial to both North and West Africa. From Morocco came the Muslim religion, as well as Islamic architecture. In 1445 Portuguese mariners arrived on the Atlantic coast of West Africa. From that moment on, West Africa has been part of a global economy. Already by 1500, the growth of Creole Euro-African communities is reflected in artwork.

"Art" is best understood in the specific historical context and the culture in which it develops. To us, removed in space and in time from these African societies, architecture, sculpture, and ritual performance help to illuminate the lives of the people we are studying. Ultimately, we will consider such questions as, Does African art exist? What is "African art"? Who defines art--Africans or Westerners?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA299, AFAM299
Prereq: None

FIST300 The Arthurian Legend on Film

This course will serve both as an introduction to the Arthurian legend and to its cinematographic representation since the 1940s. Medieval texts will be paired with films that are "based" -- more or less closely -- on them. We will consider the ways in which these stories are told in literature and in film and the differences between them. We will also consider the ways in which the legend was used to address both medieval and modern preoccupations.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST302
Prereq: None

FIST301 The History of Spanish Cinema

This course explores the development of Spanish cinema from the early 20th century to the present. We will evaluate how social, political, and economic circumstances condition Spanish cinematography at key junctures of Spanish cultural history in terms of the production and distribution of films, cinematographic style, and thematics. The course will also highlight key facets of the Spanish star system as well as the auteurism of those directors who have achieved international acclaim by reworking a national film idiom within international frames of reference.

Offering: Host
Grading: A-F

Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FILM301, SPAN301, COL334
Prereq: None

FIST302 Crossing Borders on the Early Modern Stage

This course looks at the ways in which seven fascinating plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger responded creatively to and still challenge narratives about a period in which many situate the origins of globalization. Written from 1580 to 1630 for the first public, commercial theaters of the Western world (in Madrid and London), these plays explore the anxieties, hopes, dangers, and pleasures generated by a century of displacements--of peoples, ideas, goods, capital, and diseases--that had transformed the look, feel, and taste of daily life even in remote villages of Spain and England. From Cervantes' use of Roman history to dramatize the contemporary wages of empire, to Massinger's and Cervantes' evocations of Christian captivity in Tunis and Algiers (which Cervantes experienced in the flesh for five years), to Lope's and Webster's markedly distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed by her brothers for marrying the commoner steward of her household), to Shakespeare's and Lope's romantic comedy exploration of conflicting loyalties and shifting gender roles in a world of accelerated social mobility, these plays often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis, Renaissance Milan and Naples) to examine the exoticism, immorality, internal conflicts, and injustices of the supposedly familiar worlds of their audiences in Madrid and London. Organized around the careful reading of seven key play-texts in English, together with historical, critical, and theoretical readings, this seminar will offer students multiple ways to approach early modern plays through printed and online resources and Wesleyan's Special Collections and Archives. We will pay particular attention to the local conditions that help explain why Spanish and English theatrical cultures were so similar despite divergent political and religious trajectories (their commercial orientation, for instance) and also why, on the other hand, even plays that drew on the same sources could differ so markedly (because, for instance, of the prominence of actresses on the Spanish professional stage in roles played by boy actors in England). Those interested in translation and performance will have opportunities to pursue them in class presentations, papers, and final projects.

Offering: Host
Grading: A-F

Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL314, THEA322, SPAN302, ENGL377
Prereq: None

FIST303 Workshop in Literary Translation II

This course is a nontheoretical practicum in translating traditional formal verse. We will study works ranging from the 16th century to the present, all respecting the elements of rhyme and meter, from a variety of poetic schools and in a variety of forms. The course involves class discussion of one another's work, fidelity, matters of style, and technique with a "tune and tone" approach.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN

Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST302
Prereq: None

FIST310 French Crowds, Mobs, and Mobilities

"Under the date of 14th July 1789, Louis XVI entered in his diary but one word: "Rien." That day, a crowd of sans-culottes flooded the streets of Paris, overwhelmed the guards, and captured the Bastille. What the king could not foresee is the political power of a mob, a "foule," deriving its etymology and strength from the pressure of thousands of feet pounding the pavement. From this founding event onward, the building of the French nation could be read as a history of mobile crowds kept alive today in yearly student and union
demonstrations. How does "rien" become the emblematic event of French national identity? What moves a crowd, and what does a crowd move? What do such gatherings accomplish, and how do they form in France and why?

