RL&L122 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

RL&L123 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: COL123, FGSS123, MDST125
Prereq: None

RL&L123F Love, Sex, and Marriage in Renaissance Europe (FYS)
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, friendship, religion, family and class structures, and divorce.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL123F, FGSS123F, MDST125F, WLIT249F
Prereq: None

RL&L125 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

RL&L126 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
Prereq: None

RL&L127 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

RL&L129 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

RL&L140F Van Gogh and the Myth of Genius (FYS)
This seminar will investigate in depth the career of this immensely popular and
influential artist. Van Gogh has been the subject of much myth-making—both
in his time and today—in which he appears as the quintessential mad genius
whose passionate and tormented emotions become the stuff of art. We will
both investigate the formation of this myth and view it critically, balancing it
against the artist's own account of his career in his paintings and prodigious
correspondence. Van Gogh's extensive, insightful, and fascinating writing begs
the question of how one should treat an artist's statements when interpreting
his works. We will also examine the role of biography in art. Finally, rather than
viewing the artist as an isolated creator, we will situate his work within the
artistic landscape of late 19th-century Europe, and especially France, where he
spent his most productive years as an artist, 1886–1890.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA140F
Prereq: None

RL&L148F Responding to Political Turmoil (FYS)
'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 various times and regions—including the creation of the
U.S.; Fascist Spain; the 1960s in the U.S., France, and elsewhere; Brazil's military
dictatorship; Italy in the 1990s; the Arab Spring; contemporay Mali and D. R.
Congo—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 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

RL&L176 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: ARHA210, MDST210
This course surveys key monuments of Italian art and architecture produced between ca. 1300 and 1500. Focusing on major centers such as Florence, Milan, Rome, and Venice, as well as smaller courts such as Urbino and Mantua, it considers the works and careers of the most important artists and architects of the period, among them Giotto, Brunelleschi, Donatello, Giovanni Bellini, Botticelli, and Leonardo da Vinci. Monuments are studied in their broader intellectual, political, and religious context, with particular attention paid to issues of patronage, devotion, gender, and spectatorship. Class discussions will be based on close readings of primary sources and scholarly texts on a wide range of topics. Museum trip(s) will expose students to original works of art.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA221, MDST222
Prerequisite: None

RL&L213 Introduction to Existentialism
This course is an introduction to existentialism. 'Existentialism' is both a philosophical tradition and a term that is central to the intellectual history of western thought. The term was explicitly adopted self-descriptively by Jean-Paul Sartre, and was widely disseminated both by his own literary and philosophical contributions and those of his intellectual interlocutors— notably Simone de Beauvoir, Maurice Merleau-Ponty, and Albert Camus. Existentialism became identified with a cultural movement that flourished in Europe in the 1940s and 1950s. In this course, we will begin by exploring the root and intellectual origins of this tradition through the work of philosophers and authors like Friedrich Nietzsche, Fyodor Dostoyevsky, and Soren Kierkegaard. We will spend a considerable time on some of this philosophical tradition’s central tenets like 'freedom,' 'the absurd,' 'existence precedes essence,' 'facticity,' 'authenticity,' and 'despair.' Because existentialism also resonated widely with anti-colonial thinkers across the globe, we will end the course by reading important figures in this movement like Frantz Fanon, Richard Wright, and James Baldwin, in order to understand the ways in which existentialism gradually became an intellectual and political tool of contestation against racism and imperialism.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: PHIL213
Prerequisite: None

RL&L220 Authority and Resistance: France Since 1870
Historians suggest it may be normal for France to be always on the verge of crisis owing to the persistence of irreconcilable conflicts and a celebration and practice of resistance. They conclude that France may be ungovernable, noting that five presidents since 1871, frustrated and resisted, have accomplished very little. This course studies France under three republics and a dictatorship, beginning with defeat in war and revolutionary upheaval in 1870-1871 and concluding with current, sustained challenges to state authority and liberal democracy. We will survey this 150-year history, 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, socialism and communism, conservative thought and action, extreme rightist movements, the degradation of rural life, the experiences of three wars against Germany, imperialism and decolonization, key personalities, and styles of authority and resistance. Times of emergency and crisis will 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; the early years of the Fifth Republic, 1958-1969; the extraordinary career of General de Gaulle; and the 'yellow vests' in 2018-2019.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST220
Prerequisite: None

RL&L221 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: HA-RLAN
Prerequisite: None

RL&L223 Second Language Acquisition and Teaching
This course introduces students to the field of Second Language Acquisition (SLA) and addresses the following questions: How do humans learn additional languages after they have acquired their first? Why is there such variability observed in the rates and outcomes of second language learning? Is it possible to attain native(-like) linguistic competence in another language?

