ROMANCE LANGUAGES AND LITERATURES

The Department of Romance Languages and Literatures (RL&L) is a cornerstone of the humanities at Wesleyan and the University’s gateway to the French-, Italian-, and Spanish-speaking worlds. We represent literary and cultural traditions that extend from the Middle Ages to the present. We teach languages, literatures, and cultures that span Europe, Asia, Africa, and the Americas. Our students develop and apply their knowledge and skills through the extracurricular activities and study-abroad opportunities that we promote. Through a network of collaborations across departments and divisions, we support a wide array of majors, academic programs, and initiatives.

ADDITIONAL INFORMATION

Students interested in enrolling in French, Italian, or Spanish at the elementary or intermediate levels are urged to do so during their first-year and sophomore years. Department policy gives priority to first-year and sophomore students in our language classes (numbered 101–112) to allow students to study abroad and to meet the requirements of those programs requiring language study. Juniors and seniors who wish to take elementary and intermediate language courses should submit an online enrollment request and attend the first class. They may be accepted during the drop/add period if seats become available. Should a junior or senior enroll in the first course of an ampersand sequence (such as 101–102), he or she will have priority for the second course, just like first-year and sophomore students.

FACULTY

Francesco Marco Aresu
MA, Indiana University Bloomington; MA, Stanford University; PHD, Harvard University
Assistant Professor of Italian; Assistant Professor, Medieval Studies

Michael Armstrong Roche
BA, Harvard University; MA, Harvard University; PHD, Harvard University
Associate Professor of Spanish; Associate Professor, Medieval Studies; Associate Professor, Latin American Studies

Robert T. Conn
BA, Dartmouth College; PHD, Princeton University
Associate Professor of Spanish; Chair, Latin American Studies; Associate Professor, Latin American Studies

Andrew S. Curran
BA, Hamilton College; MA, New York University; PHD, New York University
William Armstrong Professor of the Humanities; Professor of French; Chair, Romance Languages and Literatures

Octavio Flores-Cuadra
BA, Universidad de Buenos Aires; MA, Universidad Americas; PHD, University of Pittsburgh
Adjunct Professor of Spanish

Bernardo Antonio Gonzalez
BA, University of California, Berkeley; MA, University of California, Berkeley; MAA, Wesleyan University; PHD, University of California, Berkeley
Professor of Spanish

Elizabeth Anne Jackson
BA, Rutgers University; MA, University of Texas Austin; PHD, University of Texas Austin
Adjunct Associate Professor of Portuguese

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 French; Associate Professor of Letters; Co-Coordinator, African Studies

Michael Meere
BA, Northwestern University; MA, University of Virginia; PHD, University of Virginia
Assistant Professor of French; Assistant Professor, Medieval Studies

Louise C. Neary
BA, Boston College; MA, Boston College; PHD, University of Illinois Urbana
Adjunct Associate Professor of Spanish

Ellen Nerenberg
AB, Stanford University; PHD, University of Chicago
Hollis Professor of Romance Languages and Literatures; Professor of Italian; Section Head

Maria Ospina
BA, Brown University; MA, Harvard University; PHD, Harvard University
Assistant Professor of Spanish; Assistant Professor, Latin American Studies

Catherine R. Ostrow
DIPL, Ecole Normale de Berkendale
Adjunct Lecturer in French

Emmanuel Paris-Bouvret
Director, Language Resources and Technology; Director of Language Resources and Technology; Coordinator, Less Commonly Taught Languages; Adjunct Instructor in Romance Languages and Literatures

Paula C. Park
BA, Rutgers, the State University; MA, University of Texas Austin; PHD, University of Texas Austin
Assistant Professor of Spanish; Assistant Professor, Latin American Studies

Ana M. Perez-Girones
BA, University of Seville; MA, Cornell University
Adjunct Professor of Spanish

Catherine Poisson
BA, Sorbonne; MA, New York University; PHD, New York University
Associate Professor of French; Associate Professor, Feminist, Gender, and Sexuality Studies

Stéphanie Ponsavady
MA, University of Provence; MA, New York University; MPHIL, New York University; PHD, New York University
Assistant Professor of French

Jeff Rider
BA, Yale University; MA, University of Chicago; PHD, University of Chicago
Professor of French; Chair, Medieval Studies; Section Head; Professor, Medieval Studies

Olga Sendra Ferrer
BA, Universidad de Barcelona; MA, North Carolina State University; MA, Princeton University; PHD, Princeton University
Assistant Professor of Spanish; Section Head
non-academic activities, projects, and experiences that have been important for them while in college and to practice doing so for a variety of audiences (e.g. employers, graduate schools, etc.). Participants should be students who are interested in crafting a narrative about their personal and intellectual development, and who want to be able to talk about what skills they have cultivated during their time at Wesleyan and what they still want to learn.

All sophomores, juniors and seniors are welcome in this course. This course requires a willingness to discuss one’s strengths, achievements, weaknesses, and failures. Students will not only engage in reflection about their skills and experiences, but will also have the opportunity to design an online portfolio in WordPress, the world’s most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can take this course more than once, but only once per academic year.

Offering: Crosslisting
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: WRT200, AFAM250
Prereq: None

FIST350 Integrative Learning Project 2: Senior Capstone
The Integrative Learning Project is a .50 credit course that allows students to learn to describe in a coherent and engaging narrative the various academic and non-academic activities, projects, and experiences that have been important for them while in college and to practice doing so for a variety of audiences (e.g. employers, graduate schools, etc.). Participants should be students who are interested in crafting a narrative about their personal and intellectual development, and who want to be able to talk about what skills they have cultivated during their time at Wesleyan and what they still want to learn.

This course is intended for seniors who wish to document and reflect about their work in a single “capstone” experience. This course requires a willingness to discuss one’s strengths, achievements, weaknesses, and failures. Students will not only engage in reflection about their skills and experiences, but will also have the opportunity to design an online portfolio in WordPress, the world’s most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can only take this course once.

Offering: Crosslisting
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: AFAM320, WRT300
Prereq: None

FIST401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FIST402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FIST407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

FIST408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
**FRENCH**

**FREN101 Elementary French I**
This multimedia course combines video, audio, and print to teach French language and culture as complementary facets of a single reality. It puts you in the presence of authentic, unsimplified French and trains you to use it in the dynamic context of actual communication. This complete, carefully sequenced course involves you actively in your own learning and emphasizes communicative proficiency—not the study of rules and regulations, but the development of skills, self-expression, and cultural insight. FREN101 is the first semester of the four-semester introductory and intermediate French language sequence.

Offering: Host
Grading: Amp Graded
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

**FREN102 Elementary French II**
This multimedia course combines video, audio, and print to teach French language and culture as complementary facets of a single reality. It puts you in the presence of authentic, unsimplified French and trains you to use it in the dynamic context of actual communication. This complete, carefully sequenced course involves you actively in your own learning and emphasizes communicative proficiency—not the study of rules and regulations, but the development of skills, self-expression, and cultural insight. FREN102 is the second semester of the four-semester introductory and intermediate French language sequence.

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

**FREN110 Accelerated Intermediate French I & II**
This course combines two semesters of intermediate French into one to allow for a faster track in French. The course develops students' abilities in the four basic skills of listening, speaking, reading, and writing through oral and written practice. It focuses on grammatical structures and vocabulary at the intermediate level and introduces students to contemporary French-language cultures from around the world through discussion of cultural and literary texts and use of audiovisual material.

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

**FREN111 Intermediate French I**
This multimedia course combines film and print to teach French language and culture as complementary facets of a single reality. It puts you in the presence of authentic, unsimplified French and trains you to use it in the dynamic context of actual communication. This complete, carefully sequenced course involves you actively in your own learning and emphasizes communicative proficiency—not the study of rules and regulations, but the development of skills, self-expression, and cultural insight. FREN111 is the third semester of the four-semester introductory and intermediate French language sequence.

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

**FREN112 Intermediate French II**
This is a course for students who arrive at Wesleyan with a good command of French and are ready to develop their reading, writing, and speaking skills through exposure to a variety of challenging cultural and literary materials in various media. It includes a review of basic grammar but emphasizes more complex linguistic structures.

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

**FREN215 Composition and Conversation**
This course prepares students for upper-level French courses and for study abroad. It offers students the opportunity to review and strengthen their speaking, writing, and reading abilities in French. Class time is devoted to discussing short reading assignments (literary and nonliterary) from the French-speaking world (France, Africa, and the Caribbean). The semester ends with students reading an entire novel in French. Daily class discussions, oral presentations, weekly discussions with French teaching assistants, laboratory practice, outside-of-class grammar review, and compositions are to be expected.

