The College of Letters (COL) is a three-year interdisciplinary major for the study of European literature, history, and philosophy, from antiquity to the present. During these three years, students participate as a cohort in a series of five colloquia in which they read and discuss (in English) major literary, philosophical, and historical texts and concepts drawn from the three disciplinary fields, and also from monotheistic religious traditions. Majors are invited to think critically about texts in relation to their contexts and influences—both European and non-European—and in relation to the disciplines that shape and are shaped by those texts. Majors also become proficient in a foreign language and study abroad to deepen their knowledge of another culture. As a unique college within the University, the COL has its own library and workspace where students can study together, attend talks, and meet informally with their professors, whose offices surround the library.

FACULTY

Joseph J. Fitzpatrick
BA, Harvard University; PHD, Duke University
Assistant Professor of the Practice in Letters

Tushar Irani
BA, Colgate University; PHD, Northwestern University
Associate Professor of Philosophy; Associate Professor of Letters

Ethan Kleinberg
BA, University of California, Berkeley; MA, University of California LA; PHD, University of California LA
Professor of History; Professor of Letters; Director, Center for the Humanities; Executive Editor, History and Theory

Typhaine Leservot
BA, University of Caen; MA, University of North Carolina at Chapel Hill; PHD, University of North Carolina at Chapel Hill
Associate Professor of Letters; Associate Professor of French; Chair, Romance Languages and Literatures

Ulrich Plass
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Professor of German Studies; Professor, Letters

Gabrielle Piedad Ponce-Hegenauner
BA, University of Illinois Urbana; MFA, Johns Hopkins University; PHD, Johns Hopkins University
Assistant Professor of Letters

Daniel Smyth
BA, University of Chicago; MA, University of Chicago; PHD, University of Chicago
Assistant Professor of Letters; Assistant Professor, Philosophy

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Assistant Professor of Letters; Assistant Professor, Medieval Studies; Assistant Professor, History

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University Professor of Letters; Chair, College of Letters

VISITING FACULTY

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EMERITI

Howard I. Needler
BA, Oxford University; BS, Yale University; MA, Oxford University; PHD, Columbia University
Professor of Letters, Emeritus

Laurie Nussdorfer
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Professor of Letters, Emeritus

DEPARTMENTAL ADVISING EXPERTS

Tushar Irani; Typhaine Leservot; Ethan Kleinberg; Ulrich Plass; Gabrielle Piedad Ponce-Hegenauner, Khachig Tölölyan; Jesse Torgerson; Kari Weil

Undergraduate College of Letters Major (catalog.wesleyan.edu/departments/col/ugrd-col)

COL104 Baroque Rome
This interdisciplinary history seminar for first-year students focuses on Europe’s most famous capital city between 1550 and 1650, a period when Rome was a symbol of religious zeal, artistic creativity, and intellectual repression. We will explore these contradictions and their impact on cultural innovation by taking a close look at daily life in early modern Rome and at the lives of some of the city’s most celebrated women and men. These saints, murderers, artists, and scientists include San Filippo Neri, Beatrice Cenci, Caravaggio, Artemisia Gentileschi, Gian Lorenzo Bernini, and Galileo. Course materials emphasize writings by historians, art and music historians, and historians of science, as well as visual, literary, musical, and documentary sources from the period. The seminar culminates with a research project on some individual or aspect of baroque Rome.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST118, HIST118, HIST118, HIST118
connections between some key moments in the history of intellectual thought nonviolent political resistance in literature and philosophy. We will examine COL109 A History of Civil Disobedience

Prereq: None
This course will explore some classic readings on civil disobedience and nonviolent political resistance in literature and philosophy. We will examine connections between some key moments in the history of intellectual thought in 4th- to 5th-century BCE Athens and in the 19th to 20th centuries. The lives of Socrates, Gandhi, and Martin Luther King, Jr., will be the focus of our study, though we will also read works of Greek tragedy (Sophocles), comedy (Aristophanes), and history (Thucydides), and writings by Thoreau, Tolstoy, and Orwell from the modern period. The course will conclude by examining the use and relevance of civil disobedience in the 21st century.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Identical With: COL109
Prereq: None

COL110 The Enlightenment and the Birth of the Modern World
The Enlightenment is said to have given birth to democracy, human rights, feminism, emancipation, and secularism—in short, to the characteristic strivings of Western modernity. Yet it has also at times been attacked for paving the way for totalitarianism, racist universalism, and modern bureaucratic genocide. In this course we will study key texts and ideas from the Enlightenment, placing them in their historical and social context of the 18th century. We will look at revolutions in thinking about history, economy, society, crime and punishment, government, and religion. A key theme will be the encounter of Enlightenment thought with popular religious practice and the persistence of traditional religious institutions. How did the mind of the Enlightenment seek to shape the future of European society? If traditional religious and political structures were to be superseded by secular culture and forms of governance, how was virtue to be preserved in a modern commercial society? How did the Enlightenment react to its successes and, more important, its failures? Finally, we will look at a few key interpretations of the Enlightenment in recent times. Did Enlightenment thinkers refashion Christianity in their construction of a heavenly city, or were they agents of the rise of modern paganism? Was the Enlightenment exclusively a Western phenomenon? How are conceptualizations of the Enlightenment today being employed in debates about the nature of modernity and pressing questions about religion, secularism, and human rights, both at home and abroad?

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-COL, SBS-COL
Identical With: HIST124, HIST124
Prereq: None

COL112 The European Novel from Cervantes to Calvino
This course provides an introductory survey that tracks the development of the European novel through its major periods—from its origins in DON QUIXOTE through the rise of the novel in 18th-century Britain to Romanticism, realism, and modernism.

We will focus on texts that had tremendous impact (and long afterlives) throughout Europe, that inspired responses and imitations in many different languages, and that provided European intellectual culture with archetypal characters and plots through which problems of history, politics, and philosophy were articulated—Voltaire’s naïf and Dostoevsky’s nihilist; Defoe’s heroic bourgeois individualist and Kafka’s victim of modern bureaucratic rationality. The readings will also introduce students to some of the European novel’s important subgenres (romance, gothic, grotesque, the philosophical novel) and important narrative forms (epistolary novel, unreliable narration, free indirect discourse).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Prereq: None
COL113 The Language of Poetry
This course will examine how poems are made and how they work, beginning with the question of whether there is such a thing as a distinctively poetic style or function of language—and, consequently, a correspondingly nonpoetic one. Our investigation will combine close reading of lyric poetry (with special attention to early 20th-century Europe) with an overview of relevant texts in poetics, literary theory, and the philosophy of language. Topics will include nonsense verse and sound poetry; free verse and poetic constraints; metaphor and the relationship of thought to language; theories of communication and information; and translation.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Prereq: None

COL114 Text and Context: Readings in Modern Europe
This seminar is designed to familiarize students with the use of primary documents as historical sources. We will explore a wide variety of texts (literature, philosophy, art, film) from 20th-century Europe and then contextualize them by placing them in their specific milieu. Case studies could include texts such as a short story from Ian Fleming’s JAMES BOND series in the context of post-World War II Europe or Picasso’s GUERNICA in the context of the Spanish Civil War. What can such artifacts tell us about the time and place in which they were produced? What can they tell us about the authors who produced them? Do our readings of these texts say more about the time when they were produced or the times in which we read them?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST114, HIST114
Prereq: None

COL115 How to Read a Literary Text
This course will introduce students to the practice of close reading and to the formal study of literary texts. Working with selections of poetry and prose (including texts that have been translated from languages other than English), students will learn to analyze and make arguments according to the disciplinary methods of literary studies.

Primary readings will include texts from a wide range of historical periods, national literatures, and cultural contexts. Secondary readings will include exemplary works of literary criticism and theoretical writings on critical method. In addition to performing close readings of the primary texts, we will discuss theoretical problems of genre, author, closure, and ambiguity, along with the limitations of formal analysis and the text/context binary.

The governing purpose of this course is to teach students to perform in the written genre of literary close reading as it is practiced in a college essay. The writing assignments, which will include revisions and workshopping, will be treated as an integral part of our course of study.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Prereq: None

COL116 The Spanish Inquisition
Few institutions are as notorious as the Spanish Inquisition. Reviled in literature (most famously by Dostoyevsky in his Brothers Karamazov) and lampooned in popular culture (by Monty Python, among others), the Spanish Inquisition is often considered synonymous with religious fanaticism and ecclesiastical power run amok. This course examines the history and legacy of the Spanish Inquisition, both in Spain and in the Spanish colonies of the New World. Topics will include forced conversions, the roles of “race” and gender in Inquisitorial proceedings, and the policing of sexual deviance.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL, HA-COL
Identical With: COL235, FIST235, HIST126, HIST126, HIST126, HIST126, COL235, FIST235, HIST126, HIST126

COL117 Writing Love: Myth-Making and Experience in the Literature of Amour
What does it mean to experience love? How do we write about it? What beliefs about love do we hold most dear? What stories or myths do we use to inscribe the indescribable? This course investigates several myths, literary works, and philosophical treatises that attempt to represent, understand, explain, and immortalize the experience of love. From contemporary pop lyrics to Renaissance love poetry and Romanticism, we will look at the ways in which social, personal, and metaphysical experiences of love are illustrated and reimagined in the art of verbal language and literary representation. Beginning with 21st-century pop records like those of Adele, we’ll rediscover the tradition of love that has come down to us. This course is taught in translation and focused on close readings and discussions of the assigned texts. Students will be given the opportunity to write analytically and creatively in response to the assigned readings.
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Prereq: None

COL118 The Fall of Rome and Other Stories
The fifth-century fall of Rome to barbarian invaders is an idea that slowly crystallized over time. This course will examine the birth and development of this “fall”—one of the most persistent stories in history—using the very texts in which it was first articulated. We will work with a range of authors—Suetonius, Eusebius of Caesarea, Ammianus Marcellinus, Augustine of Hippo, Jordanes, Procopius of Caesarea—to connect the fall of Rome with other attempts to explain catastrophe and change. The course will conclude by surveying the persistence of the fall of Rome as an idea, through the medieval, early modern, and modern periods, right into contemporary discourse.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL, HA-COL
Identical With: CCIV118, CCIV118, CCIV118, CCIV118, CCIV118, CCIV118, CCIV118, CCIV118

COL120 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...
COL123 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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: FIST122
Prereq: None

COL126 Witchcraft in the Early Modern World
Between the years 1400 and 1800, approximately 100,000 people were prosecuted on the charge of witchcraft in both Europe and colonial America. Of this number, roughly half were executed. While these estimates are much lower than popularly believed—Dan Brown’s THE DA VINCI CODE told its legions of readers that “an astounding five million women” had been burned at the stake—they are nonetheless startling numbers for a modern audience. In this seminar, we will examine the phenomenon of witchcraft and witch-hunts in early modern Europe and Europe’s colonies in the Americas. What confluence of beliefs—religious, legal, cultural—made such prosecutions possible in the first place? Of those tried, why were the vast majority women? And how is the witch of history different than the witch of myth, literature, and popular culture? To explore these questions, we will consider historical sources (e.g., case studies, trial records), literary depictions (e.g., plays, fairy tales), as well as representations in film (e.g., Häxan, The Craft, The VVitch).
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL236, HIST110, COL236, HIST110
Prereq: None

COL128 Re-imagining East and West: Constantinople between Rome and Istanbul
Constantinople was founded by a Roman Emperor, Constantine the Great, in 330. From there the story gets complicated. Should we account for Constantinople from a Western point of view, and call it Roman? Or, should we label it by its Eastern religion, and call it Christian? Or, should we see Constantinople’s true nature in a transnational Hellenic culture, and call it Byzantine? Then, once we’ve chosen a story to explain the city’s nature, how should it end? With the pillaging fourth crusade in 1204, or the Ottoman sack in 1453, or is Constantinople yet alive in modern Istanbul? This course diverges from such narrative frameworks by accounting for Constantinople as, first and foremost, a city. As we explore the rich, extra-textual, and unevenly distributed relics of this medieval metropolis, students will be pushed to create accounts of first-hand experience that are trustworthy and analytical, even while imaginatively encompassing the diversity and paradox of life in The City.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Prereq: None

COL129 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: Crosslisting
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FIST129
Prereq: None

COL130 Thinking Animals: An Introduction to Animal Studies
The question of “the animal” has become a recent focus across the disciplines, extending debates over identity and difference to our so-called “nonspeaking” others. This course will examine a range of theories and representations of the animal to examine how human identity and its various gendered, classed, and racial manifestations have been conceived of through and against notions of animality, as well as how such conceptions have affected human-animal relations and practices such as pet-keeping and zoos. We will seek to understand the desire to tame or objectify animals as well as evidence of a contrasting desire that they remain guardians of inaccessible experience and knowledge. Readings may include Darwin, Poe, Kafka, Mann, Woolf, Coetzee, and Hearne.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Identical With: FGSS130, FGSS130, FGSS130, FGSS130, FGSS130, FGSS130
Prereq: None

COL150 Great Books Unbound
Taught by three College of Letters professors, this course combines a weekly lecture with twice-weekly discussion seminars and writing workshops to showcase the vitality of an interdisciplinary education in the humanities. Focusing on enduring themes of human interest, we will learn to think across periods and places from the ancient world to the present day, while developing our understanding of and appreciation for literary, historical, and philosophical modes of thinking. As we investigate how different works and disciplines address these themes, we will continually ask ourselves what it means for a book to be classified as “great” and what counts as a “great book.” Indeed, the texts we select for study will all be chosen to allow us to interrogate how and why they may (or may not) have been included in the pantheon of great books. Together, we will challenge ourselves to establish the significance of these books on their own terms, as we also interpret them in a manner relevant to our own lives.

The themes we will explore this semester are: identity; the animal; society; transcendence. The authors and texts for study will include Sappho, Virginia Woolf’s A ROOM OF ONE’S OWN, THE MARRYTRDOM OF PERPETUA, W.E.B. DuBois’ THE SOULS OF BLACK FOLK, Peter Singer, Franz Kafka’s METAMORPHOSIS, BEOWULF, Jean-Jacques Rousseau’s REVERIES OF A SOLITARY WALKER, THE LIFE OF SYMEON THE HOLY FOOL, Plato’s PHAEDRUS, and Rumi’s MASNAVI.