We begin with the theories and applications of SLA, and then examine major pedagogical movements in Second Language Teaching in the U.S. Students will develop the ability to critically assess current methods, materials, and techniques for teaching various language skills and will produce their own pedagogical activities to be used in a classroom setting. Students of French and Spanish may also wish to enroll in RL&L 223L, a 0.5 credit service learning course in which students volunteer in the Middletown Public Schools.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: EDST223
Prerequisite: None

RL&L223L Second Language Pedagogy - Teaching Romance Languages
This course is intended for students who may be considering a career in education. Readings will introduce students to key concepts in second language acquisition and pedagogy. In this service-learning course, students are required to volunteer a minimum of two hours per week in the Middletown Public Schools.
Schools, assisting French, Italian, and Spanish teachers in their world language classes. Students will write weekly journal entries reflecting on their classroom experience, and will learn to evaluate, adapt, and create pedagogical materials. By the end of the semester, they will have created a portfolio of activities that can be used in a foreign language classroom. Students must have completed at least FREN 215, ITAL 221, or SPAN 221 to be eligible for the class. It is recommended that students also be enrolled in an upper-level course in the department of RLL in the same semester.

Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-RLAN
Identical With: EDST223L
Prereq: None

RL&L224 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: COL224, ITAL224, MDST223
Prereq: None

RL&L225F Writing Biography: Denis Diderot, a Case Study (FYS)
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 dreamed 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. This course and readings are in English.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: WRTC225F
Prereq: None

RL&L226 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- to 14th-century lyric; intertextuality 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: ITAL226, COL234, RELI218, MDST226
Prereq: None

RL&L227 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's The Lover (1984). Films will include: Jean Delannoy's 1961 adaptation of Lafayette's novel, Christophe Honore's The Beautiful Person (2008), a modern-day adaptation of the story, and Rémy Saunder's 2011 documentary on how the novel is being used in a French school in Marseille; three adaptations of Laclos' novel: Roger Vadim's cutting-edge Les Liaisons dangereuses (1960), Miloë Forman's 1989 Valmont, and Stephen Frears' 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' 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

RL&L229 Political Turmoil
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 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 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 (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

**RL&L230 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

**RL&L231 Mystics and Militants: Medieval Women Writers**

In this course we will read a wide range of works written by European women between ca. 1100–1400, including courtly, devotional, and polemical texts. The course will explore ideologies of gender in the Middle Ages and examine the ways in which our authors confronted the misogynist discourses of their eras with learning and imagination. We will consider such topics as constructions of sexuality and the body, ‘courtly love,’ mystical religious experience, heresies, humanism, and utopian realms. In short, we will read works by women who created their own forms of authority and in doing so, both influenced and defied the authorities of their time.

**Offering:** Crosslisting  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ENGL  
**Identical With:** ENGL232, MDST238, FGSS224  
**Prereq:** None

**RL&L232 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:** HA-RLAN  
**Identical With:** MDST232  
**Prereq:** None

**RL&L233 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, Ospetek’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

**RL&L235B Curatorial Workshop: Art and the Ecological Imagination, 1840-1870**

This course examines the emergence of an ‘ecological consciousness’ in art during the mid-19th century through readings, discussion, and firsthand study of works in the Davison Art Center print collection. Although the term ‘ecology’ was first coined in 1866, 19th-century thinkers had long been concerned with the interrelationships of organisms, including humans’ place and impact on nature. This class examines how visual artists before Impressionism contributed to the 19th century’s ‘ecological imagination’ through their representations of landscapes. Known as the ‘Barbizon School,’ this group of artists left the metropolis of Paris to immerse themselves in the wild and rugged terrain of the Fontainebleau Forest while also embarking on journeys to remote regions of France. These members of the first artists’ colony seceded from the French Academy of Fine Arts and pursued strategies of independence that were admired at the time with radical politics. In their works they experimented with new materials and approaches to composition that included but no longer prioritized humans, in order to foreground processes of transformation internal to nature itself. The consciousness that artists forged through painting and printmaking led them to become among the world’s first conservationists; they successfully petitioned the French government to protect parts of the Forest of Fontainebleau some 20 years before the creation of the first National Park in the United States.