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

**FREN220 Lancelot, Guinevere, Grail: Enigma in the Romances of Chretien de Troyes**
Chretien de Troyes, the greatest writer of medieval France, was the first to tell the stories of Lancelot and Guinevere’s fatal passion and of the quest for the Holy Grail. Written at the height of the Renaissance of the 12th century, his Arthurian tales became the basis for all future retellings of the legend. We will read these tales in depth, paying particular attention to their enigmatic quality.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST230
Prereq: None
FREN222 Love and Loss in Medieval and Early Modern French Literature and Culture

The interconnected themes of love and loss encompass others such as desire, passion, friendship, death, separation, and grief. This course introduces students to the uses of these themes in French literature of the medieval and early modern periods by reading a range of texts, from the courtly romance and lyric poetry, to the essay, the novel, and theater. We will examine how men and women treat these themes, and we will be especially sensitive to the ways in which women write in genres traditionally dominated by men. Topics of study will include the body, virtues and vices, marriage, sexuality, seduction, chastity, and violence. We will also place emphasis on improving French pronunciation and on developing oral presentation and written skills. Readings, papers, and discussions will be in French.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL2217, MDST224
Prereq: None

FREN223 French Way(s)

What are French ways? Do the French still wear berets? How do they really speak? What is important to them? How do they view themselves? What do they think about issues facing their country? What do they think of Americans? Students will explore these questions by examining the French press, comic strips, and television and radio broadcasts, as well as other selected readings. This course is designed for highly motivated students with a firm foundation in French who wish to refine their skills in listening, speaking, reading, and writing while gaining more insight into French life and culture.

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

FREN224 Cultural and Literary Mo(ve)ments: A Survey of 19th- and 20th-Century France

The purpose of this course is to familiarize students with movements such as romanticism, realism, surrealism, and the Nouveau Roman, to name a few. Some of these movements stem directly from the political context, while others seem to have grown almost organically. Though the course will primarily rely on literary texts, it will also examine the PASSERELLES between literature, music, and painting.

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

FREN225 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 Louisianitude.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: AFAM223, AMST226, COL225, LAST220
Prereq: None

FREN230 Knights, Fools, and Lovers: An Introduction to Medieval and Renaissance French Culture

The study of history and past literature provides intellectual, psychological and emotional resources that make one more resilient in adapting to new circumstances, enable one to see new possibilities of being-in-the-world, and provide new capacities for self-understanding. A knowledge of the European past, moreover, can be an advantage for people seeking to study, live, or work in Europe. This course will help students develop those resources and knowledge through a study of medieval chivalry, the Renaissance carnival, and medieval and Renaissance poetry. We will read both literary and historical works written from the 12th to the 16th centuries as well as modern historical works about this period. We will also view a couple of historical films in order to develop our visual imagination.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST257
Prereq: None

FREN238 Representing the Self, Representing Yourself

In our digital age, with the pervasiveness of Facebook, Instagram, and other forms of social media, what can testimony do? What stories are told? How are they told? What do they mean? How do writers, artists, musicians, intellectuals, and politicians represent themselves? As students, how can you give your memories material substance? How do others’ narratives influence the way you interpret your own being? In this course, we will begin to answer these questions by reading, watching, and examining a vast selection of French and Francophone texts, films, and images that recount the self from the Middle Ages to today. There will be a particular focus on queer people, women, and people of color, and how they negotiate difference and alterity in their work. Throughout the course, you will also journal your own experiences and imitate other writers’ modes of expression (e.g., memoirs, autobiographies, autofiction, the graphic novel, film, documentary, theater, poetry, music, photography). The course will culminate in the creation of your own story, which will in turn prepare you to think critically about the world around you and how to tell your story in interesting, creative, and provocative ways. We will also place emphasis on improving French pronunciation and on developing oral presentation and written skills. Readings, papers, and discussions will be in French.

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

FREN254 Paris to Saigon: French Representations of Asia

The course explores the ways in which French explorers, writers, and artists traveled to Asian countries, such as Japan, China, and Vietnam, in the 19th and 20th centuries and represented “Extrême-Orient,” a Eurocentric designation. Attentive analysis of their works will allow us to question the colonial construction of the Far East as “other”; examine Asian influences on cultural, aesthetic, and literary expressions; and discuss Asian presence in postcolonial France. Issues such as orientalization, eroticization, and hybridization of genres and identities will be the subjects of our study.

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

FREN260 The Novel and Its Masks

In the late 1950s, the death of the novel seemed imminent as the death of its author. However, the novel is not only still alive but also quite invigorated. The purpose of this course is to examine the major transformations of the novel in
France in the 20th century and the beginning of the new century. From Marcel Proust to Michel Houellebecq (the latest, ROMANCIER À SCANDALE), the authors of novels have sought to achieve various purposes. Narrative techniques have changed, and new themes have appeared. Particular attention will be paid to the role of women writers, readers’ response, and the growing interplay between autobiography and fiction.

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

FREN273 Special Delivery: The French Epistolary Novel
Before the eighteenth century, the first-person narrative was often perceived as self-indulgent, not to mention distasteful. Eighteenth-century readers, however, became fascinated with the intimacy, immediacy, realism, and confessional aspect of the JE narrator. It comes as no surprise, then, that the eighteenth century was the golden age of the ROMAN EPISTOLAIRE, the novel composed entirely of letters. In this class we will read epistolary novels that vary widely in both form and content: from Madame de Graffigny’s critique of European society (LETTRES D’UNE PERUVIENNE), to Mme de Charrière’s praise of female independence (LETTRES DE MISTRIS HENLEY), to Laclos’ portrait of aristocratic libertinage (LES LIAISONS DANGEREUSES). We will also read two examples of the epistolary novel’s stylistic counterpart, the ROMAN-MÉMOIRE.

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

FREN280 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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL286
Prereq: None

FREN281 French and Francophone Theater in Performance
This course introduces students to the richness of the French and Francophone dramatic repertoires, on the one hand, and, on the other, invites them to discover acting techniques (such as movement, physicalization, memorization, mise en scène, and so forth). Students will thus put their language skills into motion, and the course will culminate in a public performance at the end of the semester. (Special accommodations will be made for students who do not wish to perform publicly). Taught exclusively in French, the course will place particular emphasis on the improvement of students’ oral skills through pronunciation and diction exercises, all the while polishing their written expression and enhancing their aural comprehension.

Offering: Host
Grading: A-F
Credits: 1.25
Gen Ed Area: HA-RLAN
Identical With: THEA291
Prereq: None

FREN305 Negotiating French Identity: Migration and Identity in Contemporary France
With the largest minority in France being of Maghrebi origin, Islam has become the second largest religion in France today. What are the repercussions of this phenomenon for French identity? How did French society understand its identity and regard foreigners in the past? What do members of the growing Franco-Maghrebi community add to the ongoing dialogue surrounding France’s republican and secular identity? This course will analyze the recent attempts at redefining French identity through a study of literary texts, films, and media coverage of important societal debates (e.g., the Scarf Affair, French immigration laws, the Algerian war). Readings, discussions, and papers will be in French.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL307
Prereq: None

FREN306 Spectacles of Violence in Early Modern French Tragedy
The French Kingdom endured decades of socio-political unrest and religious wars during the sixteenth and early seventeenth centuries. The tragedies that emerged from these bloody conflicts—many of which staged physical violence—not only reflected but also actively participated in the debates surrounding the “troubles civils.” In this advanced seminar, we will study such tragedies in order to examine the uses, functions, and ethics of spectacular violence, in plays that adapt mythological stories (e.g., Medea), religious narratives (e.g. David and Goliath, Saint Cecilia), and current events (e.g., executions, assassinations, and regicides) for the stage. We will read the plays alongside and against the competing theoretical frameworks of violence found in various poetic treatises of the time period, yet we will also keep in mind the practical constraints and conditions of performance in early modern France. Finally, we will reflect on why we should read these plays today and how they inform our contemporary moment. Readings, written assignments, and discussion will be in French.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL306, THEA292
Prereq: None

FREN310 French Crowds, Mobs, and Mobilities
Under the date of 14th July 1789, Louis XVI entered in his diary but one word: “Rien.” That day, a crowd of sans-culottes flooded the streets of Paris, overwhelmed the guards, and captured the Bastille. What the king could not foresee is the political power of a mob, a “foule,” deriving its etymology and strength from the pressure of thousands of feet pounding the pavement. From this founding event on, the building of the French nation could be read as a history of mobile crowds kept alive today in yearly student and union demonstrations. How does “rien” become the emblematic event of French national identity? What moves a crowd, and what does a crowd move? What do such gatherings accomplish, and how do they form in France and why?

Drawing on French sociology and literature, this course will explore the influence that crowds have exerted on French politics, society, and aesthetics. We will discuss the power of numbers by focusing on major subversive events in French history from the 18th century to contemporary France: the French Revolution, Chouanneries, barricades and the Commune in Paris, and May 1968, but also colonial and immigrant demonstrations in France. Students will be encouraged to relate the course to their own experience of mobile crowds, in concerts or sports events, on more quotidian moves such as commuting, and to draw comparisons with demonstrations across time and space, such as the “Arab Spring.”

