French-Italian-Spanish in Translation (FIST)

FIST 121 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, infanticide. Roland Barthes wrote in Mythologies that, “Periodically, some trial, and not necessarily fictitious like the one in Camus’s 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 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, HA-RLAN, HA-RLAN
Prereq: None

FIST 122 Visions, Dreams, Nightmares: The Sacred and Profane in Italy from Medieval to Modern Times
This course examines one of most controversial topics in both premodern and modern Italy, the subject of divine visions, namely, visions of or inspired by God. From the Middle Ages to today, Italian writers, artists, and theologians have hotly debated three related questions: (1) Does God exist? (2) Can God be known? and (3) If so, how should one represent the divine? We will explore various responses to these questions, ranging from those of devout mystics to those of skeptical atheists. In addition, reflecting on the divine will also foreground debate about many key issues underlying human existence: the purpose and limits of art, the relationship between the individual and society, the nature of knowledge and gender roles, and the value of sacred versus mundane experience. In this course, students will also examine some examples of Italian visionary art from the origins of Italian literature to modern film. Premodern and modern debate about the veracity, purpose, and sources of visionary-mystical experience will be addressed. Texts and films by Angela of Foligno, Catherine of Siena, Augustine, Dante, Boccaccio, Petrarch, Machiavelli, Freud, Rossellini, Pasolini, and Olmi. Texts will be read in English, and Italian-language films will be viewed with subtitles.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL120
Prereq: None

FIST 123 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-RLAN, HA-RLAN, HA-RLAN
Identical With: COL123, FGSS123, MDST125, COL123, FGSS123, MDST125, FRST123, COL123, FGSS123, MDST125, FRST123, COL123, FGSS123, MDST125, COL123, FGSS123, MDST125, FRST123, COL123, FGSS123, MDST125, COL123, FGSS123, MDST125, FRST123
Prereq: None

FIST 124 Literature as a Form of Knowledge
Fiction and literature (poiesis) overlap but are not the same. While all literature may be said to be fiction, not all fiction is literature (consider legal fictions and medical cases). What is literature? And can we regard literature as a specific domain of knowledge? We explore the origins, meanings, uses, and logic of our modern conception of literature by looking closely at one of its foundational moments—the notion of literature that emerged in the 16th and 17th centuries as part of a broader early modern revolution that challenged tradition through personal experience. The Spanish encounter with the New World and the political tensions of the period went hand-in-hand with highly innovative, problematic, and productive historical, religious, and fictional genres such as the New World Chronicle (the crónica de Indias), mystical poetry (Saint Theresa, Saint John of the Cross), picaros novels, and commercial theater (Lope de Vega, Calderón). This course will examine how different literary genres and fictional modes promote the idea that literature offers its own kinds of knowledge. Some of the topics studied will include (a) the uses of fiction as an instrument of knowledge in such Renaissance and Baroque genres as utopian narratives, the dialogue, and religious and political satire; and (b) the interplay of science, mythology, love poetry, pastoral, and adventure novels. Since Cervantes worked in all major literary genres of the period and remains a hugely influential writer to this day, we will use his works in the second half of the course as a test case for how fiction’s place in society was radically reimagined in this period. All the texts will be read in English translations ranging from 16th century to today.

Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

FIST 125 Jungle and Desert Adventures
This course analyzes the constellation of images and sensations conjured up by the terms “jungle” and “desert,” which 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
FIST225, WRCT225

Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

FIST225 Being Golden: The Life and Afterlife of the Spanish Masters
The achievements of Spanish artists in painting, sculpture, and drawing reached unprecedented heights in the 17th century that justly made them protagonists of a Golden Age. 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 Ribalta, Picasso copied Velázquez, and (famously in Project Runway) Christian Soriano copied Murillo. Is such influence automatically a sign of success? Do works of art fully function once separated from the context for which they were created, or do they serve as gateways for greater cultural understanding? And finally, what allows these complex works to resonate so strongly in another era? Students will be introduced to the reading of visual art for stylistic, historical, and political content, and develop a critical understanding of the religious, social, and cultural context of that gave rise to the great artists of 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-LAST
Identical With: LAST127, RELI127
Prereq: None

FIST227 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
Identical With: LAST127, RELI127
Prereq: None