Drawing on French sociology and literature, this course will explore the influence that crowds have exerted on French politics, society, and aesthetics. We will discuss the power of numbers by focusing on major subversive events in French history from the 18th century to contemporary France: the French Revolution, Chouanneries, barricades and the Commune in Paris, and May 1968, but also colonial and immigrant demonstrations in France. Students will be encouraged to relate the course to their own experience of mobile crowds, in concerts or sports events, on more quotidian moves such as commuting, and to draw comparisons with demonstrations across time and space, such as the "Arab Spring."

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM310
Prereq: None

FIST325 Race and the Enlightenment: A Historical and Philosophical Enquiry
It was during the Enlightenment Era (c. 1760-1800) that scientific reasoning, a belief in progress, and new claims on personal and political liberty swept away a tenacious medieval worldview. It was also during this era, however, that the notion of race crystallized in European and North American thought. Today, we still live with implications of this major shift, be it in classification schemes, anatomical prejudices, or ethnographical myths. This is particularly true for Africans or people of African descent. This class will bring some of the Enlightenment's most prominent thinkers into dialogue with the emergency of concepts of race theory. In particular, we will focus on the clash between the Enlightenment era's belief that "all men were created as equals" and the various ways that the Black African came to be studied within "natural history" and various philosophical models. This historical backdrop will lead us not only to a discussion of the economic imperatives of human slavery but to a series of contemporary reflections on the status of the Enlightenment put forward by postcolonial critics. Note: This class is offered in the context of the Wesleyan's Center for the Humanities' "Grand Narratives/Modest Proposals" theme and contemporary reflections on the status of the Enlightenment put forward by postcolonial critics.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA340, LAST340
Prereq: None

FIST339 Modernism and the Total Work of Art
The term "total work of art" refers to the German concept of the Gesamtkunstwerk, which took on new urgency in the 19th century amid social upheaval and revolution. Understood as the intention to reunite the arts into one integrated work, the total work of art was tied from the beginning to the upheaval and revolution. Understood as the intention to reunite the arts into one integrated work, the total work of art was tied from the beginning to the upheaval and revolution. Yet if Wagner's works and writings provided the dominant reference for subsequent developments from the 1880s onward, these most often consisted of a search for alternatives to his own theory and practice, particularly in the visual arts. We will examine attempts to envision totality after Wagner in Impressionist painting and German Expressionism. Ideas of totality and utopia continued to carry positive associations for modern artists until the 1930s, when they became co-opted by totalitarian governments. The course concludes by examining the perversion of modernist dreams in Nazi festivals and art exhibitions.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: COL349, GELT239, GRST239, ARHA339
Prereq: None

FIST340 Performing Brazil: The Postdictatorship Generation
The course takes as its point of departure a close and critical reading of modernist Oswald de Andrade's "Cannibalist Manifesto" (1928) and the writings of artists working during and after the dictatorship years. As the semester progresses, the course will examine postdictatorship works in film, music, literature, the fine arts, dance, and theater. Students will have access to examples in the form of texts in translation, images, and performance recordings. Discussions will focus on the relationship between Brazil's postcolonial condition and political history, including the country's current artistic production and sense of national identity.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM330
Prereq: None

FIST350 Integrative Learning Project 2: Senior Capstone
"The Integrative Learning Project is a .50 credit course that allows students to learn to describe in a coherent and engaging narrative the various academic and non-academic activities, projects, and experiences that have been important for them while in college and to practice doing so for a variety of audiences (e.g. employers, graduate schools, etc.). Participants should be students who are interested in crafting a narrative about their personal and intellectual development, and who want to be able to talk about what skills they have cultivated during their time at Wesleyan and what they still want to learn.

This course is intended for seniors who wish to document and reflect about their work in a single "capstone" experience. This course requires a willingness to discuss one’s strengths, achievements, weaknesses, and failures. Students will not only engage in reflection about their skills and experiences, but will also have the opportunity to design an online portfolio in WordPress, the world's most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can only take this course once.”

Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Prereq: None

FIST377 Comparative French Revolutions
This course makes a systematic, comparative analysis of the causes, patterns, and consequences of revolutionary activities in France, examining the revolutions of 1789, 1830, 1848, and 1870. The course will emphasize revolutionary movement organizations, political and social goals, ideology, and industrialization.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST377
Prereq: None
FIST401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FIST402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FIST407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with
the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

FIST408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with
the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

FIST409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

FIST410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

FIST411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FIST491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: OPT