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None
FREN324 Interpreting the "New World": France and the Early Modern Americas
The impact and long-lasting effects of the "discovery" of the "New World" on Europeans cannot be overestimated. This advanced seminar will compare and contrast styles of exploration and conquest among the European nations, though the course will focus on the French context and the various events and encounters that occurred in the early modern Americas, particularly between 1492 and 1610, a period that laid the groundwork for the subsequent colonial project. Throughout the course, we will pay special attention to the Amerindians' points of view. In turn, students will examine the insights and blind spots in 16th-century French navigators', cosmographers', cartographers', and intellectuals' interpretations, representations, and negotiations of difference by critically engaging with concepts such as nature, culture, alterity, gender, sexuality, marriage, religion, exchange, possession, conquest, and war. Reading, writing, and class discussion will be in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL324, FGSS324
Prereq: None

FREN325 Museums, Objects, and Empire: Exhibiting the Self, Exhibiting the Other
This course will analyze the relationship between colonization and material culture. Using literary and historical documents, we will ask how objects helped to construct identities by studying the way objects were collected, used, and displayed during the colonial period. The course will also analyze how spectacles, exhibits, and museums have shaped a discourse about the other. The course will lead to an exhibition based on student work. Reading, writing, and class discussion will be in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN330 Lancelot, Guinevere, Grail: Enigma in the Romances of Chrétien de Troyes
Chrétien de Troyes, the greatest writer of medieval France, was the first to tell the stories of Lancelot and Guinevere's fatal passion and of the quest for the Holy Grail. Written at the height of the Renaissance of the 12th century, his Arthurian tales became the basis for all future retellings of the legend. We will read these tales in depth, paying particular attention to their enigmatic quality.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST330
Prereq: None

FREN333 Asia and the Making of France
Enlightenment philosophers, impressionist painters of the 19th century, and French Maoist intellectuals in the 1960s were all influenced by Asia. Although these influences from Asia were at times the fruit of solid knowledge, they were also often the result of imagination. In addition to attracting French intellectuals and artists, Asia also contributed very concretely to the economic development of modern France and its geopolitical position in the world. This relationship relied on voluntary exchanges but also on violence and French exploitation of Asian territories and people. Through the study of historical documents, films, and literary texts, this course aims to understand the various ways Asia shaped France. We will consider the various representations of Asia conveyed in 19th- and 20th-century France and the historical context of their production by focusing on key moments such as the Opium Wars in China, French colonialism in Indochina, and the two world wars. Reading, writing, and discussion will be in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN334 Days and Knights of the Round Table
This course will study the evolution of the Arthurian legend from its origins in sixth-century Britain to its development in the 12th-century romances of Chrétien de Troyes. The course will look at the way the various developments of the legend were rooted in specific historical circumstances and yet contributed to the elaboration of a rich and complex narrative that has been appropriated in different ways by each succeeding period of Western European culture.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST234
Prereq: None

FREN348 Artistic Creation in Fin-de siècle France
The end of the nineteenth and beginning of the twentieth century—the so-called fin de siècle—was a period of remarkable creative energy, production, and upheaval in France. Many of the most-recognized names in the art world were active there during that time: Debussy, Monet, Picasso, Stravinsky, Matisse, Baudelaire, Van Gogh...and many of them collaborated across media. In this course, we'll dig deep into the music, visual arts, and literature of the period, relying on contemporaneous primary sources (literature, of course, but also newspapers and popular periodicals, artists' letters and manifestos, performance reviews and notes, etc) as well as relevant secondary analyses, to get a sense of the competing energies of liberation and decadence that nourished so many remarkable and influential works of art.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN357 Autobiography and Photography
Over the last decades, the question of autobiography as a genre has been thoroughly analyzed. The issue is further complicated by the use of photography within autobiographical texts, whether they are included in the text or merely described. In this course, we will examine the various roles of photography in autobiography. Is photography a way to trigger memory? Is it more referential than the word? How is the reader to read the coexistence of word and image? Such are some of the questions that will be discussed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN372 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, to a lesser extent, 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: Host
Grading: A-F
have participated in the construction of a French national identity. These national narratives and the way French historians, philosophers, and artists as well as selected film and documentary viewings, this course will explore some of these national narratives and the way French historians, philosophers, and artists have participated in the construction of a French national identity.

Through readings of historical novels, biographies, essays, and graphic novels as well as selected film and documentary viewings, this course will explore some of these national narratives and the way French historians, philosophers, and artists have participated in the construction of a French national identity.

Through our readings of such a wide range of texts, we will ask questions such as, What do these landscapes signify? How do descriptions of landscape convey a sense of individual and collective identity? What is our own version of an "extreme" landscape? And, finally, how do we each see ourselves in relation to landscape? What is our own version of an "extreme" landscape?

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

FREN382 Jungle and Desert in Francophone African Literature
This course analyzes the constellation of images and sensations conjured up by the terms "jungle" and "desert," which are opposite but equally extreme. We will explore European adventure tales and travelogues, contemporary non-Western novels, children's books, and films in a quest to understand the imaginative power of these landscapes.

Through our readings of such a wide range of texts, we will ask questions such as, What do these landscapes signify? How do descriptions of landscape convey a sense of individual and collective identity? What is our own version of an "extreme" landscape? And, finally, how do we each see ourselves in relation to landscape? What is our own version of an "extreme" landscape?

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

FREN391 Diderot
In this class we will come to know the most progressive and often radical thinker of the French Enlightenment, Denis Diderot (1713-1784). We will begin this seminar with an examination of how this country abbot grew into the most well known atheist of his generation. We will then move onto his famous 74,000 article Encyclopédie, a book that not only dragged sacrilege and freethinking out into the open, but triggered a decades-long scandal that involved the Sorbonne, the Paris Parliament, the King, and the Pope. (During this portion of the class, students will undertake translations of select entries [from French to English] of the "dictionnaire" for possible publication.) In the second half of the semester, we will also study the writer's freewheeling art criticism. Finally, we will read two groundbreaking novels. The first of these, "La Religieuse", is a gripping pseudo-memoir of a nun who suffers unspeakably cruel abuse after she announces that she wants to leave her convent. The second, "Jacques le Fataliste", is a freewheeling anti-novel where Diderot used fiction to take up the problem of free will. In the final portion of the class, we will also read selections from his anticolonial and antislavery writings.

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

FREN392 French Histories: National Identity and Narratives since the Third Republic
At the end of the nineteenth century, schooling became free and mandatory in France. Since then, politicians have often considered the teaching of history as key to the construction of French national identity. Even today, some argue that the role of school is to equip children with a national narrative. French historians have questioned and resisted this instrumentalization, denouncing oversimplifications and ideological distortions. They also acknowledge that some biases have pervaded French history.

Through readings of historical novels, biographies, essays, and graphic novels as well as selected film and documentary viewings, this course will explore some of these national narratives and the way French historians, philosophers, and artists have participated in the construction of a French national identity.

The course will focus on France and its colonies since the 1870's and the Third Republic. Preliminary knowledge of the period is not required for this class. The final project will be a re-telling of a French historical event through students' preferred medium (video, graphic novel, essay, or podcast). The assignments during the semester will help students accumulate material and hone their skills toward this goal.

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

FREN401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
ITALIAN STUDIES

ITAL101 Elementary Italian I
This gateway course is the first half of a two-semester elementary sequence and an ampersand (&) course. Our emphasis is on the development of basic oral and written competence, and reading and aural comprehension skills. In this course, you will master the linguistic skills necessary to function in day-to-day circumstances in Italian as you develop the ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture.

Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. We will use the textbook both in class and at home; additionally, your linguistic experience will be broadened by reading authentic texts and by viewing, listening to, and discussing cultural artifacts such as films, songs, and commercials. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: A-F
Credits: 1.50
Gen Ed Area: HA-RLAN
Prereq: ITAL101

ITAL102 Intermediate Italian I
This course is the second half of a two-semester elementary sequence. Our emphasis is on the continuing development and strengthening of oral and written competence, and reading and comprehension skills. Specifically, you will master the linguistic skills necessary to describe and narrate simple events in the past and in the future, make comparisons, express possibility, express your point of view, and agree and disagree with the opinions of others. You will also reach a better understanding of culture, society, and everyday life in Italy as you develop the ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture. By the end of this course, you can expect to be able to function quite ably and with assurance in day-to-day circumstances in Italian. We will explore roughly five units of the textbook; additionally, your linguistic and cultural experience will be broadened by reading authentic texts and by viewing, listening to, and discussing cultural artifacts such as films, songs, and commercials.

Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

This course is particularly recommended for students with a background in other romance languages, such as Spanish, French, or Portuguese.