FIST228 Writing Biography: Denis Diderot, A Case Study
How does one re-create someone else's life, in words? How does one conjure up the historical context that surrounds a far away existence? How does one bring together different forms of evidence—from the archive, primary sources, secondary sources, and written shreds of a life—to create the illusion of knowing the dead? In this course, we will ask these questions about the most fascinating figure of the French Enlightenment, Denis Diderot (1713-1784). In addition to editing the greatest encyclopedia of the 18th century, this would-be priest turned atheist also dreamt of natural selection before Darwin, the Oedipus complex before Freud, and a form of genetic manipulation centuries before Dolly the Sheep was born, all while making significant contributions to art criticism, dramaturgy, natural history, and political philosophy. His private life, which includes affairs and prison, is also worthy of scrutiny and examination. While reading about his existence and studying a selection of his works, students in this class will undertake a series of biography-related written exercises that seek to resurrect various aspects of this intriguing thinker or members of his cohort. (Course and readings in English)
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST225, WRCT225, FIST225, WRCT225, FIST225, WRCT225, FIST225, WRCT225, FIST225, WRCT225, FIST225, WRCT225

FIST229 Writing the French Revolution
Liberty, equality, and fraternity” was the slogan of the French Revolution and features three concepts of enduring interest. In this seminar we will explore the French Revolution and its antecedents—and what these can mean for us today. In the process we will delve into a number of ways of thinking and modes of representation: historical thinking, of course, but we will also get a sense of the origins of sociology and political science, the power of scientific thinking, and differences between literary and visual representation (especially films). This course will also serve as a writing workshop emphasizing the nuts and bolts of good writing and experimenting with such rhetorical modes as argument, personal narrative, persuasion, and fiction-writing.
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL129
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, HA-CGST
Identical With: CGST230, FIST230, CGST130
Prereq: None

FIST232 Days and Knights of the Round Table
This course will study the evolution of the Arthurian legend from its origins in 6th-century Britain to its fullest development in the 13th-century French Lancelot-Grail cycle. The course will look at the way the various developments of the legend were rooted in specific historical circumstances and yet contributed to the elaboration of a rich and complex narrative that has been appropriated in different ways by each succeeding period of Western European culture.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

FIST234 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

FIST224 Foundations of Modernity: The Cultures of the Italian Renaissance
In this course, we will critically explore the intellectual achievements of the Italian Renaissance through a detailed analysis of some of its literary masterpieces. We will inquire into the rediscovery and emulation of classical literatures and civilizations. We will examine the revalidated notions of beauty, symmetry, proportion, and order. We will analyze the ways in which this rebirth fundamentally changed the languages, literatures, arts, philosophies, and politics of Italy at the dawn of the modern era. We will also approach often-neglected aspects of Renaissance counter culture, such as the aesthetics of ugliness and obscenity, and practices of marginalization (misogyny, homophobia). In a pioneering quest for the fulfillment of body and soul, self-determination, glory, and pleasure, Italian scholars, philologists, poets, playwrights, and prose writers contributed to the development of new and increasingly secular values. Through a close reading of texts by authors such as Francesco Petrarca, Niccolò Machiavelli, and Michelangelo Buonarroti, we will investigate continuities and ruptures between their quest for human identity and ours. Conducted in English.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL224, ITAL224, MDST223, COL224, ITAL224, MDST223, COL224, ITAL224, COL224, ITAL224, MDST223, COL224, ITAL224, COL224, ITAL224, MDST223, COL224, ITAL224, COL224, ITAL224, MDST223, COL224, ITAL224, COL224, ITAL224, MDST223, COL224, ITAL224, COL224, ITAL224, MDST223, COL224, ITAL224, COL224, ITAL224, MDST223, COL224, ITAL224, COL224, ITAL224, MDST223, COL224, ITAL224
Prereq: None

FIST225 Writing Biography: Denis Diderot, A Case Study
How does one re-create someone else’s life, in words? How does one conjure up the historical context that surrounds a far away existence? How does one bring together different forms of evidence—from the archive, primary sources, secondary sources, and written shreds of a life—to create the illusion of knowing the dead? In this course, we will ask these questions about the most fascinating figure of the French Enlightenment, Denis Diderot (1713-1784). In addition to editing the greatest encyclopedia of the 18th century, this would-be priest turned atheist also dreamt of natural selection before Darwin, the Oedipus complex before Freud, and a form of genetic manipulation centuries before Dolly the Sheep was born, all the while making significant contributions to art criticism, dramaturgy, natural history, and political philosophy. His private life, which includes affairs and prison, is also worthy of scrutiny and examination. While reading about his existence and studying a selection of his works, students in this class will undertake a series of biography-related written exercises that seek to resurrect various aspects of this intriguing thinker or members of his cohort. (Course and readings in English)