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

COL186 Recent American Fiction
This lecture course deals with 11 novels. It explores changes in American fiction, the concerns and attitudes after World War II. The first half of the course addresses the hegemony of certain forms and issues in novels written primarily by white male authors between 1945 and 1960. The second half is devoted to diverse novels that represent and reflect on some of the literary and social forces that have led to the heterogeneity of contemporary fiction.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL186, ENGL186, ENGL186, ENGL186, ENGL186, ENGL186
Prereq: None

COL201 Writing Nonfiction
In this creative course, students will address the elements of creative nonfiction, such as narrative, character, voice, tone, conflict, dialogue, process, and argument. The work of nonfiction writers such as James Agee, George Orwell, Joseph Mitchell, Walker Percy, Anne Lamott, Caroline Knapp, and Dave Eggers will serve as models and inspiration. The course will be taught in workshop fashion, with selected students presenting their writing in class each week.

Charles Barber is the author of two works of nonfiction. He is a lecturer in psychiatry at Yale Medical School, and a Visiting Writer at the College of Letters.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Prereq: None

COL202 Poetry and Politics: Pound, Arendt, Lowell
By focusing on the connections among two poets and a political philosopher, this seminar will explore the problematic relationship between art and political life. Robert Lowell sought Ezra Pound as a poetic mentor; Lowell and Hannah Arendt were friends; and all three became embroiled in controversies over the relationship between morality and aesthetics after World War II. The course will ask to what extent poetry can be politically destructive and morally culpable and, conversely, consider whether the writing of poetry can be a redemptive act. Writing assignments will encourage students to focus their discussions of political and aesthetic theory through case studies and to relate ideas to poetry through close readings.

The class will read selections from Pound’s CANTOS, including the Pisan CANTOS (1948), giving careful consideration both to his poetic theory and to his attraction to fascism. Our discussion of Pound will conclude with a sustained study of the debates that erupted when the fascist Pound was awarded the 1949 Bollingen Prize for poetry. We will then focus on Arendt’s critique of fascism and totalitarianism and her belief that writing, or storytelling, can be morally and politically redemptive. Readings from Arendt will range from THE ORIGINS OF TOTALITARIANISM (1950) to “Thinking and Moral Considerations” (1984; posthumously published). We will read EICHMANN IN JERUSALEM (1963) in its entirety and consider it as both a treatise in political theory and as a historical narrative. By revisiting the controversy that greeted its publication, we will again take a public debate as a case study that allows us to consider the relation of art and morality. Finally, we will discuss Lowell’s poetry as a possible example of the kind of storytelling Arendt endorses, reading LIFE STUDIES (1959) and much of NOTEBOOK (1970). At the same time, we will explore Lowell’s admiration for Pound (he was on the committee that awarded Pound the Bollingen prize) and ask to what extent his poetry adequately responds to the dilemmas posed by Pound’s example.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Prereq: None
COL204 British Literature: Late Renaissance to Enlightenment
This course is an introductory survey of major works from the late Renaissance through the Enlightenment. Special attention to the writings of Milton, Marvell, Rochester, Fowke, Defoe, Swift, Pope, Johnson, Leapor, and Boswell. No previous knowledge of the subject is required.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206, ENGL206
Prereq: None

COL206 Remembering the Self: Forces and Forms of Autobiography
Know thyself” commands the Delphic Oracle, and perhaps in response, authors have felt compelled to confess, condemn, forget, and remember past selves in an effort to narrate, and so envision who they are in the present. This course will look at a range of autobiographical works from the Confessions of Saint Augustine to contemporary, graphic memoirs. We will ask how memory works to conserve, construct, or distance past selves, how bodies delimit selves, and how selves are conceived in and through our relations with others and with our worlds (material, social, and historical).
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Prereq: None

COL207 Outsiders in European Literature
Modern literature is replete with protagonists who represent a position or identity that is outside an accepted mainstream; they are different, peculiar and/or attractive, and potentially dangerous. This course will focus on the experience of being or being made into such an outsider, or other, and on the moral, cultural, racial, gendered, sexual, or national norms or boundaries such an outsider establishes for the inside. Reading both fiction and theory, we will ask how the terms of inside and outside are culturally and historically constructed as we also look for proposals for dealing with outsiders and their otherness. Authors may include Kafka, Mann, Camus, Colette, Fanon, Sartre, Beauvoir, Duras.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Identical With: FGSS220, ENGL225, FGSS220, ENGL225
Prereq: None

COL208 Rome Through the Ages
This course surveys the history of Europe’s most resonant urban symbol, the city of Rome, from antiquity to the baroque era (1600s). It focuses both on Rome’s own urban, political, and cultural history and on the city’s changing context as a symbol over 2000 years. This is a lecture and discussion course that emphasizes reading and viewing primary sources, both literary texts and visual images.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST208, MDST208
Prereq: None

COL209 Gender and Authority in the Spanish Comedia and Empire: The Spectacle and Splendor of Women in Power
In this course we will trace portrayals of women in positions of authority in Spanish Golden Age comedias as if we were following Ariadne’s thread. Along our route we will encounter the Jewish queen Esther in Lope de Vega’s La hermosa Esther, a Spanish Sultana in Cervantes’ La Gran Sultana, Queen Zoëbnia of the ancient Palmyrene empire in Calderón’s La gran Cenobia, the Baroque princess Estrella in his La vida es sueño and América, the self-possessed Aztec in his Divino narciso. We will focus on geographical, political, social, and religious factors insofar as they relate to the representation of authority and gender in these plays. We will assess as well the various relationships—love, captivity, cooperation, and subordination, for instance—that women in power establish with their male counterparts. We will explore, finally, the parallels that exist between the literary and political culture of the Spanish empire by comparing these dramatic representations of authority to symbols employed in official artistic representations by the Royal Court during the time of Philip III and Philip IV. J. P. Rubens’ Medici Cycle—commissioned portraits of Maria de Medici, the mother of Elisabeth de Bourbon, the Queen consort of Philip IV—will be especially useful in this regard. Our overarching aim is to evaluate the extent to which literary culture—in this case, the representation of women in power—may have influenced how female authority was conceived and portrayed in the public (political) sphere, in Spain and in the Spanish colonies. For that purpose, we will conclude by studying textual and pictorial accounts of Queen Isabel de Bobón composed in different Mediterranean and New World cities (Milan, Naples, and Rome; Puerto Rico, Lima, and México).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN245, THEA242, SPAN245, THEA242, SPAN245, IBST245, THEA242, SPAN245, THEA242, SPAN245, IBST245, THEA242
Prereq: None

COL210 What’s Right and What’s Left? Literature, Philosophy, Art, and Politics in Inter-War Europe
This course will move between Italy, France, and Germany in an attempt to define and understand the relation between right and left wing politics in modern European intellectual and cultural production up until World War II. Using Zeev Sternhell’s NEITHER RIGHT NOR LEFT as a reference point we will attempt to construct our own “fascist minimum” and to analyze the political trajectories of a number of figures from left to right and vice-versa. We will also attempt to understand the perceived political, social, and cultural crisis of the inter-war period and the appeals of fascism, Nazism, and socialism in response to this "crisis".
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL, HA-COL, HA-COL
Prereq: None

COL211 Medieval Art and Architecture, ca. 300 to 1500
This course explores the vast cultural developments that took place from the rise of Christianity to the voyages of Columbus. We will study the art, architecture, and visual culture of the people inhabiting Europe and the Mediterranean basin, with comparative forays into Africa and Asia. Monuments and works of art studied will reflect the religious traditions of Christianity in the Western (Latin/Roman) and Eastern (Byzantine/Orthodox) churches, as well as Judaism, Islam, and polytheism.

We will consider major themes such as gender, patronage, monasticism, materials and techniques, and civic and secular life. Close attention will be paid
to cultural contact and artistic exchange facilitated by pilgrimage, trade, and the Crusades. Our goal is to develop visual literacy across a broad cultural spectrum, analyze and understand individual works, and be able to integrate them into an appropriate cultural and historical context.

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

COL212 Introduction to Social, Cultural, and Critical Theory
This course will introduce students to some of the major figures and ideas in the interrelated fields of social, cultural, and critical theory. The course combines two distinct components: biweekly lectures by Wesleyan faculty (open to everyone) and two weekly discussion sessions (only for enrolled students). The lectures will provide succinct introductions to selected theorists and will reflect the particular intellectual interests of the lecturers; the discussion sessions will provide in-depth textual analysis, debate, frequent writing assignments, and thorough feedback.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM

COL213 Writing Short Fiction
In this creative course, students will address the elements of writing fiction, such as narrative types and structures, character, voice, conflict, dialogue, and construction of time. The work of 20th-century novelists such as E.M. Forster, Milan Kundera, Graham Greene, A. S. Byatt, Ralph Ellison, Walker Percy, Kazuo Ishiguro, and Jeffrey Eugenides will serve as models and inspiration. The course will be taught in workshop fashion, with selected students presenting their writing in class each week.

Charles Barber is the author of two works of nonfiction, and a novel-in-progress. He is a lecturer in psychiatry at Yale Medical School, and a Visiting Writer at the College of Letters.

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

COL214 The Modern and the Postmodern
In this course we shall examine how the idea of "the modern" develops at the end of the 18th century and how being modern (or progressive, or hip) became one of the crucial criteria for understanding and evaluating cultural change during the last two hundred years. Our readings shall be drawn from a variety of areas—philosophy, the novel, music, painting, and photography—and we shall be concerned with the relations between culture and historical change. Finally, we shall try to determine what it means to be modern today, and whether it makes sense to go beyond the modern to the postmodern.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-HIST, HA-HIST, HA-HIST, HA-HIST

COL215 Theater of Anton Chekhov: Research, Analysis, and Performance
The course will take a journey into the theatrical world of one of the most famous playwrights of all times, Anton Chekhov. Students will read, research, analyze, and perform scenes from all Chekhov's plays including dramas, comedies, and vaudevilles. Videos of world's best performances and movies adapted from his dramas will illustrate different artistic approaches to well-known texts. The course will also examine in detail the historical and cultural context of Chekhov's writing, as well as issues of translation and adaptation of his plays for the contemporary theater.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA

COL216 Writing Long Fiction
This course focuses on how to write a novella, short novel, or short story collection and is designed for juniors and seniors who wish to initiate a long work of fiction in contemplation of a creative thesis or in lieu of a creative thesis. This course is taught at the most advanced level and has demanding reading and writing requirements. Class lectures and discussions focus on complicated and unusual plotting techniques, complex character development, and the elaboration of theme in long works of fiction, the novella form, methods for constructing short novels, and ways of organizing short-story collections. While producing new fiction, students will read and analyze novellas, long stories, and short novels by Heinrich von Kleist, Anton Chekhov, Wallace Stegner, Somerset Maugham, Henry James, Roberto Bolano, Julio Cortazar, Jorge Luis Borges, Elizabeth Strout, Richard Bausch, and Richard Russo, among others.

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

COL217 Fear and Pity: German Tragedies from the 18th to the 20th Century
Tragedies aim to stimulate the spectator's passion and sympathy. How precisely can these principles be applied historically? What did the presentation of Greek and Roman tragedies mean to their ancient audiences? How do these principles differ from those of modern theatre? We will answer these questions in a consideration of the relationship between ancient and modern theatre, with a focus on the plays of Friedrich Nietzsche and Walter Benjamin. The course will also examine in detail the historical and cultural context of these plays for the contemporary theater.

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

COL218 Postmodern Theory with a Historical Intent
This seminar will examine the possibility of employing recent advances in postmodern philosophy in the service of rigorous historical investigation. Can postmodern theory be used historically, or are these two terms antithetical? We will explore the origins of postmodernism and its various incarnations (in
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: None

COL222 The Art of Pilgrimage in Medieval Europe, 1100-1500
This course introduces students to the art and architecture of the later Middle Ages in Europe and the Mediterranean region, as experienced by the travelers who traversed the great pilgrimage routes that crisscrossed the continent, from Canterbury to Compostela, Rome, and Jerusalem. Pilgrimage dramatically shaped the medieval landscape, leaving indelible marks on the natural and built environment. From great cathedrals to humble shrines, celebrated paintings to cheap souvenirs, lavish illuminated manuscripts to rough traveler’s guides, the visual culture of medieval pilgrimage will be explored from a variety of perspectives and placed into an appropriate social, cultural and historical context. Historical emphasis will be given to the cultural traditions of Christianity, with comparative studies of pilgrimage in Judaism, Islam, and secular culture.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216, ARHA214, MDST216
Prereq: None

COL223 All the World’s a Stage: Theater and Society in the Age of Shakespeare and Calderón
In Shakespeare’s words, "all the world’s a stage." Likewise, Calderón de la Barca (to many the greatest of Spanish dramatists of that period) often referred to life as “the great theater of the world." Thus voiced two of the greatest dramatists of the time an idea actually shared by many of their contemporaries. Was this simply a way of talking, or did some deeper social truth lie behind the metaphor? Can we affirm that individuals in the Renaissance consistently behaved like actors in a stage? If so, can we apply rules learned through theatrical observations to the understanding of their sociology?

With these questions in mind, I propose this course as an analytical experiment. We will test the extent to which society and theater corresponded to each other. On the one hand, we will analyze plays from a historical perspective, as if they were events. On the other hand, we will analyze social manners and political events from a dramatic perspective, as if they were performances. The ultimate goal will be to explore the porous boundaries between fiction and reality during the Renaissance to generate a more comprehensive understanding of early modern culture.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Identical With: HIST190, THEA310, HIST190, IBST271, THEA310, SPAN233, SPAN233, SPAN233, SPAN233
Prereq: None

COL224 Foundations of Modernity: The Cultures of the Italian Renaissance
In this course, we will critically explore the intellectual achievements of the Italian Renaissance through a detailed analysis of some of its literary masterpieces. We will inquire into the rediscovery and emulation of classical literatures and civilizations. We will examine the revaluated notions of beauty, symmetry, proportion, and order. We will analyze the ways in which this rebirth fundamentally changed the languages, literatures, arts, philosophies, and politics
of Italy at the dawn of the modern era. We will also approach often-neglected aspects of Renaissance counter culture, such as the aesthetics of ugliness and obscenity, and practices of marginalization (misogyny, homophobia). In a pioneering quest for the fulfillment of body and soul, self-determination, glory, and pleasure, Italian scholars, philologists, poets, playwrights, and prose writers contributed to the development of new and increasingly secular values. Through a close reading of texts by authors such as Francesco Petrarca, Niccolò Machiavelli, and Michelangelo Buonarroti, we will investigate continuities and ruptures between their quest for human identity and ours. Conducted in English.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST224, ITAL224, MDST223, FIST224, ITAL224, MDST223, FIST224, ITAL224, FIST224, ITAL224, MDST223, FIST224, ITAL224, FIST224, ITAL224, MDST223, FIST224, ITAL224
Prereq: None

COL225 20th-Century Franco-Caribbean Literature and the Search for Identity
This course investigates how 20th-century Francophone literature from the Caribbean defines Caribbean identity. Through a study of literary texts, films, and paintings from Guadeloupe, Martinique, Haiti, Guyana, and Louisiana, we will explore the evolution of Caribbean self-definition, focusing on the major concepts of Negritude, Antillanite, Creolite, and Louisianaite.