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

ITAL111 Intermediate Italian II
This course is the first half of a two-semester intermediate sequence and an ampersand (&) course. Authentic artifacts such as literary excerpts, films, newspaper articles, songs, and commercials constitute the starting points of this course. These include topics ranging from stereotypes and perceptions of Italy to significant moments in Italian history and politics, family and student life, employment, immigration/emigration, organized crime, and environmental awareness, all of which shed light on the rich diversity and complexities within Italy and offer a variety of opportunities to improve and refine your ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture.
Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Specifically, you will build on previously learned grammatical structures and acquire more complex ones that will allow you to improve your ability to relate information, narrate stories, make hypotheses, express your opinions, and debate the opinions of others, both in writing and in conversation. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: Amp Graded
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL102

ITAL112 Intermediate Italian II

This course is the second half of a two-semester intermediate sequence (ITAL111 & ITAL112). Authentic artifacts such as literary excerpts, films, newspaper articles, songs, and commercials constitute the starting points of this course. These include topics ranging from stereotypes and perceptions of Italy to significant moments in Italian history and politics, family and student life, employment, immigration/emigration, organized crime, and environmental awareness, all of which shed light on the rich diversity and complexities within Italy and offer a variety of opportunities to improve and refine your ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture.

Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Specifically, you will build on previously learned grammatical structures and acquire more complex ones that will allow you to improve your ability to relate information, narrate stories, make hypotheses, express your opinions, and debate the opinions of others, both in writing and in conversation. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL111

ITAL222 Culture, Society, and History in Italy II

This course is the counterpart to ITAL221. Whereas that course addresses specific themes in Italian texts (e.g., of love, death, and the other) from Dante until the end of the 20th century, this course focuses instead on key events in Italian culture and history. Each event narrates a particular moment in Italian history and will be examined from a variety of perspectives and in a variety of genres, including prose fiction, prose nonfiction, poetry, cinema, and history. Combinations of events will change from one academic year to the next, which is why students are allowed to repeat.

Typically, the course will use three to four events as anchors for its teaching units. Some of the possible thematic events that will structure the three or four units making up the course include the return of Marco Polo (1295), the kidnapping of Edgardo Mortara (1858), Marconi invents the radio (1895), the battle of Caporetto (1917), the retreat from the Russian front in World War II, the deportation of the Jews beginning in 1943, introduction of the Fiat 500 (1957), the 1966 flood of the Arno River, the ratification of the divorce law in 1974, the 1977 killing of Francesco Lo Russo by the Bologna police, the 1978 assassination of Aldo Moro by the left-wing terrorist group the Red Brigades, the 1992 Mafia assassinations of Judges Giovanni Falcone and Paolo Borsellino, the Tangentopoli corruption scandals of the 1990s, the election of Denny Mendez as Miss Italia (1997), the economic phenomenon of "Made in Italy" in the 1990s and Berlusconi's terms as prime minister in 1994--1995 and again in the 2000s, and the earthquake in Aquila in 2009.

How does each event resonate through the varied genres, and how do the fictional representations treat the facts of the events and the themes that emerge from them? These are two of the questions we will reflect on as we go along.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL112

ITAL224 The Good, the Bad, and the Ugly: Rethinking the Italian Renaissance

In this course we explore the intellectual achievements of the Italian Renaissance. We study the development of new secular values and the quest for the fulfillment of body and soul, glory, and exuberant pleasures. We question notions of beauty, symmetry, proportion, and order. We also unveil often-neglected aspects of Renaissance counter-cultures, such as the aesthetics of ugliness and obscenity and practices of marginalization (e.g., misogyny, homophobia). We inquire into the rediscovery of classical civilizations. We consider how the study of antiquity fundamentally changed the politics, literatures, arts, and philosophies of Italy at the dawn of the modern era. Through a close reading of texts by authors such as Francesco Petrarca, Niccolo Machiavelli, and Michelangelo, we investigate continuities and ruptures between their quest for human identity and ours. This course is conducted in English, and all primary and secondary sources are in English.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL224, MDST223, RL&L224
Prereq: None

ITAL226 The Cosmos of Dante’s Comedy

This course provides an in-depth introduction to Dante Alighieri’s 14th-century masterpiece as a point of entry to the history of Western literature, philosophy, and science. The core of the course consists of an intensive study of Dante's encyclopedic poem in relation to the culture and history of Medieval Europe. Major topics include: representations of the afterlife; the soul’s relation to the divine; concepts of modernity and antiquity in the Middle Ages; notions of authorship and authority during the 13th and 14th centuries; vernacular poetics
and the medieval genre system; the culture and materiality of manuscripts in the Middle Ages; gender and genre in Dante and the 12th- to 14th-century lyric; intertextuality and imitation; classical and medieval language theory; the role of the classics in the Middle Ages; Dante's concepts of governance; myth and theology in Dante's Christian poetics; and the reception to Dante's work from the 14th-century to present. The course combines a close analysis of Dante's literary strategies with exercises in critical writing and in multimedia translation and adaptation, aimed at prompting critical reflection on the ways in which present cultural practices are built upon the practices of the past. This course is conducted in English; no previous knowledge of Italian is required.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL234, RELI218, RL&L226, MDST226
Prereq: None

ITAL227 The Invention of Subjectivity: Erotic Discourse from Dante to Petrarca
In this course, we will investigate the ideology, content, and material forms of love poetry from Dante Alighieri (1265–1321) to Francesco Petrarca (1304–1374). Through a close reading of such texts as Dante's Vita Nova and Petrarca's Rerum vulgarium fragmenta (often referred to as the poetry book par excellence: il canzoniere), we will unveil the literary and fictitious nature of the poetry of love. We will explore the origins of erotic poetry in medieval France and its subsequent interpretation and re-writing in Italian courts and comuni. We will inquire into the cultural constructions of the medieval notion of the lyrical self and how it still has an impact on our own notion of consciousness. We will analyze the dynamics of composition, circulation, and reception in manuscript culture. Our close analysis of the texts as they have been preserved in manuscript form will help us gauge the differences between medieval and contemporary ways of writing, reading, and loving. This course is conducted in Italian.

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

ITAL229 Italian Bodies: Race, Gender and National Identity in Modern Italian Literature
The metaphor of the nation as a body--a motherland, a fatherland, a body politic--is a familiar one. Italian literature is rich with images of Italy as a woman to be saved, a mother honored, a father avenged. But what are those bodies made of and how do they behave? What are the shapes and feels of the Italian body? In this course we will test the limits and possibilities of the metaphor, examining texts that offer different bodies and differing notions of what it means to be a body and to be Italian. As we read and discuss these texts we will take into account the times and places in which each narrative is situated, taking note of differences and commonalities, paying special attention to the ways these articulations of identity respond to transformations in the Italian national landscape. This course is conducted in Italian.

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

ITAL231 Italian Colonialism and Its Legacies
This course is an introduction to the history and consequences of Italian colonialism. We will study literary and historical texts describing the social and political forces that led to colonization as well as writings by colonized people and their descendants in order to gain a balanced, comprehensive understanding of this often-overlooked moment in Italian history. Students will read futurist, fascist and postcolonial theoretical work and will examine Italian, African and Albanian cultural artifacts representative of the colonial experience. We will also discuss current debates about immigration in Italy and their relationship to this colonial history. Literary texts will include: Dell'Oro's L'abbandono; Cialente's Cortile a Cleopatra; Ali Farah's Madre piccola; Marinetti's Mafarka futurista; and work by prominent Italian scholars of colonialism such as Del Boca and Isnenghi. This course is conducted in Italian.

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

ITAL233 Modern Italy on the Silver Screen: 1960–2015
This course is an introduction to modern Italian culture through the lens of Italian cinema. Beginning in the postwar era, we will look at the radical transformations that have shaped contemporary Italy by examining the aesthetic and narrative trends of the silver screen. Italian cinema holds an important place in global film culture, giving rise to new artistic forms (from neorealism to spaghetti westerns and arthouse slashers) that have dramatically impacted foreign and domestic sensibilities. Among the films screened are Fellini’s La dolce vita, Pasolini’s Mamma Roma, De Sica’s Matrimonio all’italiana, Leone’s Il buono, il brutto, il cattivo, Argento’s Suspiria, Moretti’s Caro diario, Ozpetek’s Saturno contro, and Giordana’s Quando sei nato non puoi più nasconderti. Each film screening is accompanied by a brief presentation of the socio-historical context in which it was produced, allowing students to situate the artistic projects within broader Italian social and political histories. By the end of the term students will have an understanding of the last half-century of Italian national history and will be familiar with key terms in film theory and analysis. This course is taught in English; films will be screened in Italian with English subtitles.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: RL&L233
Prereq: None

ITAL235 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: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL255, MDST245
Prereq: None

ITAL236 Inferno
In this course we read and discuss Dante's Inferno (ca. 1306-1309) and its afterlife. Inferno is the poetic description of Dante's (imagined or actual) journey into the underworld, and its influence on subsequent literature and art has been profound. We will explore the various interpretations of Dante's epic and its impact on Italian and European culture. The course will also examine the historical and cultural contexts in which Inferno was written, as well as the artistic and intellectual movements that shaped the author's work. This course is conducted in Italian.
through Hell. We study how its poetry and narrative embody the notions of love, sorrow, evil, guilt, redemption, and punishment. We examine the poem as both a product and an interpretation of the world it describes and of its radical otherness: its representation of the otherworld, its relationship with religion and faith, its fear of death, its obsession with the Devil. We inquire into Dante’s inventiveness and poetic technique, reviewing his magisterial use of realistic and figurative language. We observe how Inferno casts its long shadow on modern culture: in the description of the horror of Nazi concentration camps (Primo Levi’s memoir), or in the representation of the inauthentic life in consumerist society (Pier Paolo Pasolini’s rewriting of Inferno in contemporary Italy). We investigate the challenges that Dante’s text elicits when it migrates to visual and cinematic arts (or to Disney comics), continuously camouflaging and adapting to different media. And we critically reflect on how, after seven hundred years, Inferno has not finished saying what it has to say. The course is conducted in Italian.