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: WRCT225, WRCT225, FIST128, WRCT225, WRCT225, FIST128
Prereq: None

FIST226 From Exile into Paradise: Dante’s “Divine” Comedy
Where will I go after I die? Is there an afterlife, and if so, will I be saved, damned, or something in between? Just as importantly, who has the power to tell me about the Hereafter, and so to shape my actions in this world? The Church? God himself? Or the makers of art and literature? These are the questions that the Comedy poses and they remain highly relevant today. Dante’s remarkable poem can be read in many ways: as religious praise, as historical commentary, as a journey to self-knowledge, and as philosophical discourse. Our aim is to gain understanding of how these different modes of writing come together both in Dante’s time as well as in the critical reception of the poem.

Offering: Host
Grading: A-F
What just happened? What's going to happen? What do we do now?

Political turmoil, while disconcerting to say the least, is nothing new. This course will look at case studies from different times and regions (the creation of the US; Fascist Spain; the 1960’s in the US, France, and elsewhere; Brazil’s military dictatorship; Italy in the 90s; 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 conversations with members of our campus community who have experienced various forms of authoritarianism. The goal of the course is ultimately project-based: as we gain perspective on the issue of political turmoil, we will turn what we learn into well-informed, measured, concrete action. In particular, we will workshop several writing exercises related to the topic and destined to make an impact (letter to the editor, letter to an elected official, public service announcement for the radio, etc). 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-R LAN
Identical With: CSPL 229, CSPL 229
Prereq: None

FIST 229, War, Resistance, and the Holocaust in Italy: Reflections on Conflict and Violence

This course is an examination of Italian cultural production in response to the bloody conflicts of the first half of the 20th century. The texts we will explore together span the length of the Novecento and pertain to various genres, including short stories, movies, protest songs, visual art, poems, and novels. Over the course of the semester, we will examine the many forms of Italian literary/artistic representation of conflict and the plurality of Italian attitudes toward violence. Students will encounter universal and timely themes--such as war and peace, revenge and forgiveness, defiance and obedience, love and hate, memory and forgetting, family and outsiders, etc.--from a specifically Italian perspective.

Close analysis of these varied texts will help us develop answers to the following questions: What is specifically Italian about these texts? Did Italian attitudes toward violence transform over the course of time? What is the value of fictional accounts of historical events? Can they teach something that historical accounts cannot? What has been the effect on Italian culture of two world wars, a civil war, and the Holocaust? Have these conflicts left an indelible mark, or have the experiences of war and resistance receded into a remote past? What perspectives can students in 21st-century America bring to these texts?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-R LAN
Identical With: ITAL 230, ITAL 230, CGST 230, CGST 130, FIST 130
Prereq: None

FIST 232, Obscure Enigma of Desire

Modern readers of medieval texts often find them obscure. Some of this obscurity is accidental, inevitable and due to the historical and cultural distance that separates them from medieval authors. Obscurity, however, had a distinct and established role in the rhetorical and poetic traditions the Middle Ages inherited from Antiquity, and the Bible reaffirmed the place and importance of obscurity in human and divine communication. Many medieval texts that seem quite obscure to modern audiences were thus fully integrated into mainstream medieval culture and their obscurity was not considered striking or unusual. Medieval audiences were simply more ready to tolerate obscurity because it formed an integral part of their world and they did not believe that it could ever be eradicated. They were not scared of the indescribable, undividable, and ungraspable; they accepted reality as complex and ultimately unintelligible.
Obscurity was not simply a riddle to be solved. It was a source of wonder, questioning, and a search for meaning.

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 Dolezalova. We plan to conduct about half of the classes together with the class in Prague through teleconferencing and Professor Dolezalova 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 bruto, il cattivo, Argento’s Suspiria, Moretti’s Caro diario, Opetek’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 is often considered synonymous with religious fanaticism and ecclesiastical power run amok. This course examines the history and legacy of the Spanish Inquisition, both in Spain and in the Spanish colonies of the New World. Topics will include forced conversions, the roles of “race” and gender in Inquisitorial proceedings, and the policing of sexual deviance.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL235, COL240, ARHA240, FRST290, COL240, ARHA240, COL240, ARHA240, FRST290, 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 postimpressionism. The story of French art is one in which timeless ideals and triumphal 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 unabashed 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, ARHA240, FRST290, COL240, ARHA240, COL240, ARHA240, FRST290, COL240
Prereq: None