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

COL226 Dialogue of Poets: Classical and 20th-Century Poetry in Spain and Latin America
This course samples the rich tradition of Spanish-language verse from its beginnings to the present. It is structured by four primary dialogues: (1) the creative reception of classical poets (Saint John of the Cross, Góngora, Quevedo, and Sor Juana Inés de la Cruz) by leading 20th-century poets from Spain and Latin America (Neruda, Lorca, Machado, Borges, Paz, and Rossetti, among others); (2) the interplay of poetry and essays by those same poets; (3) the round-trip fertilization of popular and elite, oral and written forms of poetry; and (4) the crossing of linguistic, ethnic, religious, and gender boundaries that has shaped Spanish-language verse from its beginnings as love lyrics embedded in Hebrew and Arabic poems (archas) to the creative stimulus of other romance languages (especially Galician and Catalan) in Spain, through Latin American poets open to Amerindian and African influences, and Hispanic American poets exploring bilingualism in the U.S. We will read lyric, epic, and burlesque verse on a wide variety of themes (mysticism, sex, history, reason, travel, love, politics, sensory perception, death, and poetry itself, among others); reflect on how poetry can best be enjoyed and understood; and consider how poetry has been produced, heard, read, and used (ritual and spontaneous song; minstrel performance of epic and ballads; courtly patronage, literary academies, and manuscript circulation; private reading of printed texts and commodification; and 20th-century singer-songwriter musical settings and politics). Although no prior expertise in poetry is expected, a willingness to engage it closely (textually and historically) is essential.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

COL227 Life Writing: Writing About the Self and From Experience
This course will examine both the power and the complexities of writing that derives from personal experience. Topics to be addressed, in turn, are Memory (and its reliability); Experience (authoritative/reportial versus interpretative/symbolic); Identity and Voice of the narrator; and Agency (the degree to which the narrator is in control, or not in control, of the narrative). Types of Life Writing that will be explored are coming of age/education narratives, illness and trauma narratives, confessional narratives, spiritual narratives, and end-of-life narratives. We will also examine selected works of fiction inspired by the novelist's life experience.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL, HA-COL, HA-COL
Identical With: WRCT227, WRCT227, WRCT227, WRCT227, WRCT227
Prereq: None

COL228 Virtue and Vice in History, Literature, and Philosophy
Beginning with Aristotle and Confucius and reading our way through significant texts of Christianity, humanism, postmodernism, and contemporary cultural productions, we will explore the ethics, power, and politics intersecting in the idea of virtue.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: CHUM228, PHIL112, HIST140
Prereq: None

COL229 Heroes, Lovers, and Swindlers: Medieval and Renaissance Spanish Literature and History
This course is designed to develop students' ability to make informed and creative sense of four fascinating, complex, and influential medieval and Renaissance Spanish texts in their multiple (literary, historical) contexts: the "national" epic EL CID (12th-13th century); the bawdy and highly theatrical prose dialogue known as LA CELESTINA (1499); the anonymous LAZARILLO (1554), the first picarosque novel; and María de Zayas's proto-feminist novella THE WAGES OF VICE (1647). Through these and selected historical readings, the course is also intended to provide students with a basic knowledge of Spanish culture (in its plurality) from the 11th through the 17th centuries, the texture of everyday life, as well as the larger movements of long-term historical change. We will draw on literature and history to imagine the world of chivalry and crusade in the medieval Spain of "the three religions of the book" (Judaism, Christianity, and Islam); of mercantile values, courtly love, and prostitution in the Renaissance city; of social injustice and religious hypocrisy in imperial Spain; and of the exacerbated gender and caste tensions that followed from the political crises of the 1640s. We will reflect on the interplay of literature and history in our efforts to come to grips with a past both familiar and strange; address the crossing of linguistic, artistic, ethnic, religious, caste, and gender boundaries that has long been a conspicuous feature of Spanish society; and consider what texts and lives of the past might still have to say to us today. No prior historical or
literary preparation is required, only a willingness to engage the readings closely
(textually and historically).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN

identical With: SPAN230, MDST228, SPAN230, MDST228, SPAN230, MDST228,
IBST230, SPAN230, MDST228, SPAN230, MDST228, SPAN230, MDST228,
IBST230, SPAN230, MDST228, SPAN230, MDST228, SPAN230, MDST228,
IBST230
Prereq: None

COL230 Introduction to European Avant-Garde, 1880-1940
In the years building up to and directly following World War I, artists,
philosophers, and politicians called into question art’s role, proposing both
new relationships to society as well as path-breaking formal vocabularies that
approached, and at times crossed, the threshold of abstraction. This deep
uncertainty regarding art’s relationship to society coincided with an era of
precedented formal innovation. Artists struggled to define the costs and
benefits of abstraction versus figuration, moving abruptly, even violently,
between the two idioms. The extremism of artistic solutions speaks to a
fundamental instability, if not outright crisis, in European art, society, and
politics. This course will introduce students to the major avant-garde art
movements from the first half of the 20th century as they took root in France,
Germany, Italy, Holland, and Russia. Our focus will be on painting, but we
will also look at attempts to go beyond painting in an attempt to greater
immediacy or social relevance for art. Topics that will receive special emphasis
include the relationship between abstraction and figuration, the impact of
primitivism and contact with non-Western arts, modernism’s relationship
to mass culture, modernism and classicism, war and revolution, gender and
representation, art and dictatorship, and the utopian impulse to have the arts
redesign society as a whole.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART
Identical With: ARHA241, FIST241, GRST241, ARHA241, FIST241, GRST241,
ARHA241, FIST241, GRST241, ARHA241, FIST241, GRST241, ARHA241,
FIST241, GRST241, ARHA241, FIST241, GRST241, ARHA241, FIST241, GRST241,
ARHA241, FIST241, GRST241, ARHA241, FIST241, GRST241
Prereq: None

COL231 Orientalism: Spain and Africa
Over the past several decades, North African and Middle Eastern cultures have
become conversantly important within the Spanish cultural arena. Translations
of writers from Lebanon to Morocco abound in Spanish bookstores. Spanish
writers have begun addressing North African and Middle Eastern issues with
greater frequency, especially in their novels. The dramatic rise in the African
immigrant population in Spain during the 1980s and 1990s, meanwhile, has been
matched by a rise in press coverage of issues pertaining to Africa and the Middle
East. These factors constitute the point of departure for our historical overview
of the treatment of Islamic cultures in modern Spain, from early 19th century
to the present. Guided by Edward Said’s seminal essay, ORIENTALISM, we will
assess the extent to which (and the process by which) Spain passes from the
Orientalized subject of European romanticism (painting, literature, music) to
an Orientalizing European power in the late 20th century. In doing so, we will
seek to relate the representation of Islamic cultures in Spanish literature and
painting to social, political, and economic factors, most important of which was
Spain’s military invasion into Morocco in the late 19th and early 20th century.
We will also survey changing attitudes among Spanish intellectuals with regard
to the Islamic world and toward Spain’s Islamic heritage, the result, perhaps, of
20th-century modernization and, most recently, of Spain’s full integration, after
Franco’s death, into Europe’s military and political structures. The tools for this
study include works of literature primarily, but we will also focus on painting,
historical essays, newspaper articles, and film.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN264, SPAN250, SPAN250, IBST250, SPAN264, SPAN250,
SPAN250, IBST250, SPAN264, SPAN250, SPAN250, IBST250
Prereq: None

COL232 Paris and Its Representations: Realities and Fantasies
This course investigates some of the myths and realities of Paris. Starting from
an analysis of Paris in late 19th-century novels and paintings, we will explore
the shifting perceptions of the city during the 20th century in fiction, poetry,
photography, painting, and film. We will focus on such themes as the role
of history in the structuring of the city, the importance of architecture in the ever-
changing social fabric, and the recurrent opposition between the city and its
suburbs. Students will be asked to attend various screenings.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FREN331, FREN231, FREN331, FREN231
Prereq: None

COL233 Tales of Transcendental Homelessness: Journey, Adventure, and the
Foreigner Before the Novel
Happy are those ages when the starry sky is the map of all possible paths. The
world is wide and yet it is like a home,” wrote Georg Lukács in his 1916 Theory
of the Novel. How do the conditions of linguistic, cultural, metaphysical, and
material homelessness occasion the ways in which identity is lexically structured
and recast? This course examines the role that travel, new encounters, playing
the foreigner, greeting the visitor, and sojourning through multicultural
landscapes played in the growth of imaginative literature during the European
Renaissance. In addition to a focus on early modern rise of novelistic storytelling
in Boccaccio, de Navarre, Colonna, Montalvo, Montemayor, Cervantes, Basho,
Voltaire, Sterne, and anonymous authors, readings will include selections from
Ancient Greek, Latin, and Medieval forms of novelistic prose. We will conclude
with a contemporary piece of journalistic storytelling—Fractured Lands (August
14th, 2016)—a full-length narrative account of life in the Middle-East following
the Arab Spring. Through a discussion of the ways in which previously observed
narrative forms are employed to recast international news within the context of
a national newspaper we will engage our study of narrative structure with
several contemporary problems involved in the representation of life outside
the United States. Throughout this course we will engage with Lukács’ sense of
our own modern transcendental homelessness and examine how the historical
conditions of various cultures gave rise to the invention and transmutation of
aesthetic forms. Special attention will be paid to the ways in which characters
and authors navigate literary (and self-) representation in the absence of a set
linguistic home.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Prereq: None

COL234 From Exile into Paradise: Dante’s "Divine” Comedy
Where will I go after I die? Is there an afterlife, and if so, will I be saved, damned,
or something in between? Just as importantly, who has the power to tell me
about the Hereafter, and so to shape my actions in this world? The Church? The
government? God himself? Or the makers of art and literature? These are the
questions that the Comedy poses and they remain highly relevant today. Dante’s
remarkable poem can be read in many ways: as religious praise, as historical
commentary, as a journey to self-knowledge, and as philosophical discourse.

Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN264, SPAN250, SPAN250, IBST250, SPAN264, SPAN250,
SPAN250, IBST250, SPAN264, SPAN250, SPAN250, IBST250
Prereq: None
Our aim is to gain understanding of how these different modes of writing come together both in Dante's time as well as in the critical reception of the poem.

Offering: Crosslisting

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN


Prereq: None

COL235 The Spanish Inquisition
Few institutions are as notorious as the Spanish Inquisition. Reviled in literature (most famously by Dostoevsky in his Brothers Karamazov) and lampooned in popular culture (by Monty Python, among others), the Spanish Inquisition is often considered synonymous with religious fanaticism and ecclesiastical power run amok. This course examines the history and legacy of the Spanish Inquisition, both in Spain and in the Spanish colonies of the New World. Topics will include forced conversions, the roles of “race” and gender in Inquisitorial proceedings, and the policing of sexual deviance.

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-COL, HA-COL, HA-COL, HA-COL


Prereq: None

COL236 Witchcraft in the Early Modern World
Between the years 1400 and 1800, approximately 100,000 people were prosecuted on the charge of witchcraft in both Europe and colonial America. Of this number, roughly half were executed. While these estimates are much lower than popularly believed—Dan Brown’s THE DA VINCI CODE told its legions of readers that “an astounding five million women” had been burned at the stake—they are nonetheless startling numbers for a modern audience. In this seminar, we will examine the phenomenon of witchcraft and witch-hunts in early modern Europe and Europe’s colonies in the Americas. What confluence of beliefs—religious, legal, cultural—made such prosecutions possible in the first place? Of those tried, why were the vast majority women? And how is the witch of history different than the witch of myth, literature, and popular culture? To explore these questions, we will consider historical sources (e.g., case studies, trial records), literary depictions (e.g., plays, fairy tales), as well as representations in film (e.g., Häxan, The Craft, The VVitch).

Offering: Host

Grading: Cr/U

Credits: 1.00

Gen Ed Area: HA-COL, HA-COL

Identical With: COL126, HIST110, COL126, HIST110, FREN238

Prereq: None

COL237 The World of Federico Garcia Lorca: Tradition and Modernity in the Spanish Avant-Garde
Our focus will be the Spanish avant-garde as mirrored in the poetry and plays of Federico Garcia Lorca, one of Europe’s most celebrated authors. A substantial portion of the syllabus includes the poetry and plays of writers who represent the literary traditions (classical, medieval, Golden Age) and contemporary intellectual context (1900-1936) that influenced Lorca. These readings will help us to understand how the modern and the popular interact in the literature and visual arts (Picasso, Dalí, Buñuel) of this period of intense intellectual ferment. Since intellectual and ideological ferment run parallel during these years, we will also study the relationship between the arts and ideology, concentrating on the portrayal of Lorca as a modern bard or public intellectual in the context of the Second Republic (1931-1939), Spain’s first important experiment with a progressive democracy.

Offering: Crosslisting

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN

Identical With: SPAN254, THEA254, SPAN254, THEA254, SPAN254, IBST254, THEA254, SPAN254, THEA254, SPAN254, THEA254, SPAN254, THEA254, SPAN254, IBST254, THEA254

Prereq: None

COL238 Animal Theories/Human Fictions
The question of “the animal” has become a recent focus of theory, although depictions of nonhuman animals can be traced to the very origins of representation. This course will move between literature, philosophy, art, and theory in an effort to trace the changing conceptions of human-animal difference and human-animal relations from 18th-century fictions of savage men and wild children to current theories of the posthuman. We will consider the ways that the representation of “the animal” intersects with theories of gender and race as it also contests the grounds of representation itself. Authors may include Rousseau, Poe, Sewell, Mann, Colette, Coetzee, Heidegger, Agamben, Derrida, and Haraway.