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

ITAL242 Home Movies: Italian Families on Film
What is “the family” in Italy’s contemporary social and cultural context? How has it changed over time? How has it responded to the transformations of Italian society since the time of the postwar economic miracle until today? Have its contours changed to adapt to new values? Has it fossilized existing values? Are families limited to flesh-and-blood kinship, or are they constructed along lines of shared values and loyalty? This course seeks some answers to these questions through a sustained exploration of a variety of types of families as they are presented in Italian cinema from roughly 1960 through today. We will take stock of the “traditional” family and the traditional social values connected to it, seeking to understand how filmmakers, through their focus on the family, enter into the debate concerning tradition and change within the social context. In addition to conventional families, we will also examine the elective family that takes shape as the Mafia family. Finally, we will also explore some examples of contemporary families that challenge the traditional paradigm—for example, single-parent and same-sex families. After discussion of critical readings in sociology and anthropology that will help frame our examination throughout the semester, we will concentrate on film texts. This course is conducted in Italian.

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

ITAL243 Subversion, Liberation, and Redemption in Italian Renaissance Comedy
Avidly in search of fulfillment of body and soul, self-determination, and pleasure of all kinds, Renaissance writers explored comedy both to provoke laughter (in and out of court) and provide conceptual alternatives to reality. This course examines the historical, literary, and anthropological dimensions of comedy and the comic in an array of texts of the Italian Renaissance. We will explore the comic and its various expressions the novella, the facietia (witty anecdote), the apologue, the comic play, the mock-heroic poem, and the treatise. We will seek to understand the various functions of the comic, as a form of political subversion, as mode of social critique, as practice of erotic liberation and marginalization, as opportunity for psychological escape, as spiritual healing, and as the reconciliation of conflict. Along the way, we will investigate contextual elements such as dramatic performance, patronage, audience, and the architectural space of Renaissance theaters. The close reading of works by authors such as Niccolò Machiavelli, Ludovico Ariosto, and Giordano Bruno will allow us to probe the subversive and redeeming power of comedy to underscore continuities and ruptures between the Renaissance quest for human identity and ours. This course is conducted in Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL221 OR ITAL222

ITAL247 Coming Out/Coming of Age: Narratives of Becoming in Italian Culture
By examining narratives of “becoming” in Italian literary and screen texts, we will work to read against a dominant “master” narrative of Italian culture that is cis-male, patriarchal, and “white.” The literary and screen texts we will explore in depth include some “classic” narratives of coming of age in the Italian cultural tradition which we will lay alongside Italian cultural “coming out” narratives, some “classic,” others less so. What can we learn from such adjacencies? What does one “come out” of with regard to either strand of inquiry? Is adolescence a “closet” out of which one emerges with a sexual identity? Does one come of age as an artist or “come out” as a practitioner of a particular artistic genre (filmmaker, poet, novelist)? How do artistic choices of practice subvert and inform sexual identity? What gets left behind in this “progress” of “becoming”? These are some of the questions we will address in this course, conducted in Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL221

ITAL401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

ITAL402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

ITAL403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

ITAL407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: Host
Grading: A-F

ITAL408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: Host
Grading: A-F

ITAL409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

ITAL410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

ITAL411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT
ITAL412 Group Tutorial, Undergraduate  
Topic to be arranged in consultation with the tutor.  
Offering: Host  
Grading: OPT

ITAL419 Student Forum  
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.  
Offering: Host  
Grading: OPT

ITAL420 Student Forum  
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.  
Offering: Host  
Grading: OPT

ITAL491 Teaching Apprentice Tutorial  
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.  
Offering: Host  
Grading: OPT

ITAL492 Teaching Apprentice Tutorial  
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.  
Offering: Host  
Grading: OPT

PORTUGUESE

PORT155 Portuguese (Romance Language Speakers) I  
This course offers students who have a strong working knowledge of Spanish or another Romance language the opportunity to study Brazilian Portuguese in an accelerated format. This course is conducted entirely in Portuguese. Completion of both semesters is required for study abroad in Brazil.  
Offering: Host  
Grading: AMP Graded  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Prereq: FREN112 OR ITAL112 OR SPAN112

PORT156 Portuguese (Romance Language Speakers) II  
This course is the continuation of a yearlong course in intensive Portuguese. The second semester will concentrate on mastery of grammar points, with increasing attention to readings, writing, and cultural topics. Music, poetry, short stories, Internet resources, video, and journalism are integrated with the textbook.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Prereq: PORT155 or LANG155

PORT401 Individual Tutorial, Undergraduate  
Topic to be arranged in consultation with the tutor.  
Offering: Host  
Grading: OPT

PORT402 Individual Tutorial, Undergraduate  
Topic to be arranged in consultation with the tutor.  
Offering: Host  
Grading: OPT

SPANISH

SPAN101 Elementary Spanish I  
This introductory course is designed for students without prior Spanish language study and focuses on the development of receptive and productive language skills (reading, listening, writing, and speaking) within a strong cultural framework.  
Offering: Host  
Grading: AMP Graded  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Prereq: None

SPAN102 Elementary Spanish II  
This course, the continuation of SPAN101, further develops basic language skills (reading, listening, writing, and speaking). The course incorporates readings and media from a variety of sources, allowing students to explore the cultures of the Spanish-speaking world.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Prereq: SPAN101

SPAN103 Elementary Spanish for High Beginners  
This course provides an intense review of elementary Spanish to allow students to advance to the intermediate level. Emphasis is placed on the four basic skills: speaking, listening, reading, and writing. Attention is also given to cultural issues concerning the Spanish-speaking world. Conversational fluency is practiced and highly expected daily.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Prereq: None

SPAN110 Spanish for High Beginners  
Intermediate-level language course following SPAN103, with emphasis on the development of four basic language skills (reading, listening, writing, and speaking) within a cultural framework.  
This course is comparable to SPAN111 and can be followed by SPAN112. Those seeking to follow with SPAN113 require permission of instructor.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Prereq: SPAN102 AND SPAN103

SPAN111 Intermediate Spanish I  
This intermediate language course places continued emphasis on the development of reading, listening, writing, and speaking skills within a strong cultural framework. The sequence SPAN111 and SPAN112 seeks to expand students' active and passive control of vocabulary and grammar and for students to gain experience in using formal and informal registers of Spanish.  
Offering: Host  
Grading: AMP Graded  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Prereq: SPAN102 OR SPAN103
SPAN112 Intermediate Spanish II
This course leads students through a review and in-depth examination of advanced Spanish grammar issues and vocabulary expansion within a cultural framework that explores an array of topics connecting to other academic disciplines. Students will experience working with written texts and other media materials and produce a variety of written pieces.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN111

SPAN113 Intermediate-Advanced Spanish
Within a cultural framework focused on Spain, this course leads students through a review and in-depth examination of advanced Spanish grammar issues and vocabulary expansion while providing the experience of working with written texts and other media materials. Students will explore an array of topics that connect to other academic disciplines.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN110 OR SPAN111

SPAN203 Spanish for Heritage Speakers
This course is designed to meet the specific needs of students who are heritage speakers of Spanish to increase their language skills and confidence. Students who take this course must have placed into SPAN112 or above. Emphasis is placed on the following: development of linguistic strategies that advance students’ written and oral expression beyond the colloquial level, grammatical and orthographic norms of Spanish, critical reading (reading for understanding and analyzing what is read), and expansion of vocabulary. The linguistic work will be conducted through course materials that explore, through a variety of literary and nonliterary texts, the use of Spanish in the U.S. Materials include a textbook or manual and topics related to the experience of Spanish speakers in the U.S.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN221 Introduction to Hispanic Literatures and Advanced Practice in Spanish
Poems, plays, essays, and short stories representative of various Spanish-speaking countries and different periods of literary history are used to improve speaking and writing skills and to introduce students to the fundamentals of literary analysis. The course is conducted exclusively in Spanish. Some laboratory work may be assigned. Besides the three hours of class sessions with the professor, all students are required to attend a weekly one-hour conversation section with a Spanish TA.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN227 Writing Short Fiction in Spanish
This course will introduce students to the fundamentals of writing short fiction in Spanish and will enhance their knowledge of the Spanish language and their skills as effective writers through the reading of great short stories that will inform students' own writing and the development of a personal style. We will examine essential features of fiction (methods of constructing narrative tension, climax, ambiguity, character, different kinds of autobiographies and descriptions, dialogues, and monologues), as well as various fictional styles through our discussion of the writing of our peers and a study of the texts of a number of contemporary Latin American and Latino writers working in a genre that has been crucial in the region’s intellectual production.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: CGST227
Prereq: SPAN221