FIST241 Introduction to European Avant-Garde, 1880-1940
In the years building up to and directly following World War I, artists, philosophers, and politicians called into question art’s role, proposing both new relationships to society as well as path-breaking formal vocabularies that approached, and at times crossed, the threshold of abstraction. This deep uncertainty regarding art’s relationship to society coincided with an era of unprecedented formal innovation. Artists struggled to define the costs and benefits of abstraction versus figuration, moving abruptly, even violently, between the two idioms. The extremism of artistic solutions speaks to a fundamental instability, if not outright crisis, in European art, society, and politics. 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, modernism and classicism, 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
Prereq: None

FIST237 Literary Translation I
A nontheoretical practicum in the art and craft of translating free verse and "prose poems." Class discussion of one another’s work, fidelity, matters of style, technique—"tune and tone.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FREN237, FREN237, FREN237
Prereq: None
FIST244 European Architecture and Urbanism, 1750-1910
The course will consider developments in the history and theory of architecture and urbanism, primarily in France, England, and Germany, from the mid-18th through the early 20th century. Architectural culture will be discussed as a response to changing political, economic, technical, and ideological conditions in these national societies. A central theme is the relationship between concepts of both historicism and modernity throughout the period. The study of urbanism will include transformation of existing cities, housing, new towns, colonial capitals, and utopian communities.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARHA244, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, FRST292, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, FRST292, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, FRST292, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, FRST292
Prereq: None

FIST245 Italian Cinema, Italian Society
This introductory course, taught in English, investigates major silent and sound films and contextualizes them, their production, and the subjects they treat within a historical, cultural and political framework. We will trace the intersection among politics, ideology, and Italian cinema, from its Golden Age of silents through fascism, neorealism, and beyond. Featured filmmakers include Pastrone, Rossellini, De Sica, Fellini, Bertolucci, Antonioni, Wertmuller, Caveni, Pasolini, the Taviani Brothers, and others. Additional material includes readings in film theory and criticism, Italian history, literary sources, screenplays, and interviews.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: ITAL245, FILM302, ITAL245, FILM302, ITAL245, FILM302, ITAL245, FILM302, ITAL245, FILM302, ITAL245, FILM302
Prereq: None

FIST246 Primo Levi: Memory of the Offense
A subtitle of this course could be Italians, Jews, and the Holocaust. The course begins with an overview of the historical situation of Jews in Italian history and letters and then turns to specifically examine the works of Primo Levi, one of the most noted survivors of the concentration camps and one of the best custodians of the memory of the Holocaust. The course works its way from his landmark memoir of survival in Auschwitz, IF THIS BE A MAN (sometimes published under the title SURVIVAL IN AUSCHWITZ), through the prose writings of the middle period (fiction and nonfiction), including his writings on science, to the dark remembrance of Holocaust 40 years after the fact, THE DROWNED AND THE SAVED, his last work.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: ITAL246, ITAL246, ITAL246
Prereq: None

FIST247 Boccaccio: The Black Death & the Birth of Erotica
Boccaccio’s Decameron, a collection of 100 tales narrated by ten young Florentines fleeing the Black Death of 1348, is arguably the first great European novel. While often seen as a representation of Renaissance culture, it is mainly famous due to the amount of overtly erotic-sexual and humorous-comical material. The text’s “low” or “humble” aspects have alternately been celebrated as inherently "modern" but also denigrated as "immoral." The stories have thus been censured by the Church; provided material for porno-erotic films in the 1970’s and 80’s; and inspired authors such as Chaucer, Shakespeare, Poe, and Pasolini. This interdisciplinary seminar explores why Boccaccio’s erotic text has provoked contrasting responses, as well as why it continues to be relevant today, by drawing on ideas from literary theory to cultural studies and theology. We will read selections of the book in translation (students of Italian will consult the original), and survey its reception in literature, art, and film.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

FIST250 Integrative Learning Project 1: Reflecting About the Liberal Arts
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.

All sophomores, juniors and seniors are welcome in this course. 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 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

FIST251 The Banished and the Dammed: Italian Writers in Exile, from Dante to Galileo
Italy in the Renaissance was not a single nation but a patchwork of small states and shifting alliances. Those who ended up on the wrong side of power were in danger of reprisals. Many left their native cities to avoid this, while others were formally banished. Together, these educated exiles created a “contrary commonwealth” who maintained links to fellow intellectuals through correspondence. This course will consider what it meant to write literary and intellectual works from exile in Italy of the period 1250-1650, especially whether exclusion served to silence or to stimulate these writers. We will read from famous authors such as Dante, Petrarch, Machiavelli, and Galileo and also from less-well-known figures such as Brunetto Latini, Guittone d’Arezzo, Cino da Pistoia, and Veronica Franco.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: ITAL251, ITAL251
Prereq: None
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: A-F
Credits: 1.00
Gen Ed Area: HA-CEAS
Identical With: FIST254
Prereq: None

This course hopes to serve as an intervention into this perceived divide through the examination of 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: A-F
Credits: 1.00
Gen Ed Area: HA-CEAS
Identical With: FIST254
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, knowledge, and cultural institutions—and on key figures such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGLISH, HA-ENGLISH, HA-ENGLISH, HA-ENGLISH

Prereq: None

FIST299 African History and Art
In this introduction to the history and art of West Africa from the late first millennium AD to the colonial period, we will cover topics including the trans-Saharan trade, the origins of state formation, the spread of Islam south of the Sahara, and the slave trade. We will integrate history with study of the architectural monuments of medieval West Africa including the Friday Mosque in Jenne and masquerades and rituals of West Africa up to the colonial period.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART

Prereq: None

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 themes. The course will highlight as well 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, HA-RLAN
Identical With: SPAN301, FILM301, COL334, SPAN301, FILM301, COL334, SPAN301, FILM301, COL334

Prereq: None

FIST302 The View from Abroad on the Early Modern Stage

This course looks at the ways in which seven fascinating early modern plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger emerged from, 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, online, and Olin Special Collections resources. 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 stage). 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, HA-RLAN, HA-RLAN

Prereq: None

FIST303 Workshop in Literary Translation

The aim of this course is to develop the art and craft of literary translation among those students who have both a good knowledge of French and an already-exhibited stylistic sensitivity in English. A wide chronological range of works—short narrative, theater, and verse, both traditional and free—from a diverse body of authors will provide the material for semi-weekly sessions devoted to mutual criticism and discussion. Each student will also work throughout the semester on an individual translation project of his or her choice. A number of relevant critical texts will be read.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FRST302, FREN302, FREN302, FRST302, FREN302, FREN302, FRST302, FREN302, FRST302, FREN302, FRST302, FREN302

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 on, 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, HA-CHUM, HA-CHUM, HA-CHUM
Identical With: CHUM310, CHUM310, CHUM310, FRST310, CHUM310, CHUM310, FRST310, CHUM310, CHUM310, CHUM310, CHUM310, CHUM310, FRST310, CHUM310, CHUM310, FRST310

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 the Enlightenment’s most prominent thinkers into dialogue with the emergency of
the concept 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 speakers series during the Spring 2018 semester.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM

FIST339 Wagner and Modernism
This course focuses on Richard Wagner and his complicated legacy to modernism in Europe from the 1860s through the 1920s, before his art was co-opted by totalitarian regimes in Europe. Wagner's work stands at the crux of debates surrounding a modernist aesthetic. Key questions raised by his work are the relationship between poetry, music, dance, and the visual arts; art and religion; art and racism; art and a mass audience; art and politics; synaesthesia; and the relationship between abstraction and figuration.

We will begin by analyzing Wagner's music and writings, and especially his idea of the GESAMTKUNSTWERK. The core of the course, however, will consist of looking at how visual artists in France, Germany, and Italy responded to Wagner's art and ideas. Artistic movements that we will examine include symbolism, German expressionism, the German werkbund, Italian futurism, and the Bauhaus. We will also look at the influential writings on Wagner by Stéphane Mallarmé and Friedrich Nietzsche, as well as post-Wagnerian theories of stage design by Adolphe Appia, Georg Fuchs, and Edward Gordon Craig in so far as these helped shape visual arts production.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART

FIST340 Performing Brazil: The Postdictatorship Generation
The course takes as its point of departure a close and critical reading of modernist Oswaldo 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-THEA, HA-THEA, HA-THEA

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, SBS-HIST

FIST401 Individual Tutorial, Undergraduate
Offering: Host
Grading: OPT

FIST402 Individual Tutorial, Undergraduate
Offering: Host
Grading: OPT

FIST407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

FIST408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F
FIST409 Senior Thesis Tutorial
Offering: Host
Grading: A-F

FIST410 Senior Thesis Tutorial
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
Offering: Host
Grading: OPT