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-COL, HA-COL

Identical With: FGS239, ENGL252, FGS239, ENGL252, FGS239, FGS239, ENGL252, FGS239, ENGL252, FGS239, ENGL252, FGS239, ENGL252

Prereq: None

COL239 Paris, 19th Century
In the course of the 19th century, under the influence of urban growth, political upheaval, and economic speculation, the city of Paris offered an increasingly seductive but also unpredictable spectacle to artists and intellectuals who attempted to represent the city and envision their role within it. This course will consider both the lure and the effects of this spectacle, paying particular attention to the ways in which the “rebuilding” of Paris under Hausmann and Napoleon III led to reconceptualizations of public and private space in the city and to new spatial and social distinctions by gender and class. We will ask how these visual attractions and social-spatial configurations were ultimately seen to affect the more intimate and psychological spaces for understanding the self and its relation to the other. Authors may include Balzac, Flaubert, Baudelaire, Zola, Maupassant, Huysmans, and Rachilde.

Offering: Host

Grading: OPT

Credits: 1.00

Gen Ed Area: HA-COL

Identical With: FREN339

Prereq: None

COL240 Modernism and Modernity in 19th-Century French Painting
This course looks at factors that contributed to Paris’s rise as the preeminent artistic center in the West at the time of the French Revolution and traces the evolution of French art throughout what would prove to be an extraordinary century of formal advance and experiment ending in impressionism and postimpressionism. The story of French art is one in which timeless ideals and triumphal narratives were continually put under pressure by the imperative to model the contingency of modern experience. Themes we will explore in
this class include the significance of a public sphere for art making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution; history painting; the persistence of classical ideals and their relationship to modern subjects and experience; the new focus on sensation and the rise of landscape painting; the decline of narrative in painting in favor of form and surface; the relationship between modern art and academic practice; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the conflict between the unabashed pursuit of artistic individualism and the need to define collective values and experience; the significance of the decorative to painting at the end of the century; and the relationship between art’s embrace of privacy, domesticity, and intimacy at the end of the century and France’s revolutionary legacy.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN251, SPAN251, SPAN251, IBST251, SPAN251, SPAN251, SPAN251, IBST252
Prereq: None

COL242 Cinema, Politics, and Society in Contemporary Spain
Our objective is to study the relationship between cinema, political reform, and social change in Spain since circa 1990. The course is organized around four themes—gender and sexuality, nationalities and nationalism, immigration, and historical memory—that relate directly to the major public policy initiatives of the period. The ley de igualdad (2007) and el matrimonio homosexual (2005) seek to provide equality for women and homosexuals. Changes in Spain’s political territorial and various estatutos de autonomía (2006) redefine the relationship between the central and regional governments. Modifications in the ley de extranjería (2009) aim to regularize the legal status of immigrants. The ley de memoria histórica (2007) was amended in hopes of achieving at long last a full reconciliation with the legacy of fascism. All of these initiatives continue to fuel public debate in the press, Parliament, and the public sphere over the topic of cultural identities and social relations within a national political framework. The course is designed, therefore, to show how artists—filmmakers, in this case—enter the fray. While doing so, it also provides an overview of contemporary Spanish social and political history. Supplementary readings taken from official government publications and web sites, from the press, and from various social research agencies (Spain’s Centro de Investigaciones Sociológicas, the Pew Research Center’s Global Attitudes Project, the World Economic Forum) will help bring into focus the often problematic tensions that exist between artistic (cinematographic) representation and sociopolitical realities. Finally, insofar as Spanish films project local responses to transnational issues, the course is designed to stimulate debate over the status of culture in the age of globalization.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN252, SPAN252, SPAN252, IBST252, SPAN252, SPAN252, SPAN252, IBST252
Prereq: None

COL243 Junior Colloquium
This course studies the ancient world of the Greeks and Romans and of the Bible. A-F

Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: SBS-COL, SBS-COL, SBS-COL

COL244 Junior Colloquium
This course is based on thematically organized literary, philosophical, and historical texts of late antiquity, the Middle Ages, and early Renaissance.

Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL

COL245 Senior Colloquium
Thematically organized literary, philosophical, and historical texts of the 16th, 17th, and 18th centuries.

Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL

COL246 Senior Colloquium
The novel as we know it today reached maturity in Europe in the 19th century. Our objective is to study the relationship between cinema, political reform, and social change in Spain since circa 1990. The course is organized around four themes—gender and sexuality, nationalities and nationalism, immigration, and historical memory—that relate directly to the major public policy initiatives of the period. The ley de igualdad (2007) and el matrimonio homosexual (2005) seek to provide equality for women and homosexuals. Changes in Spain’s political territorial and various estatutos de autonomía (2006) redefine the relationship between the central and regional governments. Modifications in the ley de extranjería (2009) aim to regularize the legal status of immigrants. The ley de memoria histórica (2007) was amended in hopes of achieving at long last a full reconciliation with the legacy of fascism. All of these initiatives continue to fuel public debate in the press, Parliament, and the public sphere over the topic of cultural identities and social relations within a national political framework. The course is designed, therefore, to show how artists—filmmakers, in this case—enter the fray. While doing so, it also provides an overview of contemporary Spanish social and political history. Supplementary readings taken from official government publications and web sites, from the press, and from various social research agencies (Spain’s Centro de Investigaciones Sociológicas, the Pew Research Center’s Global Attitudes Project, the World Economic Forum) will help bring into focus the often problematic tensions that exist between artistic (cinematographic) representation and sociopolitical realities. Finally, insofar as Spanish films project local responses to transnational issues, the course is designed to stimulate debate over the status of culture in the age of globalization.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN251, SPAN251, SPAN251, IBST251, SPAN251, SPAN251, SPAN251, IBST252
Prereq: None

COL248 Urban Fantasies: The City, Sexuality, and National Identity in the Modern Spanish Novel
The novel as we know it today reached maturity in Europe in the 19th century against the backdrop of a rapidly changing social and economic context and the emergence of the metropolis as a “capital” coordinate (literally and figuratively) on the map of national cultures. The rapid growth of a powerful bourgeoisie is equally important within this cultural dynamic, manifesting itself as it does through demographic changes, urban expansion, and the predominance of a bourgeois aesthetic in art and literature. In Spain these phenomena are acutely reflected by two novelists, Benito Pérez Galdós and Leopoldo Alas (“Clarín”). Through a close reading of what are widely regarded as masterpieces of the modern Spanish novel, FORTUNATA Y JACINTA (Galdós) and LA REGENTA (“Clarín”), we will seek to evaluate how narrative and the cityscape form interlocking textualities within each of which the family is protagonist and sexuality a central theme.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN251, SPAN251, SPAN251, IBST251, SPAN251, SPAN251, SPAN251, IBST252
Prereq: None

COL249 Narrative and Ideology
When ballads were very popular songs that told stories, Andrew Fletcher (1655-1716) underlined the importance of narrative: "If a man were permitted to make all the ballads, he need not care who should make the laws of a nation." Nowadays, stories take various forms, among them cinematic, and they circulate and are consumed in vast quantities. People make stories, and the consumption of those stories, in turn, "makes" people, helping to construct individual subjectivity and collective discourse. How do narratives function as the vehicles for overt and unacknowledged ideologies? How do stories change as they become such vehicles, and how do ideologies change when they are embedded
in stories? This course pursues these questions through the reading of theory and the analysis of film. It combines short lectures (mainly in the first few weeks) with much discussion, with the aim of introducing students to recent and current concepts concerning the nature of, and the relationship between, narrative and ideology. Post-1980 American films we will watch together will serve as primary texts. Analysis of the films' narrative structures is an indispensable part of the course.

Offering: Host
Grading: A-F
Gen Ed Area: HA-COL, HA-COL, HA-COL
Identical With: ENGL247, ENGL247, ENGL247, ENGL247, ENGL247, ENGL247, ENGL247
Prereq: None

COL251 History of Spain: From the Middle Ages to the Present
This course is an introduction to the history of Spain from the Middle Ages to the 21st century. We will cover the Islamic period, the Christian expansion, the imperial age, the liberal and republican regimes, the 20th-century dictatorships, and the late democratic period. Through the analysis of historical sources, literature and poetry, art and film, students will learn not only about the past, but also about the way in which history affects and has affected the collective identities of the Spaniards, and therefore the way in which the past shapes the future.

Offering: Crosslisting
Grading: OPT
Gen Ed Area: SBS-HIST, SBS-HIST, SBS-HIST, SBS-HIST
Identical With: HIST255, HIST255, HIST255, IBST233, HIST255, HIST255, HIST255, HIST255, HIST255, IBST233
Prereq: None

COL251 Kafka: Literature, Law, and Power
Elias Canetti claimed that among all writers, Kafka was "the greatest expert on power." In this course we will focus on Kafka’s narratives of power relations. We will read and discuss Kafka's sometimes painfully precise descriptions of how power is exerted in the family and in personal relationships and how discipline is exercised over the body. We will also consider Kafka’s depictions of physical violence and of apparatuses and institutions of power, and the ethical and political implications of these depictions. The working hypothesis of this course is that Kafka not only tells stories about power, but that his stories also contain an implicit theory of how power works in modern society.

Offering: Crosslisting
Grading: OPT
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: GRST251, GRST251, GRST251, GRST251, GRST251, GRST251, GRST251, GRST251, GRST251, GRST251, GRST251, GRST251, GRST251
Prereq: None

COL252 19th-Century European Philosophy
This course presents a comprehensive survey of the major landmarks in modern European philosophy in the 19th century, from the German idealists to Nietzsche. Beginning with the problems generated by Kant’s doctrine of transcendental idealism, this course charts the flourishing of German idealism (Fichte, Hegel) and its eventual dissolution when it was confronted with rival conceptions of individual religious experience (Kierkegaard) and social emancipation (Marx), culminating in a radically antifoundationalist challenge to both epistemology and ethics (Nietzsche).

Offering: Crosslisting
Grading: OPT
Gen Ed Area: HA-COL, HA-COL, HA-COL
Prereq: None

COL253 Cultural Criticism and Aesthetic Theory: Walter Benjamin and Theodor Adorno
This lecture course is designed to provide an introduction to the cultural criticisms and aesthetic theories of Walter Benjamin and Theodor Adorno, two of the 20th century's most path-breaking, influential, left-wing thinkers and critics. Our aim will be to illuminate the intimate interconnections between cultural criticism and aesthetic theory in the 20th century. We will study the objectives, intellectual origins, cultural contexts, and methods of Benjamin's and Adorno's uniquely individual yet also closely related practices of cultural criticism. Further, we will examine the assumptions underlying their aesthetic writings and seek to reconstruct their respective contributions to aesthetics. The discourse of cultural criticism relies on political and sociological analytical notions such as revolution and reaction, estrangement and reification, or social antagonism and ideology; the discourse of aesthetic theory relies on canonical concepts of the philosophy of art, such as semblance and imitation or beauty and the sublime, as well as the more properly modernist aesthetic phenomena like distraction, dissonance, and shock. Benjamin and Adorno combine both discourses in a new way, augment them with the vocabularies of psychoanalysis and theology, examine the increasing role of advanced technologies of producing, distributing, and receiving culture, and thus offer an astonishingly comprehensive investigation of modernity's most pressing intellectual questions, artistic practices, social contradictions, and cultural phenomena.

Offering: Crosslisting
Grading: OPT
Gen Ed Area: HA-PHIL, HA-PHIL, HA-PHIL
Identical With: PHIL252, PHIL252, PHIL252, PHIL252, PHIL252, PHIL252
Prereq: Any Philosophy Course

COL254 Folly and Enlightenment: Madness and Reason in the Early Modern Age
What is madness? What does it reveal to us about ourselves and our worlds? Is folly a form of enlightenment? This course turns to the literature, philosophy, and medicine of early modern authors to discover conceptions of the human mind alternative to our present discourse. Through close readings of classical and early modern works of medicine, philosophy, lyric and epic verse, prose fiction, and stage drama, we will explore the ways in which madness was depicted and enacted as amorous folly, passionate rapture, poetic fury, foolish enlightenment, visionary experience, and satiric subversion. We will reconsider Foucault's observation that madness is contingent on society by examining the ways in which perceivably mad characters interact with the limits of their social restrictions, reveal truths, and manifest new outcomes. Beginning with the infamous figure, Queen Juana the Mad (1479-1555), special care will be paid to the ways in which femininity--as manifest in both male and female characters--has been particularly vulnerable to the charge of madness and unreason in various contexts. Toward the end of the semester, we will approach the Age of Reason through a close-reading of Descartes' 17th-century treatise, Discourse on Method (1637), to understand how themes of folly and illusion play into this seminal text.