SPAN230 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 picaresque 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, and 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: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST228, COL229
Prereq: None

SPAN231 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 repertoires 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 five 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; Lope’s spitfire diva Diana, the Countess of Bellfor; and Cervantes’s border-crossing Catalina, the Ottoman sultan’s queen) and their virtuoso dialogue, innovative plots, and dazzling metrical variety. We will 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 the shaping influence of women on the professional stage (in contrast to England) and to performance spaces and traditions. Organized around the careful reading of five key playtexts 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 plays closely, imaginatively, and historically is essential. There will be opportunities to pursue performance, adaptation, and translation.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA231, COL313
Prereq: None

SPAN232 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 organized around four primary dialogues: (1) the creative reception by leading 20th-century poets from Spain and Latin America (e.g., Neruda, Lorca, Machado, Borges, Paz, Rossetti) of classical poets (Saint John of the Cross, Góngora, Quevedo, and Sor Juana Inés de la Cruz); (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 (jarchas) 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); 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: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL232, LAST232
Prereq: None

SPAN233 The Picaresque Hero: Rogue (Picaro), Anti-Hero, Citizen

A new type of character, the rogue or picaro, emerges in early modern fiction, in a new genre (we now call the picaresque) built around an anti-hero. This course explores how and why the anti-hero displaced the virtuous ideal of the hero prevailing in classical and medieval literature. Through Spanish picaresque novels written between 1554 and 1647, we will trace the picaro as a character who evokes, parodies, and subverts the attributes associated with the ideal citizen. To understand how the picaresque accomplishes this, we will look at its interplay with competing, often idealizing, genres (e.g., autobiography, lives of saints and soldiers, inquisitorial confessions, the arts of letter writing), together with political theory and natural-law theories of the period. Finally, we will look ahead to 20th-century examples of picaresque narrative such as Louis-Ferdinand Céline’s JOURNEY TO THE END OF THE NIGHT or E. L. Doctorow’s BILLY BATHGATE, considering what picaresque characters mean for us now.

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

SPAN236 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 kinds 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 and truths and lies. Cervantes’ art remains fresh and unsettling, sparing no one and nothing, including the author and his work. 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 include social reality as artifact or fiction, the paradoxical character of truths, the irreducible diversity of taste and perception, the call for consent in politics and love, and personal identity (including gender) as a heroic quest. In this course, we will read, discuss, and write about DON QUIXOTE, along with a sampling of critical, philosophical, literary, and artistic responses it has inspired.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL327, MDST254
Prereq: None

SPAN246 Rethinking the Baroque

The baroque has been defined as the quintessential Hispanic (Spanish and Latin American) aesthetic, in literature and the visual arts. It has also been defined as an essentially conservative, orthodox, pessimistic, and world-denying aesthetic. Instead, this class will examine the aesthetic in terms of its embrace of the sensual, material world; its love of fragmentation, and its imagining of a new citizen-reader able to participate in civic debate. We will examine fundamental categories of the literary baroque, such as agudeza (wit) and desengaño (disenchantment), and the 17th-century equivalent of the nature-nurture debate (nature-art) and situate them in relation to scientific, political, and religious revolutions of the period. We will therefore explore ways in which 17th-century Spanish culture—far from being focused on decline and decay—optimistically embraced change and pioneered a proto-democratic aesthetic. We will look at diverse baroque literary phenomena, from poetry to satire, from theories of invention and wit (Gracián, Tesauro, Pallavicino) to picaresque narrative, and from New World baroque expressions (“barroco de indias”) to political treatises. The democratic thrust of the Hispanic baroque will become apparent in the figure of the reader-citizen and in literary works that functioned as a civic space for public debate.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL284
Prereq: None

SPAN250 Modern Spain: Literature, Painting, and the Arts in Their Historical Context

In this course, we study the so-called “masterpieces” of modern and contemporary Spanish literature, painting, and film (18th century to the present). The works chosen represent the major literary and cultural movements of the past three centuries: the Enlightenment, Romanticism, realism, and naturalism, the generations of 98 and 27, the avant-garde, neorealism, and postmodernism. As masterpieces, they have achieved canonical status through either the influence they have come to exercise over successive generations or their
popular reception at the time of their production. In our close analysis of these works, we will interrogate the processes and conditions of canonicity. We will emphasize the relationship between cultural production and historical context, seeking to draw analogies at all times between the short stories, novels, poems, plays, paintings, and movies under consideration and the social, political, and economic milieu from which they emerged.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL219
Prereq: None

SPAN254 The World of Federico García Lorca: Tradition and Modernity in the Spanish Avant-Garde

Our focus will be the Spanish avant-garde as reflected by the plays and poetry of Federico García Lorca, one of Europe’s most celebrated authors. A substantial portion of the syllabus includes works that 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. Given the interaction of intellectual and ideological ferment during these years, we will also focus on the relationship between art and ideology generally speaking, and especially on Lorca’s profile as a modern bard or public intellectual in the context of the Second Republic (1931-1939), Spain’s first important experience with progressive democracy.

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

SPAN255 Constructing Barcelona Through Its Margins: Contemporary Spanish Culture Through Catalonia

This course seeks to examine the physical and cultural construction of Barcelona through the ways it has been understood across artistic mediums, social and historical periods, and political spectrums, especially along its margins. This marginality will allow us to look into contemporary Spanish culture from a new perspective, understanding the complexities that lie under the idea of a nation. The course also explores some of the tensions between modernization projects and cultural production during the 20th and 21st centuries, examining representations of the city in literature (poetry and prose), maps, films, performance, and photography.

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

SPAN256 City, Mobility, and Technology: Towards the Modern City in Spain

Movements, itineraries, encounters—these are some of the elements that have characterized modern literature. From the Baudelairean figure of the flâneur to the car chases of popular movies like Bullit, the city is described from a series of journeys that create a representation of urban space. However, these narratives reveal more than a personal account of the city: they show the urban architectures that allow the movement in those spaces (ie, paths, roads, lighting) and in doing so they portray the development of the modern city.

With this framework in mind, in this course we will analyze the construction of the modern city in Spain through literary and filmic texts. We will pay special attention to Barcelona and Madrid, but we will also look at how other international cities are perceived and represented in Spanish literature. In doing so, we will explore how these authors understand the modern city and the international connections and influences that shaped it at specific historical moments.

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

SPAN257 Performing Ethnicity: Gypsies and the Culture of Flamenco in Spain

In this course, we will analyze how Gypsies and flamenco are associated, 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—not all Gypsies identify with flamenco and not all flamenco artists are Gypsies—correlations between the two have nonetheless been exploited by the media and by artists as an often unwelcome emblem of Spanishness. The tensions surrounding this practice seem related to an undisputed fact of Spanish cultural history: Flamenco is unique within European culture; with a population of nearly one million, Gypsies are Spain’s dominant minority; yet recognition of the artistic value of the former and acceptance and assimilation of the latter have been slow to congeal within Spanish society. Our practical aim will be to analyze these important aspects of Spanish culture in their historical context. We will study how the connection between Gypsies and flamenco has emerged; we will evaluate the extent to which it is valid; and we will attempt to assess what seems to be at stake in the struggles between those who promote and those who resist this connection as distinctive of Spanish national culture. In doing so, we seek to foster a deeper understanding of the importance of the Roma community within the framework of European and Spanish culture and a deeper appreciation for flamenco as a unique form of cultural expression. On the theoretical plane, we seek to understand how music, dance, literature, cinema, performance, and art can give expression to ethnicity; how cultural hegemonies emerge; and what role artists play in supporting or contesting those hegemonies. In general, this course is designed to help students develop critical skills of cultural analysis while increasing their proficiency in Spanish.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL271
Prereq: None

SPAN258 The Intercultural Stage: Migration and the Performing Arts in the Hispanic World

Hybridity, heterogeneity, transnationalism, and interculturalism are just a few of the terms that have proliferated within the marketplace of ideas over the past several years as reflections, from within the field of critical theory, of one of the contemporary world’s dominant social realities: the massive displacement of peoples across borders and the creation of constricted multicultural zones of interaction and conflict within the confines of single nations. The Spanish-speaking world has been affected by this phenomenon in particular ways, in both Spain and North America. In this course, we will study how Spanish, Mexican, and Chicano playwrights and stage artists working in various genres have responded to this reality, how and why they have chosen to craft the collective experience of the border as performance, and how they have addressed the cultural and political tensions that are associated with this experience. The framework for our study will be comparative in both content and format. We will focus on two borders—the Strait of Gibraltar and the Río Grande (Río Bravo)—and on the two corresponding migratory experiences: from North and sub-Saharan Africa into Spain, and from Latin America into the U.S. This course will be taught simultaneously at Wesleyan and at the Universidad Carlos III in Madrid, Spain. When possible, classes will be linked through videoconferencing. Wesleyan students will collaborate with their counterparts in Spain on various projects and presentations. In general, this course is designed to help students develop...
skills of critical analysis while increasing their Spanish language proficiency and intercultural awareness.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA238, LAST259
Prereq: None

SPAN259 Detective Fiction: Procedure and Paranoia in Spanish Narrative
The detective genre is the point of departure for an investigation that will lead us to solve a mystery: How do fictions about the detective—a person who is generally outside the law and sometimes crazy or paranoid—help us to understand the social construction of Spain? We will follow this figure through time (from the 19th century to the present) and space (visiting many Spanish cities) to build a theory of the genre in Spain and a panorama of Spanish society and culture. Following the trail left by novellas, novels, and short stories, together with critical texts, our investigation will allow us to unravel the mysteries of a multidimensional society.