The first half of the course will be devoted to reading and discussion; the second half will center on the study of works in the Davison Art Collection, which includes a superb collection of original and experimental prints by Barbizon School artists. The final project will be the curation of a temporary exhibition of works from the collection, including a selection and arrangement of works, explanatory texts, and a public gallery talk.

**Offering:** Crosslisting  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ART  
**Identical With:** ARHA263B, ENVS263B
This course will examine the revolution that fractured North America, the
British American subjects. In the years that followed, British North America was
imperial powers (French, British, Dutch, and Spanish), and the daily realities that
torn apart by revolution (which created the United States) and rebuilt by loyalists
examining major events (explorations, encounters, and wars), the rise and fall of
examine North America as a
construction of new societies took place on a continent long inhabited by
was the site of entangled encounters. Overlapping imperial claims and the
contradictions (explosive
shortcomings; the explosive
growth of profit-driven entertainments). A celebration of the transformative
power of imagination even as it casts a gimlet eye on how fantasies can go
away, what passes for ‘the real world’ is often as nutty as the hero himself.
We will read, discuss, and write about ‘Don Quixote’ in English, together with
key examples of the critical, philosophical, literary, and artistic responses it
has inspired. The course assumes no familiarity with literature, history, or
Spanish; it does call for an interest in grappling with this wonderful text closely,
imaginatively, and historically.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL236, MDST236, WLIT247

Prereq: None

RL&L236 Don Quixote: How to Read the Ultimate Novel
No novel is more celebrated than ‘Don Quixote,’ albeit in often contrary ways:
touchstone at once of the modern and the post-modern; of prosaic and magical
realism; of Romantic idealism and skepticism, relativism, or materialism; of a
truth-telling folly; and of the competing claims of books and ‘life’ or history and
fiction. Sample superlatives: the one text that can challenge Shakespeare in the
Western canon (Harold Bloom), all prose fiction is a variation on its theme (Lionel
Trilling), one of the four great myths of modern individualism (Ian Watt). Each
generation recognizes itself differently in it and every major literary tradition has
made it its own. One secret of its lasting appeal is that, brilliantly improvisatory
and encyclopedic, it resists being pinned down. Nothing quite prepares us for the
hallucinatory thing itself. There is something for every taste: self-invention;
the biology of personality; humor, pathos, and tragicomedy; high and low
culture; prose, poetry, and theatrics; episodic variety in a long narrative arc;
probing examination of the ambiguities of heroism with a parade of spirited and
resourceful heroines who rival and often upstage the heroes; and the disruptive
transformations of a new world order (the print, educational, and military
revolutions; early modern globalization; incipient capitalism; the explosive
growth of profit-driven entertainments). A celebration of the transformative
power of imagination even as it casts a gimlet eye on how fantasies can go
away, what passes for ‘the real world’ is often as nutty as the hero himself.
We will read, discuss, and write about ‘Don Quixote’ in English, together with
key examples of the critical, philosophical, literary, and artistic responses it
has inspired. The course assumes no familiarity with literature, history, or
Spanish; it does call for an interest in grappling with this wonderful text closely,
imaginatively, and historically.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL236, MDST236, WLIT247

Prereq: None

RL&L237 Making New Worlds: Encounters in Early North America
From the arrival of the earliest fishing ships off the coast of Newfoundland
to the fall of New France at the close of the Seven Years’ War, North America
was the site of entangled encounters. Overlapping imperial claims and the
construction of new societies took place on a continent long inhabited by
powerful Indigenous groups. This course will examine North America as a
contested and negotiated territory in which imperial plans were subjected to
local contexts and contingencies. Using primary and secondary sources, we will
examine major events (explorations, encounters, and wars), the rise and fall of
imperial powers (French, British, Dutch, and Spanish), and the daily realities that
shaped experiences in North America (trade, religion, sex, forced migrations, and
disease).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST237, AMST284
Prereq: None

RL&L238 Liberty and Loyalism: Reconfiguring North America in the Age of
Revolution, 1774-1848
At the end of the Seven Years’ War, Britain found itself in possession of a huge
swath of North America peoples by French Catholics, Indigenous nations, and
British American subjects. In the years that followed, British North America was
torn apart by revolution (which created the United States) and rebuilt by loyalists
(who challenged the government at every turn).
This course will examine the revolution that fractured North America, the
entangled development of the New Republic and the loyal British colonies, and
the experiences of British subjects, American citizens, French inhabitants, and
Indigenous peoples, all of whom worked to shape their environment as best
they could. From political leaders to slaves, wealthy merchants to poor farmers,
British monarchs to Indigenous sachems, this course will explore North America
as it was understood by those who lived during a period of intense social and
political upheaval.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST238
Prereq: None

RL&L240 The Birth of Modern Art, 1750-1900
This course examines the birth of modern art in the wake of the French
Revolution and traces the evolution of modern art throughout what would
prove to be an extraordinary century of social transformation and formal
experimentation, ending in the Dreyfus Affair and Post-Impressionism. The story
of modern art is one in which timeless ideals and triumphant narratives were
continually put under pressure by the imperative to model the contingency
of experience, and in which collective ideals gave way to expanded individual
freedoms. Themes we will explore in this class include the advent 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 fragmentation of the visual arts into
fine and applied arts and attempts at the end of the century to reunify them.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA240, COL240
Prereq: None

RL&L241 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: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA241, GRST241
Prereq: None

RL&L243 Art and Culture of the Italian Baroque
This introduction to the arts and architecture of 17th-century Italy addresses
one of the core paradoxes of the period: that startling innovation and creativity
were not inconsistent with serving the purposes of patrons and ideologies that at
first appear rigid and authoritarian. Supported by popes, cardinals, new religious
orders, and private collectors, artists and architects such as Caravaggio, Artemisia
Gentileschi, Pietro da Cortona, Gianlorenzo Bernini, and Francesco Borromini
depicted saintly bodies in moments of divine rapture, opened up painted
ceilings to elaborate illusionistic visions, and subjected the classical language of architecture to unprecedented levels of movement. Through lectures and discussions of key primary and secondary sources, we will explore the emotive and ideological power of Baroque art, considering the multitude of ways in which it shaped the visual, political, and religious worlds of its day.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA233
Prereq: None

RL&L244 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
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA244
Prereq: None

RL&L245 Not Just Neorealism: Italian Cinema, its History and Politics
This introductory course on Italian cinema, 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 and neorealism (as well as its contested legacy), from a consideration of the ‘exquisite’ examples of the auteur directors like Fellini and Sorrentino to the ways these and other directors enter into dialogue with genre cinema (the giallo, spaghetti westerns, melodrama, etc.), and beyond. Featured filmmakers will be drawn from this list: Pastrone, Rossellini, De Sica, Fellini, Bertolucci, Antonioni, Wertmuller, Caveni, Pasolini, the Taviani Brothers, Leone, Sorrentino, Rohrwacher, Nicchiarelli, Crialese, and others. Additional material includes readings in film theory and criticism, Italian history, literary sources, screenplays, and interviews. For interested students with advanced competency in Italian, there will be a .50 credit (CLAC) discussion section, ITAL245/CGST245, at a time to be determined. Please see additional comments below.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: WLIT248, FILM302
Prereq: None

RL&L250 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: A-F
Credits: 1.00
Gen Ed Area: None
Identical With: WRCT200, AFAM250, CSPL200
Prereq: None

RL&L254 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

RL&L275F Religions Resisting Modernity (FYS)
Why did some Native Americans turn to dance while resisting federal troops? Why do creationists reject evolution? Why do some French Muslims wear a veil when their mothers didn’t? Why did Gandhi insist that Indian nationalists spin their own thread? Throughout the last century, resistance has risen to modernity, and religion has played an increasingly important role in challenging the globalization of modern Western values. This seminar will explore how Europe transformed itself into a modern society with worldwide influence. Then it will investigate how the Lakota Sioux, Christian creationists, and Mohandas Gandhi each have used religion in an attempt to resist some aspect of modernity, either outside the Western world or within it. No background in the study of religions is necessary. Ultimately, the course will challenge our very understandings and expectations of modernity.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
RL&L278 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 Middlemarch 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

RL&L284 Comparative Politics of Western Europe
The leading nations of Western Europe—Great Britain, France, Germany, and Italy—have developed vibrant economies and stable democracies that differ in important ways from those of the U.S. and from each other. This course explores the ability of European economies to withstand pressures of globalization and the capacity of European democracies to integrate political newcomers such as women and immigrants. We address questions such as, Does New Labour provide a model for parties of the Left across the West, or is its success predicated on the foundations laid by Thatcherism? With the limited ability of European economies to withstand pressures of globalization 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.

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

RL&L290 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, Berlant, Moten, postmodernism, and U.S. feminism.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL295, COL339, CCIV393, CEAS340, GRST231, RUSS340, RULE340, REES340
Prereq: None

RL&L300 The Arthuriian Legend on Film
This course will serve both as an introduction to the Arthurian legend and to its cinematic 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

RL&L301 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, cinematic 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.

For further information visit the course web site at: https://span301.site.wesleyan.edu/

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: SPAN301, FILM301, COL334
Prereq: None

RL&L325 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 crystalized 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 in 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.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: AFAM325, SISP324, CHUM324
Prereq: None

RL&L327 Criticism and Psychoanalysis
This course introduces some classical psychoanalytic methods of reading and interpretation, with accent on the four concepts Jacques Lacan identified as foundational: the unconscious, repetition, the transference, and the drive. We will approach psychoanalysis as a style of close reading whose influence on forms
of interpretation—especially literary interpretation—has been immeasurable. One central concern will be the capacity of psychoanalysis to enable us to read ourselves reading, to make the interpretive situation itself the object of our analysis. Students with an interest in literary-critical methods will benefit from the course, as will students with an interest in the internal logic of an important body of thought.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL327
Prereq: None

RL&L333 Appeasement and the Origins of the Second World War
In this study of Europe's crisis, 1933-1939, from Hitler's appointment as chancellor of Germany to the outbreak of the Second World War, attention will focus upon the reassertion of German power and its effects upon the diplomacy and politics of Great Britain and France. Specific topics will include Hitler's aims and actions; critical events concerning the Rhineland, Spain, Czechoslovakia, and Poland; pacifism and the French Left; Neville Chamberlain and British conservatism; and the debate over the immediate origins of the war in 1939. Readings will include memoirs and contemporary diplomatic documents, newspapers, and journals.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST333
Prereq: None

RL&L339 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 were co-opted by totalitarian governments. The course concludes by examining the perversion of modernist dreams in Nazi festivals and art exhibitions.

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

RL&L350 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: Crosslisting
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: WRCT300, AFAM320, CSPL300
Prereq: None

RL&L351 Deconstruction and Politics
Following the later work of Jacques Derrida, we will investigate the significance of the concepts of sovereignty and democracy in some important texts of 20th-century continental philosophy. We shall attempt to understand why these notions are taken at face value and yet still pose many problems for that tradition. Why did democracy and sovereignty give rise to many complications and paradoxes while, at the same time, they continue to hold a vital conceptual import within the political as such? We will thus ask why are political philosophies so invested in sovereignty and democracy? Ultimately, we will consider the possibility of a close affinity between the political and the rhetorical, and will try to understand why democracy and sovereignty tend to exceed conceptual grasp. Because our approach will be primarily deconstructive, we shall also attempt to compare it to other modern and contemporary approaches.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-PHIL
Identical With: PHIL351
Prereq: None

RL&L377 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

RL&L383 French Existentialism and Marxism
This course is a study of French thinkers of the 20th century who challenged and reevaluated the principles upon which Western society was based, with an emphasis on the problems and theories concerning the standards of moral action, the nature of political knowledge, political engagement, ethical relativity, free will, and determination.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST383
Prereq: None
RL&L401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RL&L402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RL&L407 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

RL&L408 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

RL&L409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

RL&L410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

RL&L411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RL&L491 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