Offering: Host
Grading: A-F
Gen Ed Area: HA-COL, HA-COL, HA-COL
Prereq: None

COL255 The Invention of Fiction: Giovanni Boccaccio's Decameron
In this course we read and discuss Giovanni Boccaccio's Decameron (ca. 1353), a collection of 100 short stories traded by an "honest brigade" of 10 Florentine men and women. They tell each other these stories while sheltered in a secluded villa as the plague of 1348 rages in Florence. We study the
Decameron as both a product and an interpretation of the world Boccaccio inhabited. We examine the Decameron’s tales and narrative frame as a point of entry into the cultural and social environment of medieval Italy. We look at its scurrilous, amusing, and provocative innuendos as traces of erotic, religious, ethnic, and cultural questions. We investigate the sexual exuberance of many of Boccaccio’s tales and the tension between “high” and “low” culture. We consider the development of mercantilism and literacy in early-modern Europe and its emerging virtues of wit and self-reliance. We review the dynamics of composition and reception in manuscript culture and the book’s adaptation into different media, from illuminations to film. And by impersonating the 10 Florentines, we will reenact their pastime of telling stories and appreciate Boccaccio’s remarkably modern sensibility and unsurpassed art of writing fiction. This course is conducted in Italian.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-R LAN
Identical With: ITAL235, MDST245
Prereq: None

COL257 Histories of Race: Rethinking the Human in an Era of Enlightenment
A spurious abstraction when it was first “invented” during the 18th century, the concept of race has nonetheless forever left its imprint on history, not to mention the human condition. This class will interrogate the conceptual status of race in two ways. In seminar, we will chart the slow and halting creation of the concept of race as it crystallized in European thought during the 18th century. During this broad assessment of the era’s proto-raciology, we will examine several competing histories of race, including religious accounts of race, anatomical understandings of race, conjectural histories of humankind, and the rise of conceptual classification schemes of humankind in an era of human chattel slavery. In addition to charting the birth of race in the Enlightenment-era life sciences, we will also expand the seminar’s scope to include discussion on eras both previous to and after the Enlightenment “invention” of race (circa pre-1700, post-1800). This will take place during a weekend conference that will bring together students, Wesleyan faculty, Wesleyan alumni, and outside scholars. The ultimate goal of this course is to provide students with a historicized understanding of race that will inform their reactions to race and ethnicity in the future.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-R LAN, SBS-R LAN
Identical With: FRST275, SISP375, HIST275, FRST275, SISP375, HIST275
Prereq: None

COL258 20th-Century Intellectual History
This is a course in the reading and analysis of literary and philosophical texts central to the understanding of 20th-century intellectual and cultural experience. We will focus on several key thinkers and their relationship to the milieu in which they lived, as well as the migration of their ideas across national borders. We will also explore the ramifications of those ideas over time and space (for example, the relation between intellectual production and European decolonization). The goal of this course is thus to explore the cultural production of specific individuals and to demonstrate how the ideas produced by those individuals in science, literature, religion, art, philosophy, political theory, drama, or poetry interact with social realities over time.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-H IST, SBS-H IST
Identical With: HIST259, HIST259
Prereq: None

COL260 Between Word and World: Major Spanish Poets of the 20th Century
Our goal in this course is to study how the leading poets in 20th-century Spain use the lyric mode to negotiate the relationship between themselves and their community at key junctures in the nation’s history. In doing so, we will also identify and assess the various notions of community that arise in modern Spanish poetry, attempting to evaluate how those notions evolve or are affected by such events or movements as (1) the avant-garde and the second Republic (1920-1936), (2) the Civil War and the Franco regime (1939-1975), and (3) the sweeping political and social transformations of the past 30 years as signaled by the country’s democratization, integration into the European Union, economic development, and by the massive influx of immigrants from Africa, Latin America, and Eastern Europe (1977-present). Key essays (critical and theoretical), some by the poets themselves, are included in the syllabus to provide critical tools for discussing how the public experience is lyricized through the intimate filter of the poet’s own sensitivity. We will seek to understand the role played by context in conditioning the decisions poets make in adopting the epic, elegiac, didactic, or testimonial mode of expression, to name just a few. The image of the poet standing at the crossroads of lyrical creativity—word—and historical circumstance—world—will be central to our critical inquiry.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-R LAN, HA-R LAN, HA-R LAN
Identical With: SPAN260, SPAN260, SPAN260, IBST260, SPAN260, SPAN260, SPAN260, IBST260
Prereq: None

COL262 Tolstoy
During the 19th century when Tolstoy wrote his novels and stories, literature was viewed in Russia as the intelligentsia’s primary medium for debating its big questions (such as how to resolve the inequalities that had been institutionalized under serfdom, or how to choose between new and old values as Russia experienced modernization). Writers like Tolstoy and Dostoevsky willingly assumed the responsibility to address a broad range of political, historical, and philosophical-religious questions in their fiction, and they wrote novels with radical formulations as well as solutions to these questions. However, they also viewed literature, particularly the novel, as a medium with rich potential for innovative formal experimentation, and so they resisted the call for conventional ideological novels. Each of Tolstoy’s best works is an innovative formal experiment that creates an unprecedented, new type of novel. This
COL263 Families on Stage: Individual, Society, and the Nation in Spanish Theater from 1600 to the Present

Theater showcases conflict, and conflict tends to be experienced most acutely within the intimate confines of the family. This is why the family and its spatial correlate, the home, have been treated as the privileged scenario for dramatic literature since the days of Oedipus and Hamlet. The parallel between the stage and the family and the allegorical implications that derive therefrom are a key incentive for much of the writing for the stage in Spain, from the Golden Age (1600s) to the present. In this course we will evaluate these implications at different stages of Spanish history to see how the portrayal on stage of family conflict evolves over time and is adapted to highlight social trends and questions of nationhood and collective identity within an evolving national domain.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS252, REES252, RULE252
Prereq: None

COL264 Frankfurt School Critical Theory

In the humanities and social sciences, the term "critical theory" remains closely associated with its origins in the Institute of Social Research, better known as the Frankfurt School. Beginning in 1930, scholars affiliated with the Frankfurt School (e.g., Adorno, Benjamin, Horkheimer, Marcuse) sought to replace "traditional" with what they called "critical" theory. By this they meant a theory that would uncover the hidden cultural and psychological mechanisms of capitalist society, a theory that would negate society in its existent form, thus opening up possibilities for imagining a different social order.

This course provides a survey of critical theory, beginning with its roots in the 19th century (e.g., Kant, Hegel, Marx, and Nietzsche) and will then focus on some of the Frankfurt School’s major works that address a diverse array of intellectual and political concerns, from the critique of state capitalism, industrial society, and instrumental reason to commentaries on mass culture, high art, fascism, and psychoanalysis. A truly interdisciplinary institution, the Frankfurt School studied economics, sociology, philosophy, literature, art, psychology, politics, and history. This introduction to the programmatic statements and eclectic reflections of various scholars will highlight the diverse historical influences, collaborative efforts, and internecine debates that shaped the intellectual tradition across continents and generations.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-PHIL, SBS-PHIL, SBS-PHIL
Identical With: PHIL267, PHIL267, PHIL267, PHIL267, PHIL267, PHIL267, PHIL267, PHIL267
Prereq: None

COL266 Aesthetics

As a philosophical discipline, aesthetic theory initially coalesced around a cluster of related issues concerning the nature of beauty and the norms governing its production, appreciation, and authoritative assessment. Beginning in the
nineteenth century, however, both art and aesthetics undergo a conspicuous yet enigmatic shift, signaled by (among other things) Hegel’s declaration that “art, in its highest vocation, is and remains for us a thing of the past.” Rather suddenly, classical accounts of beauty, genius, aesthetic experience, and critical taste are beset by anxieties about the autonomy and significance of aesthetic praxis in human life and, subsequently, by a series of challenges to the tenability of traditional aesthetic categories—author, text, tradition, meaning and interpretation, disinterested pleasure, originality, etc. Our aim in this course is to track these conceptual shifts and to interrogate the rationale behind them. (This course complements, but does not presuppose COL 266: History and Limits of Aesthetic Theory.)

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: PHIL269
Prereq: None

COL270 The Modernist City-Novel from Dublin to Döblin

At the height of European literary modernism in the 1920s, a series of novels set out to do the impossible: through new and complex innovations in narrative technique, they attempted to represent in its totality the modern, industrial, cosmopolitan city—the location of new and complex social configurations and individual experiences of time and space. We will examine several of these novels closely, focusing our attention on two important strategies of representation: first, the use of stream-of-consciousness narration to represent the often alienating individual experience of the city; and second, the adaptation of cinematic montage to represent the city as an organic whole existing outside the experience of any single resident. We will contextualize these strategies of representation through readings of early 20th-century sociology, social psychology, and film theory, and through viewings of relevant films from the early Soviet and German cinemas.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Identical With: ENGL272, ENGL272, ENGL272, ENGL272, ENGL272, ENGL272, ENGL272, ENGL272
Prereq: None

COL271 Performing Ethnicity in Spain: Flamenco, Gypsies, and the Construction of a National Culture

In this course we will analyze how Gypsies and flamenco are interlinked, in fact and in fiction, and how and why they have emerged into the limelight of Spanish national cultural discourses. Although they represent discrete realities, what correlations that exist between Spanish Gypsies and flamenco have been exploited by the media and by artists as an tool for marketing national culture within the often alienating individual experience of the city; and second, the adaptation of cinematic montage to represent the city as an organic whole existing outside the experience of any single resident. We will contextualize these strategies of representation through readings of early 20th-century sociology, social psychology, and film theory, and through viewings of relevant films from the early Soviet and German cinemas.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FREN272, FREN272, FREN272, FREN272, FREN272, FREN272, FREN272
Prereq: None

COL272 Exoticism: Imaginary Geographies in 18th- and 19th-Century French Literature

This course will consider the fascination with the exotic—with foreign landscapes, customs, and culture—in 18th- and 19th-century French fiction and poetry. Discussions will focus on the representation of foreignness and the construction of the exotic woman, as well as on the status of the European gaze. Major authors may include Bernardin de Saint-Pierre, Chateaubriand, Balzac, Mérimée, Loti, Flaubert, Hugo, Baudelaire, and Gautier.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FREN272, FREN272, FREN272, FREN272, FREN272, FREN272, FREN272
Prereq: None

COL273 Giants of German Prose

In this course significant novels and novellas written by German, Austrian, and Swiss authors between the 19th and 21st centuries will be carefully read and discussed. Particular attention will be paid to the portrayal of social and political issues, to narrative strategies, and to thematic and stylistic continuities and discontinuities in the cultures of the German-speaking regions. Several films based on works read in the course will be viewed and analyzed.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST, HA-GRST
Prereq: None

COL275 Virtue Ethics: Traditional, Comparative, and Contemporary Approaches

This course provides an overview and evaluation of various virtue-based approaches to ethics in the Western and Eastern traditions. In the first part of the course, we will get a basic sense for the structure and distinctive features of ancient virtue-based ethical theories. In the second part of the course, we will follow the trajectory of these approaches through to their revival in the late 20th century in the contemporary virtue ethics movement.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-PHIL
Identical With: PHIL276
Prereq: None

COL276 Twilight of Modernity: Art and Culture in the Weimar Republic

This course investigates the cultural and artistic productions of the now legendary Weimar Republic (1918-1933), Germany’s first, and ultimately unsuccessful, experience with democracy, imposed by the victors in the First World War, rife with political turmoil, afflicted with the shock of hyperinflation, and destroyed by the rise of Nazism. Cultural life during this period--that had its magnetic center in the young and chaotic metropolis of Berlin--resembled a dynamic (and explosive) laboratory of modernity that is best studied by looking
at both high and low culture, including literature, journalism, music, cultural
theory, and the visual arts. Through the comparison of a variety of documents,
we will examine the differing and often conflicting incarnations of modernity
characteristic of this period. For example, we will look at how the artistic
technique of montage migrated from Dada and the cinema to the novel (Alfred
Doblin's BERLIN ALEXANDERPLATZ) and other kinds of avant-garde writings
(Walter Benjamin's ONE-WAY STREET). Other possible topics include the rapid
development of new media technologies and the concomitant revolutionary
changes in perception; "new objectivity" and the culture of distance; the
assertion of a previously taboo range of gender identities; the emergence of
proletarian mass culture and its theory; and the Frankfurt School and the critique
of modernity.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: GRST275, GELT275, GRST275, GELT275, GRST275, GELT275,
GRST275, GELT275, GRST275, GELT275, GRST275, GELT275, GRST275,
GRST275, GELT275, GRST275, GELT275, GRST275, GELT275, GRST275,
GRST275, GELT275
Prereq: None

COL277 Language, Thought, and Politics
This course will offer an interdisciplinary historical investigation of the question
of whether (or how) a language—through its grammar and lexicon—influences
or even determines its speakers' thoughts and perceptions. We will examine
philosophical, linguistic, ethnographic, and literary variations on this question
from the 19th century to the present and the wide range of political assumptions
and consequences that have entangled the question’s various answers.

Topics will include the theories of Wilhelm von Humboldt and Benjamin
Lee Whorf; the production and critiques of national languages; problems of
translation, untranslatability, and universal grammar; gendered speech and
l’écriture feminine; political correctness; and linguistic utopianism in speculative
fiction.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL

COL278 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
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 (variably critical, historical, and theoretical)
on realism, narrative, and the novel as genre.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Prereq: None

COL279 Hansel and Gretel and Co.
Once upon a time, there were two brothers by the name of Jakob and Wilhelm
Grimm. Some of the tales they collected and edited have lived happily ever after,
being translated into many languages, adapted to other media, and quoted
or alluded to in many contexts. Others are known today only in the German-
speaking countries or not at all. In this course we will examine these and many
other German fairy tales from a number of perspectives—literary, cultural,
psychological, sociological. Through close readings of the texts and study of some
of the scholarship on fairy tales, we will look for answers to questions such as,
How grim are the Grimms’ tales? What is the relationship between fairy tales
and myths? What fairy-tale motifs or plots occur in other (folk) literatures? What
function do fairy tales fulfill for children and adults?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: GRST279, GELT279, GRST279, GELT279, GRST279, GELT279,
GRST279, GELT279, GRST279, GELT279, GRST279, GELT279, GRST279,
GRST279, GELT279, GRST279, GELT279, GRST279, GELT279
Prereq: None

COL280 Work: Its History and Future
In this course, we will explore one of the fundamental concerns of human
existence: “the creation of man through human labor,” as Karl Marx once
put it. Marx’s interest in self-creation through work and the possibility of
overcoming all forms of alienated work is arguably at the heart of what we
imagine living well means today. For many of us, an idle life without work has
become unthinkable. We live to work and we work to live. Yet while we have
become ever more immersed in intimate forms of immaterial labor (keeping in
touch with clients at all times, collaborating via digital platforms no matter where
we are, tackling our jobs with ceaseless enthusiasm and creativity), waged labor
has diminished and might now be thought of as a rare good. Soon the work
of truck drivers will be replaced by self-driving vehicles, and the bulk of industrial
production will be designated to robots. Automation and artificial intelligence
will increasingly restructure intellectual labor, like that of lawyers, accountants,
and data analysts, as well. What may once have been the dream of a liberated
life is now motivating a feeling of dystopian dread: Fear of losing one’s job,
of being replaceable, is an all too common feeling. The jobs that remain are
demanding but often monotonous. Moreover, deindustrialization in Western
countries has created real misery in what used to be the core zones of global
wealth accumulation—a development that right-wing populists in the United
States and in Europe have been eagerly exploiting to advance protectionist and
racist politics.