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

SPAN261 Sites of Resistance & Memory: Theater, Performance & Political Consciousness in Contemporary Spain
Compared to other literary genres, and given its essentially social (public) format, theater is an especially vulnerable mode of cultural expression and, therefore, can easily fall victim to both overt (institutionalized) and covert (social) systems of censorship. The tendency for authoritarian regimes to scrutinize stage practices is exemplified by the state censorship that prevailed under Franco (1939-1975) and that prompted Spanish playwrights to develop subtle strategies for resisting authority and for addressing the crucial social and political concerns of the day. The parliamentary regime born in the aftermath of the dictator's death in 1975 ushered in an era of experimentation unprecedented in recent Spanish cultural history. During these years, playwrights have increasingly embraced the struggle against more covert (social, market-driven) forms of censorship in attempting to craft a new social order for a new political context: a democratic mindset that will serve to solidify the foundations of the young democratic state. Our goal in this course is to trace these trends through a close reading of key works by the major Spanish playwrights active since 1950. We will focus on context, on how theater, society, and politics are intertwined, by evaluating both works of dramatic literature themselves and the place and meaning of the public, commercial, and alternative theater circuits where many of these plays were premiered. Our aim, broadly, is to understand the extent to which collective memory and national identity, as staged over the past three-quarters of a century, have become a battleground where Spaniards either seek or resist reconciliation with legacies of repression.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA261
Prereq: None

SPAN262 Through Foreign Eyes: The U.S. in Spain in the 20th Century
Although the relationship between Spain and the U.S. has a long history that can be traced back to colonial times, during the 20th century, an extensive corpus of literature in which Spanish authors portray the U.S. prominently becomes visible. The appearance of this body of work gives rise to a series of questions: How do Spaniards see the U.S.? What are the consequences of this understanding? Why is there such interest in portraying the U.S. from a Spanish point of view? Of course, cultural and social definitions are constructions always limited to historic, social, and cultural events, be they of a military, political, or purely commercial nature. One could think that these portraits dwell on stereotypes; nonetheless, we are before a literary production that uses the U.S. to create a narrative about how Spain enters a global economic market through a cultural exchange. These are texts about traveling, the construction of the individual, and the shaping of a nation; texts that cross the boundaries of literary genres to define Spanish identity. We are before the construction of a narrative that questions the building of alterity and shapes the identity of modern Spain. In our approach to the main historic events that define the relationship between Spain and the U.S. during the 20th century, we will examine novels, poems, and movies that result from such events to analyze questions related to identity, globalization, localism, modernity, and nation. What will we engage in is, in fact, a debate about how we define ourselves, whether we are Spanish or American, through foreign eyes.

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

SPAN264 Orientalism: Spain and Africa
Over the past several decades, North African and Middle Eastern cultures have become conspicuously 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 centuries. 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: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL231
Prereq: None

SPAN267 Image/Word: Narrative and Photography in Contemporary Spain
The objective of this course is to analyze the relationship between literature and photography, questioning the idea of representation that usually unites them. This relationship goes further than the simple representation of the environment that surrounds us: literature and photography modify not only the perception of, for example, urban space, but also its organization. That is, they have a direct effect on the built environment. This effect creates a productive linkage that challenges the limits of these disciplines and the worlds in which they are created, proving how their work aims not exclusively to describe or represent but also to build. This idea of creating is the base for this seminar in which the students will develop a photographic and a narrative/analytic project in which they will test firsthand the relationships and skills seen in the class. Thus, they will be able to see the connections between disciplines and cultures that guide
our everyday life. To do so, the students will work with the help of an artist, the photographer Consuelo Bautista, who will help them to develop a project in which they will connect their own experience with what they have seen in class.  

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

SPAN269 Out of the Dark and into the Light: (Re)writing Spain during the Dictatorship  
This course examines writings by Latin American authors who are multilingual and have long conceived of their particular literary and cultural practices in connection to individual spaces and sites, both real and imagined. In this course we will examine why and how they have done so, looking not only at well-known if not legendary ones such as Machu Picchu and Macondo, invented, respectively, by Neruda and García Márquez in certain moments of their careers, but also the América and Gran Colombia of Simón Bolívar, the New York City of the Cuban intellectual José Martí (1880s) and of the Nuyorican writer Tato Laviera (1970s), and César Aira’s Colón (Panamá) and Fernando Vallejo’s Medellín (Colombia). In each case we will be concerned with understanding the relationship between local, national, and hemispheric history and the new imaginarios created by the author/intellectual in question in the context of north-south relations. Topics to be considered within this critical framework will include the Wars of Independence, industrialization in the late 19th-century, the construction of the Panama Canal (1904–1914), the Cold War (1947–1991), Latino identity in the context of Puerto Rico and New York City, the coup d’état in Chile on September 11, 1973, and the drug wars. When possible, films and short videos will be used to help build knowledge of historical context.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Identical With: LAST272  
Prereq: None

SPAN270 Spanish American Literature and Civilization  
A close study of texts from the colonial period to the present will serve as the basis for a discussion of some of the major writers and intellectuals in Latin America, including Las Casas, Sor Juana, Bolívar, Sarmiento, Martí, Mariátegui, Neruda, Borges, García Márquez, and Bolaño. Special emphasis will be placed on issues related to culture and politics. For purposes of understanding context, students will also read selected chapters from works by historians and cultural critics and will watch several films.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-RLAN  
Identical With: LAST226  
Prereq: None
work by/about Latin American writers of indigenous descent, as well as works in Spanish, English, and "Spanglish" by Chicano, U.S. Latino, and Filipino American writers. Throughout the semester students will reflect on how multilingualism can serve as a medium for aesthetic experimentation, intercultural dialogue, and/or political resistance. All discussions will be held in Spanish, and all readings will be in their original Spanish or in Spanish/English translation.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST265
Prereq: None

SPAN276 Body, Voice, Text: Theater and the Transmission of Experience
Theater can and does exist as a written text, but we all know that its existence on the page is meant as a precursor to its live performance out in the world. In this course, our approach to a series of Latin American plays will be informed by competing notions of the theater as both a field of academic inquiry (built on reading, study, research, and interpretation) and also as an art form (built on reading, rehearsal, repetition, direction, and interpretation). We will combine traditional academic study of the written dramatic text with theater workshop exercises meant to train actors for the delivery of the staged performance text. Students will thus gain an understanding of how academic study and and workshop rehearsal take different approaches to what is essentially the same goal/problem: how to interpret the text written by the dramatist, whether for meaning or performance. This course will be taught in Spanish.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA276, LAST276
Prereq: None

SPAN278 Dangerous Plots: Fictions of the Latin American Jungle
This course is an exploration of the ways in which nature has been plotted in fiction, films, and popular culture, focusing on the tropical jungle, a space that has been central to the way Latin America has been imagined for centuries. We will investigate the construction of jungle as a cultural space where diverse anxieties about sovereignty, nationhood, race, development, gender, and subversion collide. We will evaluate this topography in relation to diverse projects of modernization and development, to the global angst over the environment and its destruction, to peasant and indigenous agency, and to a number of cultural and economic struggles that have shaped the region over the past century. Attention will be placed on literary, filmic, and visual texts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST278
Prereq: None

SPAN279 Latin American Theater and Performance
This course will focus on the history, theory, and practice of theater and performance in Latin America in the 20th century. We will be particularly interested in the intercultural aspects of Latin American theater and performance that have reinvented and reinvigorated European dramatic forms through their constant interaction with non-Western cultural expressions in the Americas. We will examine a wide variety of performance practices, including avant-garde theater, community theater, street performance and agitprop, solo, and collective theater. The syllabus is loosely organized in a chronological fashion, structured more importantly around critical themes in Latin American history, culture, and society in the 20th century. We will take as our primary source material both readings and video recordings, when available, that will be supplemented by a wide variety of historical, critical, and theoretical background readings, including texts written by theater practitioners, theorists, and critics.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST266, THEA297
Prereq: None

