FRENCH-ITALIAN-Spanish in Translation (FIST)

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-RLAN
Identical With: FGSS123, MDST125, COL123
Prereq: None

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
Identical With: COL129
Prereq: None
conversations with members of our campus community who have experienced various forms of authoritarianism. The course is both academic and project-based: as we gain perspective through academic readings and assignments 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 intended 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: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FIST176 Days and Knights of the Round Table
This course will study the evolution of the Arthurian legend from its origins in sixth-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
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

FIST221 The Pedagogy of Second Language Teaching and Learning
This course offers a foundation for second language (L2) acquisition in the classroom and teaching approaches. Specifically:

- characteristics of L2 learning
- an understanding of the most commonly used L2 methodologies and strategies
- basic know-how for analyzing and creating materials for language learning/teaching
- L2 teaching as a profession

Classes and readings will be in English, given that the tutorial combines students of French and Spanish. However, the development of students’ target language (TL) is also considered a priority in the course, supported by looking at authentic and pedagogical materials, creating pedagogical materials of their own, and by using the language in class during volunteering hours.

This course is intended for students who, being FREN, HISP, or RMST majors or advanced learners in French or Spanish, may be considering a career in education, and who commit to volunteering at the Middletown public schools while taking this course (at the very least). There is a volunteering commitment of 2 hours/week minimum during the semester. Students must take this course concurrently with a FREN or SPAN course numbered 215 or above.

Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
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
The indescribable horror of two bloody world wars in the 20th century gave rise to staging of life unfettered by logic, reason, order, or meaning. 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
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 Dolezalova. About half of the classes will be conducted 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 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 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: COL240, ARHA240
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 art, 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, ARHA241, GRST241
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,
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: Crosslisting
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: WRCT200, AFAM250
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 those 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-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, 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-ENGL
Identical With: GRST231, RUSS340, RULE340, REES340, ENGL295, COL339, CCIV393, CEAS3340
Prereq: None

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 Guinea 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

utopian communities, the Garden City, and colonial centers such as Bombay (Mumbai), Algiers, and Hanoi.
approaches to totality in the modern era, this course focuses on modernist desire to recover and renew the public function of art. While there exist many one integrated work, the total work of art was tied from the beginning to the Gesamtkunstwerk, which took on new urgency in the 19th century amid social 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.

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.

This 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.

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.

This course will explore 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.

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.

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.

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 desire to recover and renew the public function of art. While there exist many approaches to totality in the modern era, this course focuses on modernist theories and practices that simultaneously critiqued existing society and posited a utopian alternative. We will begin by studying formulations of totality in response to a cultural crisis initiated by the 1789 French Revolution. From there, we turn to German idealism and to an analysis of composer Richard Wagner's ideas and compositions that made the idea of the synthesis of the arts a central focus for European modernism. 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.

This course will explore 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.

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.

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.
**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