Against the social backdrop of precarious employment, stagnant wages,
deindustrialization, the rapid expansion of vast unemployed and underemployed
surplus populations, looming ecological disaster, and, crucially, the
financialization of a structurally unstable global economy that seems to have
exhausted its capacity for substantial growth in productivity, the future
of work must be interrogated with renewed urgency. In addition to reading past
and present theories of work, including some essential selections from Karl
Marx and critical theory (e.g., Lukács, Adorno, Benjamin, Kracauer), Hannah
Arendt’s response to Marx in her distinction between labor and work, as well
as recent academic work by feminists, affect theorists, and crisis theorists (e.g.,
Federici, Berlant, La Barge, Weeks, Clover), we will examine narratives and
representations of work in films by Fritz Lang, Charlie Chaplin, Laurent Cantet,
and Alexander Kluge, and literary texts by Brecht, Kafka, Dickens, Twain, Melville,
Steinbeck, and Vonnegut. These thinkers and artists will give us a foundation for
understanding the radical historical changes in the meaning of work in the past
200 years as well as its uncertain status in our immediate future.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: GRST280
Prereq: None

COL284 Joyce’s ULYSSES
A study of Joyce’s epic comic novel in the light of his earlier work.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Identical With: SPAN246, SPAN246, SPAN246, SPAN246, SPAN246, SPAN246, SPAN246, SPAN246
Prereq: None

COL285 Spanish Identity in the Early Modern World
Who exactly is a Spaniard? And which particular qualities constituted
“Spannishness” for peninsulares (i.e., those born in Spain itself), for the diverse
habitants of the Spanish New World, and for Spain’s allies and rivals abroad?
Was it a question of blood, culture, religion, or some combination thereof?
These were questions that provoked profound anxieties, as well as a variety
of responses, in the late medieval and early modern periods, particularly as
Spain confronted religious and “racial” others both at home (i.e., Jews and
Muslims) and overseas (e.g., Amerindians). In this course, we will closely examine
these anxieties and responses, paying special attention to the creation and
representation of identity itself. Topics will include the legacy of convivencia (i.e.,
the “coexistence” of Jews, Christians, and Muslims in medieval Spain), “purity
of blood” laws, the so-called Black Legend (of Spanish rapacity and fanaticism),
and the fascinating artistic genre known as “casta paintings,” which depicted the
dizzying variety of racial mixtures found and produced in the Spanish colonial
world.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Identical With: HIST305, HIST305, HIST305, HIST305
Prereq: None

COL286 French Cinema: An Introduction
This course introduces students to the history of French cinema (the evolution
of its aesthetics as well as of its main themes), from the films of the Lumière
brothers in 1895 until now with French filmmakers of Maghrebi origins. One
leading question of the course will be, What makes French cinema “French”? 
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FREN280, FREN280, FREN280, FREN280
Prereq: None

COL287 21st-Century Russian Literature
This seminar explores Russian literature during the Yeltsin decade, 1991-2000,
and the Putin/Medvedev decade that has followed. The 1990s were difficult
years for Russians. The dismantling of the Soviet Union’s planned economy
led to economic collapse, with massive unemployment, underemployment,
inflation, deferred wages, and unfunded social services. The nightly news was
dominated by images of wars in Chechnya and Serbia or squabbling among
political factions in Parliament. When Putin was elected president in 2000, world
prices for oil and gas increased threefold; by 2008 real wages were twice as
high as they had been in 2000; the war in Chechnya ended; the independent
news channel that had shown a world in disorder was shut down; and young
Russians became optimistic about prospects for a better life. Yet, even as the
economy has improved, Russians confront a host of social and cultural problems
that make their daily lives difficult. Much of the best writing in Russia during
the past two decades has combined social satire with stories of individuals who,
in spite of surrounding disorder, achieve harmony in their personal lives. The
family biographies of Grishkovets and Uliitkayev view family as a source of order.
Pelevin mixes fantasy and realism both to satirize certain norms of Russian public
life and to express Buddhist principles for freeing the self from social norms. In
contemporary detective novels, Russia’s favorite literary genre, the detectives’
orderly pursuit of the criminal is juxtaposed to the disorder of the surrounding
society.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUS257, REES257, RULE257, RUS257, REES257, RULE257
Prereq: None

COL288 Russia’s Storyteller Playwrights
Many of the classics of Russian theater were written not by pure playwrights,
but by authors like Gogol, Chekhov, and Bulgakov, who dedicated themselves
primarily to narrative genres of story and novel. This trend continues today:
Writers like Petrushchevskaya are experimenting, both with plays and novels, as
they work to create a new, post-Soviet Russian literature. Russian literature has
been enriched by its playwright/story-teller tradition. When Gogol moved from
writing short stories to writing plays in mid-career, he brought new principles
of narrative form into the theater with him while at the same time embracing
old conventions of dramatic comedy. When he exited the theater to write DEAD
SOULS, he took with him principles of comedy that would shape his novel. A
similar synergy can be seen in Chekhov, Bulgakov, and others. While reading
play/story pairs by some of Russia’s leading writers, this course will clarify
essential formal differences between narratives and plays that operate in all
literatures; and it will explore how Russian literature has blended dramatic and
narrative forms in innovative ways.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUS257, REES257, RULE257, RUS257, REES257,
THEA258, RULE257, RUS257, REES257, RULE258,
THEA258, RULE258, RUS257, REES257, RULE258,
THEA258, RULE258, RUS257, REES257, RULE258,
THEA258, RULE258
Prereq: None

COL289 Forbidden Love: From the Middle Ages to the French Revolution
This advanced seminar explores the theme of “forbidden love” in prose fiction,
memories, poetry, and theater in France from the Middle Ages to the French
Revolution. We approach it from three vantage points. The first step will be to
establish a theoretical, historical, and conceptual basis for understanding of
the forbidden, the taboo, transgression, and subversion. This will enable us to
countercontextualize concepts such as love, desire, sexuality, and “gender.” Then
we will study the texts themselves, focusing on three main themes: adultery, same-
sex relations, and incest. Finally, we will watch film and theatrical adaptations
of some of the core texts in the 20th and 21st centuries, to understand how
and why we appropriate them today. By the end of this course, students will
improve their knowledge of a central but often neglected dimension of French
literature and culture, become familiar with a method combining an historical
approach with the use of essential theoretical concepts, explore how attention
to non-canonical and/or “non-literary” material can extend their knowledge of
the period, and provide evidence of competence in critical reading and in the
presentation of independent research.
Offering: Crosslisting

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urban literary salon. The course will begin with a short exploration of the most radical movement of the German spirit.” While the term Romanticism is notoriously difficult to pin down, this course will provide an interdisciplinary approach to the study of Romantic literature, painting, music, and thought. Additionally, to constantly negotiate and define theater’s pedagogical role vis-à-vis the public and the political sphere. They had to ask how theater can and should (re)present the world on stage, and how the world on stage can and should relate to the audience and its world. German-language theater after 1945 additionally had to tackle questions about Germany’s past, as well as the past of (its) theater traditions, and the connection between visuality, aesthetics, and power that had played such an immense role during the National Socialist era. In this course, we will read some of the most important and influential plays written and produced in the German-speaking countries since 1945, as well as influential theoretical texts. We will discuss such performance aspects as set designs, language, and acting techniques, and we will ourselves stage short excerpts in various styles as a way of gaining first-hand experience with the range of possibilities in this infinitely flexible genre.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FREN397, FGSS397, FREN397, FGSS397, FRST397, FREN397, FGSS397, FRST397, FREN397, FGSS397, FREN397, FGSS397, FREN397, FGSS397, FRST397, FREN397, FGSS397, FREN397, FGSS397, FRST397
Prereq: None

COL291 Advanced Seminar in German Literature II: German-Language Theater after 1945: Show, Teach, Remember
Theater has played an integral role in the development of German culture since the 18th century. Playwrights, directors, and producers in these countries have been able--indeed compelled!--to constantly negotiate and define theater’s pedagogical role vis-à-vis the public and the political sphere. They had to ask how theater can and should (re)present the world on stage, and how the world on stage can and should relate to the audience and its world. German-language theater after 1945 additionally had to tackle questions about Germany’s past, as well as the past of (its) theater traditions, and the connection between visuality, aesthetics, and power that had played such an immense role during the National Socialist era. In this course, we will read some of the most important and influential plays written and produced in the German-speaking countries since 1945, as well as influential theoretical texts. We will discuss such performance aspects as set designs, language, and acting techniques, and we will ourselves stage short excerpts in various styles as a way of gaining first-hand experience with the range of possibilities in this infinitely flexible genre.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FREN397, FGSS397, FREN397, FGSS397, FRST397, FREN397, FGSS397, FRST397, FREN397, FGSS397, FREN397, FGSS397, FREN397, FGSS397, FRST397, FREN397, FGSS397, FREN397, FGSS397, FRST397
Prereq: None

COL297 Reading Nietzsche
Friedrich Nietzsche, trained philologist and self-proclaimed “free spirit,” remains one of the most controversial figures in modern thought, a source of fascination and outrage alike. Best known as the philosopher of the “Dionysian,” he “will to power,” the “eternal return of the same,” the “transvaluation of all values,” and the “over-man,” Nietzsche also proudly considered himself the most accomplished prose stylist in the German language. In this course, we will examine two closely interrelated issues: (1) the genesis of Nietzsche’s major philosophical thoughts in the areas of epistemology, aesthetics, ethics, and the critique of religion, from his earliest to his latest writings; (2) the cultivation of a philosophical style that, in its mobilization of highly artistic modes of aphoristic reduction, metaphorization, personification, and storytelling, aspires to turn critical thinking into a life-affirming artform.

The course will combine philosophical interpretation with textual analysis. No prior knowledge of Nietzsche’s works is expected; however, a willingness to set aside significant chunks of time to dwell in Nietzsche’s texts is required. Students with reading knowledge in German are encouraged to read at least some of the assignments in the original. Guidance in doing so will be provided based on individual need.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST294, SOC294, ENGL294, AMST294, SOC294, ENGL294
Prereq: None

COL299 Diasporas, Transnationalism, and Globalization
Until the late 1960s, there were three classical diasporas: Jewish, Armenian, and Greek. The first was considered the paradigmatic case. In the past four decades, many dispersed peoples and communities, once known as minorities, ethnicities, migrants, exiles, etc., have been renamed diasporas by some of their own artists, intellectual and political leaders, or by scholars. This phenomenon must be understood in the context of ever-increasing transnationalism and globalization. This course will introduce students to the past and present of the concepts diaspora, transnationalism, and, to a lesser extent, globalization.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST294, SOC294, ENGL294, AMST294, SOC294, ENGL294
Prereq: None

COL293 Irony and Imagination: Romantic Revolutions in Literature, Music, Art, and Thought
Thomas Mann claimed that Romanticism was “the most revolutionary and the most radical movement of the German spirit.” While in the term Romanticism is notoriously difficult to pin down, this course will provide an interdisciplinary introduction to Romantic literature, painting, music, and thought. Additionally, we will examine some of the social institutions that shaped the Romantic revolution in Germany: the university, the museum, the insane asylum, and the urban literary salon. The course will begin with a short exploration of the most important predecessors of Romanticism in Germany, Jean-Jacques Rousseau and Johann Gottfried Herder. Through close readings of literature and (what we today call) theory, as well as encounters with painting and music, we will seek to go beyond the stereotype of Romanticism as a cult of irrational, emotional subjectivity by focusing on the following Romantic themes: the idea of irony as the art of thinking in contradictions and fragments, always delaying fulfillment; the aestheticization of philosophy; the definition of diversity as a progressive, universal mixing and melting together of all areas of artistic and scientific expression and knowledge; the discovery of the marginal, fantastic, surreal, and eccentric; the idea of communal thinking (“sympoetry”); the invention of a German national self based on the rediscovery of medieval legends and folk stories; and the figuration of unfulfillable longing in poetry and song. All readings are in English. Students have the option of reading some or all texts in German.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: GELT286, GELT286, GELT286, GELT286, GRST286, GRST286, GELT286, GRST286, GELT286, GRST286, GELT286, GRST286, GELT286, GRST286, GELT286, GRST286, GELT286, GRST286, GELT286
Prereq: None

COL290 Reason and Its Limits
In his groundbreaking book, CRITIQUE OF PURE REASON, Immanuel Kant sets himself the task of delineating the boundaries of human knowledge. Can we know whether God exists, or whether we are truly free? Can we be certain that our scientific laws capture the way nature is? And can we even trust that our most ordinary perceptions are not mere illusions? Maneuvering between the danger of skepticism and the dogmatism of religion and traditional metaphysics, Kant formulates a theory of knowledge that will set the agenda for all modern philosophy to follow.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-PHIH, HA-PHIH, HA-PHIH, HA-PHIH, HA-PHIH
Prereq: ANY PHILOSOPHY COURSE

COL293 Irony and Imagination: Romantic Revolutions in Literature, Music, Art, and Thought
Thomas Mann claimed that Romanticism was “the most revolutionary and the most radical movement of the German spirit.” While the term Romanticism is notoriously difficult to pin down, this course will provide an interdisciplinary introduction to Romantic literature, painting, music, and thought. Additionally, we will examine some of the social institutions that shaped the Romantic revolution in Germany: the university, the museum, the insane asylum, and the urban literary salon. The course will begin with a short exploration of the most important predecessors of Romanticism in Germany, Jean-Jacques Rousseau and Johann Gottfried Herder. Through close readings of literature and (what we today call) theory, as well as encounters with painting and music, we will seek to go beyond the stereotype of Romanticism as a cult of irrational, emotional subjectivity by focusing on the following Romantic themes: the idea of irony as the art of thinking in contradictions and fragments, always delaying fulfillment; the aestheticization of philosophy; the definition of diversity as a progressive, universal mixing and melting together of all areas of artistic and scientific expression and knowledge; the discovery of the marginal, fantastic, surreal, and eccentric; the idea of communal thinking (“sympoetry”); the invention of a German national self based on the rediscovery of medieval legends and folk stories; and the figuration of unfulfillable longing in poetry and song. All readings are in English. Students have the option of reading some or all texts in German.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST294, SOC294, ENGL294, AMST294, SOC294, ENGL294
Prereq: None

COL297 Reading Nietzsche
Friedrich Nietzsche, trained philologist and self-proclaimed “free spirit,” remains one of the most controversial figures in modern thought, a source of fascination and outrage alike. Best known as the philosopher of the “Dionysian,” he “will to power,” the “eternal return of the same,” the “transvaluation of all values,” and the “over-man,” Nietzsche also proudly considered himself the most accomplished prose stylist in the German language. In this course, we will examine two closely interrelated issues: (1) the genesis of Nietzsche’s major philosophical thoughts in the areas of epistemology, aesthetics, ethics, and the critique of religion, from his earliest to his latest writings; (2) the cultivation of a philosophical style that, in its mobilization of highly artistic modes of aphoristic reduction, metaphorization, personification, and storytelling, aspires to turn critical thinking into a life-affirming artform.

The course will combine philosophical interpretation with textual analysis. No prior knowledge of Nietzsche’s works is expected; however, a willingness to set aside significant chunks of time to dwell in Nietzsche’s texts is required. Students with reading knowledge in German are encouraged to read at least some of the assignments in the original. Guidance in doing so will be provided based on individual need.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: GRST261, GRST261, GRST261, GRST261, GRST261, GRST261, GRST261, GRST261

COL304 Negotiating Gender in the Maghreb
Since 1989, the fractious debate over a Muslim woman’s right to wear a veil in France (from the short hijab to the all covering niqab) has focused attention on the relationship between secularism and religion in the French public sphere. Less discussed, but perhaps even more significant, is the question of gender and Islam. This class will contextualize the question of Islam and gender in the Maghreb, the Muslim region most linked (historically, geographically, and demographically) to France. Using religious, literary, historical, and sociological sources, the first part of the course will focus on gender in the early days of Islam, before charting the evolution of gender issues before and during the era of French colonialism in the Maghreb. The second part of the course will focus on women’s issues in the contemporary Maghreb, from independence until the recent Arab revolutions, as represented through literature, film, and various news media from or about the region. Class participation, papers, and most readings are in French.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FREN303, FGSS304, FREN303, FGSS304, FREN303, FGSS304, FREN303, FGSS304

COL305 Nomadic Islanders: Contemporary Caribbean Diasporas and Identities
Diasporas from Europe, Asia, and Africa have long been a part of Caribbean identities. Since the 1960s however, many Caribbean citizens have left the Caribbean and moved to North American and European cities (Miami, New York, Montreal, Paris), creating a new diaspora and reshaping Caribbean identities. This course will focus on the representations of contemporary Caribbean migrants to North America and Europe in Franco-Caribbean literature. How does this literature represent these new Caribbean migrants? Does it redefine Caribbean identity? Does it offer alternatives to the 80s and 90s notions of Antillanite and Creoleness? Class discussions and papers in French.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: LAST256, FREN304, LAST256, FREN304, LAST256, FREN304, LAST256, FREN304

COL306 The Beautiful and the Sublime
What do we mean when we appraise something as beautiful? Do we mean that it is harmonious and pleasing? But what of objects that challenge our expectations of order and harmony, that instead offer an experience of the sublime? In this intermediate-level seminar, we will read some of the classic texts of 18th-century aesthetic theory in which philosophers developed a fundamental distinction between these two basic categories of aesthetic experience, the beautiful and the sublime. We will then follow the elaboration, transformation, and the rejection of these categories through the 19th century and into the 20th century, when modernist and postmodernist aesthetics began to experiment with experiences of the ugly and the shocking that challenge traditional assumptions about the very purposes of art.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Identical With: PHIL269, PHIL269, PHIL269, PHIL269, PHIL269, PHIL269

COL299 The Grumbling Hive: Ethics and British Literature, 1660–1800
In recent years, it has become increasingly difficult to consider human communities without also considering questions of “nature” or “environment.” Actor-network theory condemns nature/society dualisms; ecological theory argues that there is indeed no “nature” or “society”–only the Anthropocene; communities without also considering questions of “nature” or “environment.” In recent years, it has become increasingly difficult to consider human

Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FREN398, FREN398, FREN398, FREN398

Grading: Host
Credits: 1.00

COL298 Minorities in French Cinema
This course offers insights into the ways French cinema represents minorities in postwar France. We will study films formally and contextually to understand what French cinematic representations of minorities add to the debate surrounding immigration and national identity. Students will learn how to analyze cinematic texts in-depth and reflect upon the identity crisis of France.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL308, ENGL308, ENGL308, ENGL308, ENGL308, ENGL308

Grading: Crosslisting
Credits: 1.00

COL303 Matter, Community, Environment
In recent years, it has become increasingly difficult to consider human communities without also considering questions of “nature” or “environment.” Actor-network theory condemns nature/society dualisms; ecological theory argues that there is indeed no “nature” or “society”–only the Anthropocene; and, drawing from the former two positions, Object Oriented Ontology conceives of ideas (such as “community” or “society”) as objects and ecological actors. In this seminar, we will consider various approaches taken in recent years to thinking about our relations to the worlds we inhabit. We will attempt to think not only outside a focus on “us” as humans in the first place, but even outside a focus on sentient life or life in general. Examining theories of matter, community, and environment, we will discuss and analyze work by philosophers, evolutionary biologists, literary scholars, and sociologists, among others. We will pay special attention to how theorists and critics are blurring the boundaries between nature and society, environment and community, life and matter. In addition to class participation and a series of brief reading responses, students will be required to produce a final paper dealing with any topic related to the course.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Identical With: CHUM305, ENGL302, SISP303, CHUM305, ENGL302, SISP303, CHUM305, ENGL302, SISP303, CHUM305, ENGL302, SISP303, CHUM305, ENGL302, SISP303, CHUM305, ENGL302, SISP303, CHUM305, ENGL302, SISP303

Grading: None

COL302 The Beautiful and the Sublime
What do we mean when we appraise something as beautiful? Do we mean that it is harmonious and pleasing? But what of objects that challenge our expectations of order and harmony, that instead offer an experience of the sublime? In this intermediate-level seminar, we will read some of the classic texts of 18th-century aesthetic theory in which philosophers developed a fundamental distinction between these two basic categories of aesthetic experience, the beautiful and the sublime. We will then follow the elaboration, transformation, and the rejection of these categories through the 19th century and into the 20th century, when modernist and postmodernist aesthetics began to experiment with experiences of the ugly and the shocking that challenge traditional assumptions about the very purposes of art.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Identical With: PHIL269, PHIL269, PHIL269, PHIL269, PHIL269, PHIL269

Prereq: None
COL313 Classic Spanish Plays: Love, Violence, and (Poetic) Justice on the Early Modern Stage
From 1580 to 1680 Spanish playwrights created one of the great dramatic repertories of world literature, as inventive, varied, and influential as the classical Greek and Elizabethan-Jacobean English traditions. This profit-driven popular entertainment of its day appealed to the learned and illiterate, to women and men, and to rich and poor alike. And the plays correspondingly mixed high and low characters, language, genres, and sources, with results regularly attacked by moralists. Vital, surprising, and ingenious, they exposed the creative tension between art and profit on a new scale, a tension that remains alive for us. We will examine six of the greatest of these plays by Cervantes, Lope de Vega, Calderón de la Barca, and Tirso de Molina, in a variety of genres and modes (history, epic, romantic comedy, tragedy, Islamic borderland, parody, siege play, philosophical and theological drama), with their deft character portraits (the original Don Juan by Tirso, Calderón’s “Spanish Hamlet” Segismundo, and Lope’s spitfire diva Diana the Countess of Bellfor) and their virtuoso dialogue, inventive plots, and dazzling metrical variety. We look at the social conditions that enabled the Spanish stage to serve as a kind of civic forum, where conflicts between freedom and authority or desire and conformism could be acted out and the fears, hopes, dangers, and pleasures generated by conquest, urbanization, trade, shifting gender roles, social mobility, religious reform, regulation of matrimony and violence, and clashing intellectual and political ideals could be aired. We pay particular attention to performance spaces and traditions and the shaping influence of women on the stage (in contrast to England). Organized around the careful reading of six key play-texts in Spanish, together with historical, critical, and theoretical readings, this course assumes no familiarity with the texts, with Spanish history, or with literary analysis. However, an interest in engaging these wonderful texts closely, imaginatively, and historically is essential. There will be opportunities to pursue performance, adaptation, and translation.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-PHIL, HA-PHIL
Identical With: PHIL311, PHIL311, PHIL311, PHIL311
Prereq: None
pleasures generated by a century of displacements—of peoples, ideas, goods, capital, and diseases—that had transformed the look, feel, and taste of daily life even in remote villages of Spain and England. From Cervantes' use of Roman history to dramatize the contemporary wages of empire, to Massinger's and Cervantes' evocations of Christian captivity in Tunis and Algiers (which Cervantes experienced in the flesh for five years), to Lope's and Webster's markedly distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed by her brothers for marrying the commoner steward of her household), to Shakespeare's and Lope's romantic comedy exploration of conflicting loyalties and shifting gender roles in a world of accelerated social mobility, these plays often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis, Renaissance Milan and Naples) to examine the exoticism, immorality, internal conflicts, and injustices of the supposedly familiar worlds of their audiences in Madrid and London. Organized around the careful reading of seven key play-texts in English, together with historical, critical, and theoretical readings, this seminar will offer students multiple ways to approach the modern plays through printed, online, and Olin Special Collections resources. We will pay particular attention to the local conditions that help explain why Spanish and English theatrical cultures were so similar despite divergent political and religious trajectories (their commercial orientation, for instance) and also why, on the other hand, even plays that drew on the same sources could differ so markedly (because, for instance, of the prominence of actresses on the Spanish stage). Those interested in translation and performance will have opportunities to pursue them in class presentations, papers, and final projects.

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

COL316 Reality and Escape: Four Contemporary German Novels
In this advanced seminar, we will read and analyze four contemporary German novels that range from attempts to convey detailed accounts of how we live under the conditions of an all-pervasive capitalist system to novels that allow us to escape to other worlds, either in (imagined) history or entirely in our fantasy. Our objective is threefold: (1) We want to come to a genuine understanding of what kinds of novels have been written in Germany since the turn of the century; (2) We want to analyze our four novels with regard to how they represent (or refuse to represent) historical and social reality; (3) We want to arrive at a better understanding of what it means to refer to a work of literature as "contemporary:" does it mean, simply, that the text was written in recent years, or are we justified in demanding that the text somehow convey a truthful image of the historical time that we inhabit now? Under the rubric "reality," we will read and discuss Ernst-Wilhelm Händler's WENN WIR SERBEN (2002) and Rainald Goetz's JOHANN HOLTROPPE: ABRISS DER GESSELLSCHAFT (2012). Under the rubric "escape," we will read and discuss Christian Kracht's IMPERIUM (2011) and Felicitas Hoppe's PARADIESE, ÜBERSEE (2003).

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

COL320 Paris–New York: French Writers of the Beat Generation
The founders of the Beat Generation—William Burroughs, Allen Ginsberg, and Jack Kerouac—were all deeply inspired by the works of many French writers. From Paris to New York and from New York to Paris, we will reconstruct the narrative of this significant but often overlooked literary relationship. To conduct our investigation, we will proceed in three stages and look at three eras, that is to say, we will read works by Burroughs, Ginsberg, and Kerouac but will focus on several short texts by their French precursors to ask ourselves which aspects of French literature Burroughs, Ginsberg, and Kerouac might have transmitted to American culture, a thorny question that will lead us to a discussion of crucial issues in the field of modern comparative literature.

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

COL322 The Culture of Convivencia: Muslims, Jews, and Christians in Medieval Iberia
This class will explore the art and culture of the various cultures of medieval Iberia (modern Spain and Portugal) between 711 and 1492. For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors, enjoying varying degrees of religious freedom, political autonomy, and mutual well-being. This carefully negotiated state of coexistence was known as convivencia, and while it ultimately failed, for centuries it allowed each community to maintain its integrity, often thriving, and always surviving.

Using visual evidence and primary sources, we will explore the works produced by the pluralistic societies of medieval Iberia from the perspectives of art, architecture, history, archaeology, literature, and music. We will learn to decode elements such as dress and home decor, food and hygiene, gardening and agriculture, to learn how each community influenced the others and formed blended cultural forms. We will carefully and objectively evaluate their shared experience of convivencia and the mutual cultural affinities and appropriations that developed over the long centuries of coexistence. Finally, we will compare the Iberian experience to our own era of religious encounters and uneasy attempts at tolerance and coexistence on global, local, and national levels.

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

COL323 Gender and History (FGSS Gateway)
What is sex and gender in history? What defined maleness and femaleness in the past? Was there conceptual space for any other sexes? This history seminar for first- and second-year students explores what these terms meant in the Western tradition from the Greeks through the 17th century. It looks at current concepts and at the ways premodern scientists and theologians defined sex differences and sexualities. How were sexuality and sexual difference understood, and how did notions of gender shape broader ideas about the nature of human beings, their behavior, and their relationships? After surveying how masculinity and femininity emerged as ideas in the classical, Judeo-Christian, and Islamic worlds, we will focus on the gender system of the early modern period (1500-1750). What were the gender norms prescribed for this society? How were sex and gender identities negotiated in the actual lived experience of early modern
The course takes a close, critical study of Freud’s psychoanalytic writings through the major phases of his career. We will attend to individual texts, ongoing issues, the cycency of Freud’s theoretical formulations, the reasons for his revisions, and the range of his relevance. We will consider developments in the theory and practice of psychoanalysis since Freud.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST
Prereq: None

COL324 Freud and Psychoanalysis
This course offers a close, critical study of Freud’s psychoanalytic writings through the major phases of his career. We will attend to individual texts, ongoing issues, the cycency of Freud’s theoretical formulations, the reasons for his revisions, and the range of his relevance. We will consider developments in the theory and practice of psychoanalysis since Freud.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-COL, SBS-COL
Identical With: FREN324, FGSS324, FREN324, FGSS324, FREN324, FGSS324, FREN324, FGSS324, FREN324, FGSS324, FREN324, FGSS324, FREN324.
Prereq: None

COL326 19th-Century Fictions of Desire
From romantic passion to decadent perversion, 19th-century fictions place desire at the core of identity, even and especially if it is unsatisfied. But is desire ours? Do we really know what we want? In this course, we will read a range of short stories and longer fictions about love and desire, asking where desire is located, how it may be gendered, how it is affected by time, how its objects are found, and how literary forms are structured by desire’s many manifestations. Authors may include Constant, Balzac, Sand, Flaubert, and Maupassant. All readings and discussion in French.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FREN326, FGSS327, FREN326, FGSS327.
Prereq: None

COL327 Cervantes
Cervantes is known chiefly for DON QUIXOTE, often described as the first modern novel and fountainhead of one of the great modern myths of individualism. DON QUIXOTE also reimagines virtually every fashionable, popular, and disreputable literary genre of its time: chivalric, pastoral, picaresque, sentimental, adventure and Moorish novels; the novella; verse forms; drama; and even the ways these forms of literary entertainment were circulated and consumed, debated, celebrated, and reviled. It is a book about the life-enhancing (and endangering) power of books and reading and the interplay of fiction and history, truths and lies. Cervantes’ art remains fresh and unsettling, sparing no one and nothing, including itself. Distinguished by its commitment to the serious business of humor, make-believe, and play, the novel is at once a literary tour de force and a fascinating lens through which to examine the political, social, religious, and intellectual debates of its moment. Characteristic themes: social reality as artifact or fiction, the paradoxical character of truth, the irreducible diversity of taste and perception, the call for consent in politics and love, and personal identity (including gender) as a heroic quest. This semester, we will read, discuss, and write about DON QUIXOTE, along with a sampling of critical, philosophical, literary, and artistic responses it has inspired.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: SPAN236, MDST234, SPAN236, MDST234, SPAN236, MDST234, SPAN236, MDST234, SPAN236, MDST234, SPAN236, MDST234, IBST236, SPAN236, MDST234, SPAN236, MDST234, SPAN236, MDST234, IBST236, SPAN236, MDST234, SPAN236, MDST234, SPAN236, MDST234, IBST236
Prereq: None

COL330 Plato’s Moral Psychology
Much recent work in moral psychology (empirical and philosophical) has explored how the emotions have a cognitive component in providing us with judgments of value. Plato’s analysis of human motivation is noteworthy because he thinks reason also has an affective component. This “erotic” aspect of reason is most on display, he believes, in the practice of philosophical inquiry and argument. Almost all of his dialogues depict an encounter between Socrates and some character or another passionately engaged in argument, and during the final hours of his life, Socrates speaks memorably in the Phaedo about the dangers of hating argument. Curiously, however, Plato says little in the dialogues about what a proper love of argument actually requires.