SPAN280 Screening Youth in Contemporary Latin American Cinema
This course will examine some of the most important Latin American films to emerge in the past three decades that have cast children and teenagers as protagonists. We will analyze a large body of films that address issues of historical memory, economic inequality, social conflict, political activism, education, sexuality, cultural identity, and citizenship through the lens of the child or adolescent. These films question the roles of minors in relation to the political arena and reflect upon the constructions of childhood that operate at a social level with important political implications. Students will explore the aesthetic and social dynamics at play in the representation of young protagonists and develop interpretative filmic skills through an exploration of the connections between the technical composition of the works and the social, political, and cultural contexts that they address. Besides the varied cultural, theoretical, formal, and historical elements that this course will examine, one of the central components is a creative module in which students will develop an idea for a short film based on their own personal coming-of-age narrative.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST280
Prereq: None

SPAN281 "Islas sonantes": Music and Sound Technologies in Hispanic Caribbean Literature
Cuban author Alejo Carpentier once stated that the Antilles (the Caribbean islands) could easily be referred to as "islas sonantes" (sounding islands) because of their strong musical tradition. Music, according to him, is their common denominator. Inspired by this statement and extending it, in this course we will examine the role of music, as well as other sound or vocal productions in Hispanic Caribbean literature from the end of the 19th century to the present. Through close readings, we will reflect on how music and other sound media or communication devices (such as radio, audio recordings, sound magnification, and telephone) have helped reconceptualize social identities, notions of time and space, and human interaction. We will also look at their, at times, ideological, political, or purely aesthetic functions. No knowledge of music or sound technologies is required for this course.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST281
Prereq: None

SPAN282 Narratives of Crisis: Violence and Representation in Contemporary Latin American Culture
How have Latin American literature, film, and performance of the past three decades articulated the many forms of violence in a region facing complex armed conflicts, wars deployed around the drug trade, and diverse forms of political unrest? Focusing on Colombia, Peru, Central America, and Mexico, we will investigate how contemporary cultural artifacts reflect on the linguistic, ethical, and social dimensions of subjectivity in times of crisis and provide productive analytical frameworks to examine violence, history, and memory in the region.

Offering: Host
Grading: A-F
SPAN283 Literature and Culture of Peru
This course offers a panoramic study of the Andean nation from pre-Columbian times to the present with a focus on seminally polemic issues such as intercultural hybridity, ethnic and political violence, colonialism, postcolonialism, indigenismo, and modernity and beyond. We will study a wide variety of authors’ takes on how to approach and understand Peru’s multiethnic and multilingual heritage. Readings include poetry, short stories, novels, essays, theater, and critical theory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST283
Prereq: None

SPAN284 Tales of Resistance: Modernity and the Latin American Short Story
Latin American writers from the early 20th century forward have regarded the short story as a vehicle through which to make their mark and engage the great cultural issues of the day. Jorge Luis Borges and Julio Cortázar, two of Latin America’s most well-known literary figures, dedicated their careers almost exclusively to the genre. In this course, as we consider the privileged status of the short story in Latin American letters, we will examine the ways in which writers have used the genre to comment on important aspects of modernization, both within and outside their respective countries. Some of those aspects will concern the Mexican Revolution, bourgeois and mass culture, nationalism, globalization, and immigration to Europe and the U.S.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST254
Prereq: None

SPAN285 Asian Latino Encounters: Imagining Asia in Hispanic America
This course will explore the distinctive, and overlooked, Asian connection in Hispanic-American cultures: the fascinating literatures, songs, paintings, and films about “Asian Latinos” in Spanish America, the U.S., and the Philippines, a Spanish colony for more than three centuries that developed its own Spanish-language literature after 1898—in part as a response to the subsequent Americanization of the Philippines. We will begin examining “Orientalist,” or exoticizing, views of Asian culture and Asian women of early 20th-century Spanish American and Filipino writers (such as Dario, Tablada, and Jesus Balmori). Then, we will assess travel writings produced across the Pacific—from Mexico to India (Paz), from Chile to Southeast Asia (Neruda), and from the Philippines to Chile (Elizabeth Medina). Finally, we will examine diverse works by writers/artists of Asian descent in Hispanic America. Some of the questions we will address are, How has the view of Asia or Asians changed throughout the past century in Hispanic America? How does Philippine literature in Spanish change our conception of Latinidad? By looking at the trans-Pacific reach of the Hispanic, we will be in a better position to appreciate the complexity of the cultural, social, and political legacies of Spanish and U.S. colonialism.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST241
Prereq: None

SPAN286 Bolivar’s Afterlife in the Americas: Biography, Ideology, and the Public Sphere
No figure has been seized upon more as a symbol of cultural and political unity in Latin America than the liberator Simón Bolívar. In this course, we will examine not only the case of contemporary Venezuela with its cult-like tradition but also several of the countless appropriations of Bolivar that have occurred across the Americas and in Europe in the 180 years since his death. From the Cuban José Martí to the Colombian García Márquez, from the Spaniard Miguel de Unamuno to the U.S. socialist Waldo Frank, from, to be sure, the powerful tradition of the Latin America essay with its identity politics to the U.S.-led Pan Americanism of the 1920s, ‘30s, and ‘40s, Bolivar has been made to serve complex and important functions in discourse about national and continental identity. To consider all this, we will study a number of rewritings of Bolivar’s life and works, focusing on the dynamic process in which literary, cultural, and political traditions have been formed around him, while giving special attention to issues bearing on race, gender, and modernization. A wide range of texts will be examined, including letters, essays, poems, novels, screenplays, and films.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST258
Prereq: [SPAN270 or LAST226] OR SPAN221 OR [SPAN250 or COL219]

SPAN287 Constructions of the Self
How does one define oneself? What forces are active in the creation of our personal identities? How much control do we exercise over these processes? What role do writing and literature play in the construction of notions of the self? While these questions are timeless and know no geographical boundaries, we will examine how several different Latin American and U.S. Latino authors have addressed these concerns in their art, with an eye toward understanding the cultural specificity of each of their propositions, as well as how writing itself becomes the subject of writing in the search for subjectivity.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST291
Prereq: None

SPAN290 From the Muralists to the Narconovela: The Public Intellectual in Mexico
Mexican writers, intellectuals, and artists, both male and female, have long been recognized for the brilliance with which they have used their work to comment on and shape the direction of the Mexican state and to engage with the multiple traditions (indigenous, European, and mestizo) that define them. In this course, we will examine the writings and artistic and filmic work of several major figures with the goal of understanding how they see and imagine Mexico in particular historical moments. The course will cover the entirety of the 20th-century and the beginning of the 21st, extending from the Mexican Revolution (1910–1917) and the Muralists (1920s–40s), through the post-1945 period including 1968, and to the drug wars and the Zapatista movement (since 1994). Students will analyze novels, essays, art, poetry, and film.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST291
Prereq: None

SPAN291 Spanish American ‘Modernismo’ in a Global Context
The publication of Nicaraguan Rubén Darío’s AZUL... in 1888 is often considered to be the inaugural event of “modernismo,” the first Spanish-language literary movement that originated in Spanish America and spread thereafter throughout the Hispanophone world. In March 1916, about a month after Darío’s death,
a magazine in the Philippines claimed that Darío also belonged—at least
"spiritually"—to the Philippines. Inspired by this statement, in this course
students will read poems, short stories, and crónicas (short journalistic articles)
by canonical Spanish American modernista writers, such as Darío, Julián del
Casal, José Martí, Amado Nervo, José Enrique Rodó, Leopoldo Lugones, and
Delmira Agustini, in conjunction with Filipino modernistas, including Fernando
María Guerrero, Jesús Balmori, Manuel Bernabé, and Evangelina Guerrero.
We will also read a selection of works of Spanish writers, such as Salvador
Rueda, who visited Cuba and the Philippines in the 1910s. Some of the salient
characteristics of modernismo that we will cover are the rejection of immediate
reality and materialism, the search for linguistic renovation and cosmic harmony,
and the celebration of Hispanism. When focusing on this last aspect, we will
assess how modernismo helped to keep Spanish America connected not only
to Spain but also to the Philippines, which became a U.S. territory in 1898,
alongside Cuba and Puerto Rico. Thus, we will explore to what extent modernista
writers responded to the spread of U.S. imperialism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST292
Prereq: None

SPAN301 The History of Spanish Cinema
This course explores the development of Spanish cinema from the early
20th century to the present. We will evaluate how social, political, and
economic circumstances condition Spanish cinematography at key junctures
of Spanish cultural history in terms of the production and distribution of films,
cinematographic style, and thematics. The course will also highlight key facets
of the Spanish star system as well as the auteurism of those directors who
have achieved international acclaim by reworking a national film idiom within
international frames of reference.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FILM301, RL&L301, COL334
Prereq: None

SPAN408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with
the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

SPAN409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

SPAN420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the
chair of a department or program.
Offering: Host
Grading: Cr/U

SPAN466 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance
of undertaking education in the field for approval of the nature of the
responsibilities and method of evaluation.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

SPAN491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT

SPAN492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT