ROMANCE LANGUAGES AND LITERATURES

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&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
Identical With: COL129
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: 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
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; contemporary 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: MDST235
Prereq: None

RL&L201 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 the 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

RL&L210 Medieval Art and Architecture, c. 1100-1400
This course introduces the art and architecture of Romanesque and Gothic Europe, c. 1100-1400, focusing especially on Germany, France, Italy, England, and Spain, as well as the wider Mediterranean. Architecture, painting, sculpture, and the luxury arts (e.g., metalwork, ivory, and textiles) will be our focus, supplemented by primary-source texts and secondary literature. Key themes will include sacred spaces, such as cathedrals and monasteries; sacred images and devotion; genre; pilgrimage and the relic; geography; the other; the monstrous and the miraculous; courtly love and chivalry; the relationship between Christianity, Judaism, and Islam; and premodern definitions of art, the artist, the donor, craftsmanship, and value.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA210, MDST210
Prereq: None

RL&L212 Early Renaissance Art and Architecture in Italy
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
Prereq: 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 one 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.
**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.

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

**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 reveal 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 resuscitate 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: WRCT225F
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' The Lover (1984). Films will include: Jean Delannoy's 1961 adaptation of Lafayette's novel, Christophe Honoré's The Beautiful Person (2008), a modern-day adaptation of the story, and Rémy Sauder'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, Miloš 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 (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

**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&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 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: HA-RLAN
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, Opetek’s Saturno contro, and Giordana’s Quando sei nato non puoi più nasconderti. Each film screening is accompanied by a brief presentation of the socio-historical context in which it was produced, allowing students to situate the artistic projects within broader Italian social and political histories. By the end of the term students will have an understanding of the last half-century of Italian national history and will be familiar with key terms in film theory and analysis. This course is taught in English; films will be screened in Italian with English subtitles.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: ITAL233
Prereq: None

RL&L235 The Spanish Inquisition
Few institutions are as notorious as the Spanish Inquisition. Reviled in literature (most famously by Dostoyevsky in his Brothers Karamazov) and lampooned in popular culture (by Monty Python, among others), the Spanish Inquisition remains a potent symbol of both religious fanaticism and ecclesiastical power run amok. In this seminar, we will consider the history and legacy of the Spanish Inquisition, which existed for 356 years (1478–1834) and operated in both Spain and Spain’s colonies overseas. We will examine not only the historical record itself (e.g., transcripts of actual trials, individual case studies) but also various depictions of the Inquisition found in imaginative media (art, literature, and film). Our subject, then, will be the Spanish Inquisition both real and imagined. Why did this institution arise? How did it survive for as long as it did? And does the legend of the Spanish Inquisition match its history?
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL235
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 terrain 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&L240 Modernism and Modernity in 19th-Century French Painting
This course looks at factors that contributed to Paris’s rise as the preeminent artistic center in the West at the time of the French Revolution and traces the evolution of French art throughout what would prove to be an extraordinary century of formal advance and experiment ending in Impressionism and Post-Impressionism. The story of French art is one in which timeless ideals and triumphant narratives were continually put under pressure by the imperative to model the contingency of modern experience. Themes we will explore in this class include the significance of a public sphere for art making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution; history painting; the persistence of classical ideals and their relationship to modern subjects and experience; the new focus on sensation and the rise of landscape painting; the decline of narrative in painting in favor of form and surface; the relationship between modern art and academic practice; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the conflict between the unabashed pursuit of artistic individualism and the need to define collective values and experience; the significance of a “scientific” language in painting; and the relationship between art’s embrace of privacy, domesticity, and intimacy at the end of the century and France’s revolutionary legacy.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA240, COL240
Prereq: None

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: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA241, GRST241, COL230
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&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: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: WRCT200, AFAM250
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&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&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, postmodernism, and U.S. feminism.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL295, COL278, CCIV393, CEAS254, GRST231, RUSS340, RULE340, REES340
Prereq: None

**RL&L300 The Arthurian Legend on Film**
This course will serve both as an introduction to the Arthurian legend and to its cinematographic representation since the 1940s. Medieval texts will be paired with films that are “based” -- more or less closely -- on them. We will consider the ways in which these stories are told in literature and in film and the differences between them. We will also consider the ways in which the legend was used to address both medieval and modern preoccupations.
Offering: Host
Grading: A-F
and utopia continued to carry positive associations for modern artists until the
Wagner in Impressionist painting and German Expressionism. Ideas of totality
particularly in the visual arts. We will examine attempts to envision totality after
most often consisted of a search for alternatives to his own theory and practice,
dominant reference for subsequent developments from the 1880s onward, these
focus for European modernism. Yet if Wagner's works and writings provided the
ideas and compositions that made the idea of the synthesis of the arts a central
we turn to German idealism and to an analysis of composer Richard Wagner's
approaches to totality in the modern era, this course focuses on modernist
Gesamtkunstwerk, which took on new urgency in the 19th century amid social
The term "total work of art" refers to the German concept of the
RL&L330 The History of Spanish Cinema
This course explores the development of Spanish cinema from the early
20th century to the present. We will evaluate how social, political, and
economic circumstances condition Spanish cinematography at key junctures of
Spanish cultural history in terms of the production and distribution of films,
cinematographic style, and thematics. The course will also highlight key facets of
the Spanish star system as well as the autarkism of those directors who
have achieved international acclaim by reworking a national film idiom within
international frames of reference.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: 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 crystallized in European and North American thought.
Today, we still live with implications of this major shift, be it in classification
schemes, anatomical prejudices, or ethnographical myths. This is particularly
true for Africans or people of African descent. This class will bring some the
Enlightenment's most prominent thinkers into dialogue with the emergency of
the concept of race theory. In particular, we will focus on the clash between
the Enlightenment era's belief that "all men were created as equals" and the
various ways that the Black African came to be studied within "natural history"
and various philosophical models. This historical backdrop will lead us not only
to a discussion of the economic imperatives of human slavery but to a series of
contemporary reflections on the status of the Enlightenment put forward by
postcolonial critics. Note: This class is offered in the context of the Wesleyan's
Center for the Humanities' "Grand Narratives/Modest Proposals" theme and
speakers series.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: AFAM325, SISP324, CHUM324
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 became co-opted by totalitarian governments. The course
concludes by examining the perversion of modernist dreams in Nazi festivals and
art exhibitions.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: 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
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&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**