This course will examine how the way in which we approach argument typically reveals something at a deeper level about our desires and motivations. We will focus in particular on the importance of developing a proper attitude toward argument and the appearance of this theme in four of Plato’s most famous dialogues on love and rhetoric: the Gorgias, Symposium, Republic, and Phaedrus. In each of these works, Plato presents Socrates alongside various other lovers of argument whose aims differ substantially from his own: Although they do not typically share his commitment to philosophy, these characters do share with him a commitment to discussion. Even those interlocutors who show utter contempt for philosophy are motivated to engage with Socrates in their respective dialogues. They are, according to Plato, lovers of argument but not lovers of wisdom. Through a careful reading of these works along with relevant secondary literature, this course will advance our understanding of some key texts in the Platonic corpus and explore how a commitment to reasonable discourse can have far-reaching implications for how we should relate to others and how we ought to live.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-PHIL, SBS-PHIL, SBS-PHIL, SBS-PHIL, SBS-PHIL
Identical With: PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305, PHIL305.
Prereq: None

COL331 The Franco-Arab World: Religions & Conflicts in Francophone Literatures & Films from the Arab World
The course explores the Franco-Arab literary and cinematographic portrayals of several major contemporary events affecting the Francophone Arab world: the Arab-Israeli conflict, the Lebanese civil war, the Algerian civil war, and September 11th.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
This course will examine some of the major texts in Western thought since the Renaissance. Emphasis will be placed on close reading and analysis of the texts.

This course is designed for Service Learning. Students in this course will read short selections about Aging, meet with a specific senior citizen to talk about the books we are reading for class (5 times in the semester), and write 2-page papers responding to those meetings. Otherwise, both History 216L and History 216 will have the same class requirements.

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 highlight as well key facets of the Spanish star system as well as the auteurism of those directors who have achieved international acclaim by reworking a national film idiom within international frames of reference.

This course will examine the range of predominately 20th-century theoretical approaches to literary translation in the fields of philosophy, linguistics, literary criticism, and translation studies. In an effort to derive a definition of literary translation, we will focus on two questions. First: What is literal (or word-for-word) translation? How does it differ from other kinds of translation; how does it conceptualize meaning; what are its purposes; and what oppositions (e.g., literal vs. figurative) can we use to make sense of it? Second: What is the relationship between language and culture? Can translation give us access to an unfamiliar culture; can literary translation affect the culture in which it is produced; or does translation simply colonize foreign texts by transforming them into something legible to a domestic culture?

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COL341 Plato's REPUBLIC

Grading: A-F
Credits: 1.00
Gen Ed Area: PHIL3PHI
Challenges: None

COL346 Digital Humanities: Intellectual Encounters in the 21st century

Grading: Cr/U
Credits: 1.00
Gen Ed Area: CO-CUL, CO-CUL
Identical With: CHUM346, CHUM346, CHUM346, CHUM346, CHUM346, CHUM346, CHUM346
Challenges: None

COL347 Emperor, Caliph, King: Comparing the Byzantines, Abbasids, and Carolingians

Grading: A-F
Credits: 1.00
Gen Ed Area: CO-CUL, CO-CUL
Identical With: CHUM347, CHUM347, CHUM347, CHUM347, CHUM347, CHUM347, CHUM347
Challenges: None

COL349 Wagner and Modernism

Grading: A-F
Credits: 1.00
Gen Ed Area: CO-CUL, CO-CUL
Identical With: CHUM349, HIST327, CHUM349, HIST327, CHUM349, HIST327, CHUM349
Challenges: None
We will begin by analyzing Wagner’s music and writings, and especially his idea of the GESAMTKUNSTWERK. The core of the course, however, will consist of looking at how visual artists in France, Germany, and Italy responded to Wagner’s art and ideas. Artistic movements that we will examine include symbolism, German expressionism, the German werkbund, Italian futurism, and the Bauhaus. We will also look at the influential writings on Wagner by Stéphane Mallarmé and Friedrich Nietzsche, as well as post-Wagnerian theories of stage design by Adolphe Appia, Georg Fuchs, and Edward Gordon Craig in so far as these helped shape visual arts production.

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

COL355 Translation: Theory and Practice
This course treats the reading of theoretical texts on translation and the production of creative texts in the literary mode of translation as complementary heuristic procedures for opening an investigation into certain problems of language and meaning. Readings will include literary, philosophical, historical, and linguistic accounts of translation in conjunction with (and sometimes directly paired with) influential and experimental translations from a range of 20th-century writers. We will familiarize ourselves with the practical choices that face a translator, from classical distinctions between free and literal translation through contemporary concerns regarding domestication and foreignization, (post-)colonial power relations, and translation across media.

Written assignments will consist of intra- and interlingual translations that will provide firsthand experience with the choices a translator must make and the resistances that language can offer, as well as a space for exploring the limits of rewriting, manipulation, and transformation within a rubric of translation. Final projects will be hybrids of creative and critical writing, with students producing readings of their chosen foreign-language texts through some interaction between translation and more conventional forms of criticism. Students who are working on a longer translation project (e.g., as part of a senior thesis) will be allowed to focus on this text for many of the assignments during the semester.

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

COL359 Philosophical Classics I: Ancient Western Philosophy
This course aims to offer an overview of the development of ancient Greek and Roman philosophy, from its inception with Thales to Plato, Aristotle, and the Hellenistic philosophers. In exploring this material, we will touch on all or nearly all of the central concerns of the Western philosophical tradition: metaphysics, epistemology, ethics, politics, aesthetics, religion, and logic. The focus will be on close analysis of primary texts. Students must be willing to engage with readings that are fascinating but at the same time dense, difficult, and often perplexing.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-PHIL, HA-PHIL

COL360 Philosophical Classics II: Early Modern Philosophy from Descartes Through Kant
This course is a study of major texts representing the principal theories of knowledge and reality in the 17th and 18th centuries: rationalism (Descartes, Spinoza, Leibniz), empiricism (Locke, Berkeley, Hume), and the Kantian synthesis.

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

COL370 Digital History
This course is an introduction and critical examination of the emerging field of digital history. Digital history is related to the new and vibrant field of digital humanities, which has taken the academy by storm. The term “digital humanities” (DH) refers to the application of computing techniques to traditional humanities disciplines. This new field has implications for teaching and research, as well as for the presentation of cultural artifacts to the scholarly and general public. Digital humanists employ a wide-ranging set of techniques from text and data-mining to network analysis, topic modeling and 3D visualizations and animation. DH is also a highly collaborative field, and has sponsored far-flung interactions among scholars and students from disciplines that have traditionally been relatively isolated from one another.

Narrowing some of the broad questions raised by digital humanists, this course will take a disciplinary focus and will examine traditional questions pertinent to historical study, and ask how or whether they have been reconfigured by new media and new applications of computing power. How do we evaluate truth claims in this new environment? Does the change in the mode of historical representation also change the nature of questions and research we do? Has the web flattened the differences between public and scholarly history (and do these distinctions make sense)? How do digital tools enable new approaches to traditional fields such as scholarly editing?

The course will have a theoretical and practical side. We will explore readings on the promises and perils of digital techniques for historical practice, look at earlier embraces of technology in the historical sciences, and think through the relationship between historical research and historical representation. We will also briefly explore the history of computing and the Internet as it pertains to scholarly research and communication as well as public history. Students will explore and evaluate websites, tools, and other digital resources.

On the practical side, we will experiment with text-mining tools such as Voyant, Mallet, GIS, and n-grams in order to assess their usefulness in the analysis of historical document and corpora. We will look at online presentation and
cataloging environments—particularly Omeka—to explore how these new tools may or may not change the way we represent the past. Students will work closely with resources in Wesleyan’s Special Collections and Archives for hands-on experience with digital editing and presentation.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST, SBS-HIST, HA-COL, SBS-HIST, HA-COL
Identical With: HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211, HIST211
Prereq: None

COL382 Viennese Modernism
This course will offer a critical perspective on literature, psychology, and art during the period of Viennese modernism (1898-1938). The focus will be on key works by major figures—Freud’s "A Fragment of an Analysis of a Case of Hysteria (Dora),” Kraus’s aphorisms, Schnitzler’s LA RONDE, Klimt’s “University Paintings,” Kokoschka’s and Schiele’s portraits—and especially on analogies and interactions among them. A major theme of the course will be the way in which sexual discourses dominated the cultural production of the era.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST, HA-GRST
Identical With: GRST381, GRST381, GRST381, GRST381, GRST381, GRST381
Prereq: GRST214 OR GRST217

COL384 Lust and Disgust in Austrian Literature Since 1945
This course will examine both major and minor figures of Austrian literature since 1945. Special attention will be given to these writers’ tendency to dissociate themselves from a specifically German tradition and to pursue characteristic themes and concerns. These include the myth of Austria as the first victim of Hitler, the musicality of Austrian prose, and the fetishization of literary language. Representative authors will include prose writers such as Ingeborg Bachmann, Thomas Bernhard, and Peter Handke, as well as experimental poets such as Ernst Jandl and Norbert Kaiser.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: GRST384, GRST384, GRST384, GRST384, GRST384, GRST384
Prereq: GRST214

COL386 German Romanticism in Art and Literature
Beginning in 1795, Romanticism has been the name for a proto-modernist urban artistic and intellectual movement centered in Jena, Berlin, and Heidelberg, and inspired by Goethe’s novels, Fichte’s philosophy, and the French Revolution that sought to re-enchant the world through the self-effacing powers of communal poetry and philosophy (“symphony” and “symphilsophy”). Because of their innovative and sometimes scandalous celebration of deviant forms of living and their fascination with the dark side of civilization, the Romantics were dismissed by authorities like Hegel and Goethe; the latter drew the line between his work and theirs by declaring: “The ‘classical’ I call healthy, and the ‘romantic’ I call sick.”

This course will offer a carefully selected introduction to the Romantic movement in the areas of literature and the visual arts, taking into account also the movement’s underlying aesthetic ideas and the special role of musical expression. Topics covered include the poetic-philosophical fragments of Novalis and Friedrich Schlegel; the artistic exchange between poetry and music (e.g., poems by Eichendorff and Brentano, LIEDER by Schumann and Schubert); the literary salon and the beginnings of female authorship (e.g., in letters by Rahel Varnhagen, Dorothea Schlegel, Caroline Schlegel-Schelling); the reception of folk traditions and the collection and production of fairy-tales (the Brothers Grimm); the creation of the fantastic out of a confrontation with modern science and technology (E. T. A. Hoffmann); Romantic inwardsness, melancholy, madness, and its artistic articulation (e.g., in paintings by Friedrich and Carus, stories by Tieck and Hoffmann, compositions by Beethoven and Schubert); and Romanticism’s decline and its critique (Heine).

All readings, papers, and class discussions will be in German.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: GRST386, GRST386, GRST386, GRST386, GRST386, GRST386
Prereq: GRST217

COL390 Weimar Modernism and the City of Berlin
One of the most fascinating aspects of Weimar modernism is the emergence of new forms of perception and consumption, reflected in a new urban consumer culture that generated an ever-changing array of visual and aural stimulations. This changed reality was perhaps best captured by the young medium of film, but older media like literature and painting also responded to this modernist challenge. This course will examine not only exemplary works of literary and visual culture from the Weimar period, but also other aspects of Weimar modernism, such as the development of radio, design, fashion, advertising, and architecture, emphasizing analyses of the new mass culture of entertainment, distraction, and “pure exteriority” (Kracauer) in combination with left-wing cultural and political criticism. The city of Berlin, then the third largest in the world and in many ways the international capital of modernism, will provide the main locus of investigation.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-GRST, HA-GRST, HA-GRST
Identical With: GRST390, GRST390, GRST390, GRST390, GRST390, GRST390
Prereq: GRST217 OR GRST214

COL391 The Spanish Empire in the Early Global Age: 15th-17th Centuries
"The world is not enough"—with these words Philip II, king of Spain, expressed his idea of the first truly global empire: his own. Spain’s imperial ambition had no limits: Philip II’s monarchy was to encompass the planet and beyond, spearheading the conquest of Heaven itself. In fulfillment of what he saw as God’s will, the Spanish monarch’s messianic imperial vision sought to bring Christianity to the most distant confines of the earth, effectively extending his rule over lands scattered in four continents, from Spain to China.

The Spanish Empire appears to us medieval in its ideas about religion, law, and government and, at the same time, as a forerunner of modernity, giving rise to phenomena such as scientific exploration, cultural globalization, world capitalism, biologic and cultural crossbreeding, all in an unprecedented scale. This course will consider the Spanish imperial experience as a global history. Through art, literature, political writings, and memoirs, we will learn about its political practices, the everyday life of its subjects and rulers, and the ways in which they made sense of the world.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-COL, SBS-COL
Identical With: HIST391, HIST391, IBST272
Prereq: None
COL401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

COL402 Individual Tutorial, Undergraduate
Offering: Host
Grading: OPT

COL403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: Cr/U

COL404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: Cr/U

COL407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with
the tutor.
Offering: Host
Grading: A-F

COL408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with
the tutor.
Offering: Host
Grading: A-F

COL409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: Cr/U

COL410 Senior Thesis Tutorial
Offering: Host
Grading: Cr/U

COL411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

COL412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

COL420 Student Forum
Offering: Host
Grading: Cr/U

COL465 Education in the Field, Undergraduate
Offering: Host
Grading: Cr/U

COL466 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

COL491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

COL492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT