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 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 Curran
BA, Hamilton College; MA, New York University; PHD, New York University
William Armstrong Professor of the Humanities; Professor of French

Octavio Flores-Cuadra
BA, Universidad Americas; 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; Director, Center for Global Studies

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 Letters; Associate Professor of French; Chair, Romance Languages and Literatures; Co-Coordinator, African Studies

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

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
Dean of the Arts and Humanities; Hollis Professor of Romance Languages and Literatures; Professor of Italian

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

Paula C. Park
BA, Rutgers, the State University; MA, University of Texas Austin; PHD, University of Texas Austin
Assistant Professor of Spanish; Section Head; 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; Section Head

Jeff Rider
BA, Yale University; MA, University of Chicago; PHD, University of Chicago
Professor of French; 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

Camilla Zamboni
MA, Ohio State University
Adjunct Instructor in Italian; Section Head
**AFFILIATED FACULTY**

Meg Furniss Weisberg  
BA, University of Connecticut; MA, Yale University; MPhil, Yale University; PhD, Yale University  
Visiting Assistant Professor, French; Interim Assistant Director of Academic Writing

**VISITING FACULTY**

Sole Anatrone  
BA, Smith College; MA, University of California, Berkeley; PhD, University of California, Berkeley  
Visiting Assistant Professor of Italian

Rachael Barlow  
MA, Indiana University Bloomington; PhD, Indiana University Bloomington  
Associate Director for Assessment; Visiting Assistant Professor of Romance Languages and Literatures

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

Matthew James Treme  
BA, Tulane University; MA, University of Arizona; PhD, Princeton University  
Visiting Assistant Professor of Spanish

**EMERITI**

Peter N. Dunn  
BA, University of London; MA, University of London; MAA, Wesleyan University  
Hollis Professor of Romance Languages Literatures, Emeritus

Joyce O. Lowrie  
BA, Baylor University; MAA, Wesleyan University; PhD, Yale University  
Professor of Romance Languages and Literatures, Emerita

Paula Paige  
BA, Mount Holyoke College; MA, Middlebury College  
Adjunct Professor of Romance Languages and Literatures, Emerita

Norman R. Shapiro  
BA, Harvard University; MA, Harvard University; MAA, Wesleyan University; PhD, Harvard University  
Distinguished Professor of Literary Translation and Poet in Residence

**DEPARTMENTAL ADVISING EXPERTS**

Andrew Curran (fall), Stéphanie Ponsavady (spring), French Studies; Paula Park, Hispanic Literatures and Cultures; Camilla Zamboni, Italian Studies; Typhaine Leservot, Romance Studies

- Undergraduate French Studies Major (catalog.wesleyan.edu/departments/rlan/ugrd-frst-mn)
- Undergraduate Hispanic Literatures and Cultures Major (catalog.wesleyan.edu/departments/rlan/ugrd-hisp)
- Undergraduate Italian Studies Major (catalog.wesleyan.edu/departments/rlan/ugrd-itst)
- Undergraduate Romance Studies Major (catalog.wesleyan.edu/departments/rlan/ugrd-rmst)

**ROMANCE LITERATURES IN TRANSLATION**

**FIST121 Making a Killing: Murder and True Crime Non/Fiction Narratives**

This course explores the genre of true crime in a comparative setting and by way of a study of different typologies of murder: spree killing, fratricide, serial killing, and infanticide. Roland Barthes wrote in Mythologies that, “Periodically, some trial, and not necessarily fictitious like the one in Camus’s THE STRANGER, comes to remind you that the Law is always prepared to lend you a spare brain in order to condemn you without remorse […] it depicts you as you should be, not as you are.” What does murder reveal about the society and historical context in which it takes place? How are the murders in question “made”? How, for example, does the “judicial media circus” condition the trial’s outcomes? What is the relationship between real crimes and the narratives they generate and their fictional counterparts? What does the consumption of murder narratives tell us about the state and perception of law and order? How does this perception differ over time and in different (post)-national contexts? These are some of the questions this course will take up through an analysis of literary (fictional and nonfictional) and cinematic texts in a variety of national settings. Some of the murder cases we will explore include the serial killings attributed to the “Monster” of late 20th-century Florence and of H. H. Holmes in Chicago of the World’s Fair (1893); the 1996 murder of six-year-old JonBenet Ramsay; the 1959 murder of the Clutter Family (the basis for IN COLD BLOOD); the murder of Meredith Kercher in Perugia, Italy, and Amanda Knox’s conviction; and the death of Azaria Chamberlain in 1980 in Australia, for which her mother, Lindy, was accused of infanticide.

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

**FIST122 Muslims, Jews, and Christians: Getting Along in Medieval Spain**

“For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors on the Iberian Peninsula in a carefully negotiated state of coexistence known as “convivencia.” While much of the written record is often full of enmity, religious polemic, and mutual suspicion, the artistic record tells another version, of lives lived in close proximity giving rise to shared cultural practices, artistic tastes, and long interludes of mutual well-being.

This seminar will explore the works produced by the pluralistic societies of medieval Iberia from the perspectives of art, architecture, history, archaeology, literature, and music. As we study renowned monuments such as the synagogues of Toledo, the Alhambra, and the Way of St. James, we will learn to decode elements such as dress and home decor, food and hygiene, gardening and agriculture, to expand our picture of culture and lived experience. Finally, we will ask why convivencia ultimately failed, and how the medieval Iberian experience can enlighten our own uneasy attempts at building a multicultural, multiconfessional society.”

Offering: Crosslisting  
Grading: OPT  
Credits: 1.00
FIST126 El Greco to Picasso: Modern Art's Passion for Golden Age Spain
This course examines the life and afterlife of the Spanish artists of the Golden Age, whose achievements reached unprecedented heights in the 17th century. Centuries later, their works took on new roles as artists of other times and cultures found their own inspiration in works of the past: Manet copied Murillo. What allowed these complex works to resonate so strongly in another era? Is such influence automatically a sign of success? And why have the works of Francisco Goya inspired more filmmakers than any other artist? Students will be introduced to the reading of visual art for stylistic, historical, and political content and develop a critical understanding of art and society in Golden Age Spain, as well as insights into the role of art as a cultural currency.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL123, FGSS123, MDST125
Prereq: None

FIST127 Catholicism and Ideology in the Hispanic World
Catholicism has played a number of roles in the cultural politics of the Hispanic world, appearing as a place of national being, resistance, and conservatism. In this course, we will read a number of texts from different periods and national contexts with a view to understanding how writers and intellectuals from Spain, Latin America, and the U.S. engage with Catholicism and the historical conditions under which they do so.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-LAST
Identical With: LAST127, RELI127
Prereq: None

FIST128 Responding to Political Turmoil
"What just happened? What's going to happen? What do we do now?" Political turmoil, while disconcerting to say the least, is nothing new. This course will look at case studies from various times and regions--the creation of the US; Fascist Spain; the 1960s in the U.S., France, and elsewhere; Brazil's military dictatorship; Italy in the 1990s; the Arab Spring; contemporary Mali and D. R. Congo, among others--to see how others have responded to periods of political oppression and upheaval. After an initial period of discussion based on readings, we will hold conversations with members of our campus community who have experienced various forms of authoritarianism. The course is both academic and project-based: as we gain perspective through academic readings and assignments on the issue of political turmoil, we will turn what we learn into well-informed, measured, concrete action. In particular, we will workshop several writing exercises related to the topic and destined to make an impact (e.g., letter to the editor, letter to an elected official, public service announcement for the radio). All students (including those whose first language is not English) are welcome in the course and will receive individualized attention to their writing.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL129
Prereq: None

FIST129 Writing the French Revolution
"Liberty, equality, and fraternity" was the slogan of the French Revolution and features three concepts of enduring interest. In this seminar we will explore the French Revolution and its antecedents--and what these can mean for us today. In the process we will delve into a number of ways of thinking and modes of representation: historical thinking, of course, but we will also get a sense of the origins of sociology and political science, the power of scientific thinking, and differences between literary and visual representation (especially films). This course will also serve as a writing workshop emphasizing the nuts and bolts of good writing and experimenting with such rhetorical modes as argument, personal narrative, persuasion, and fiction-writing.
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL129
Prereq: None
Through a close reading of texts by authors such as Francesco Petrarca, Niccolo Machiavelli, and Michelangelo, we investigate continuities and ruptures between literatures, arts, and philosophies of Italy at the dawn of the modern era. We consider how the study of antiquity fundamentally changed the politics, 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.

FIST 201 Crossing Identities & Borders: Processing Study Abroad
This course is designed to give students who have studied abroad through the medium of a language other than English the opportunity to process their experience by reflecting on its meaning in terms of their own personal and intellectual trajectory. Students will meet as a group once a week to discuss a reading of common interest. The second weekly meeting or workshop will be held in break-out sessions in the target language, during which time students will discuss the capstone project that this course will allow them to develop: a written essay, a digital narrative, an art installation, or a performance. The workshops are designed so that students may support each other in the pursuit of their personal goals regarding a project that reflects the broadest and deepest meaning of an immersive linguistic and intercultural experience abroad. Assessment is based on the following criteria: industry and initiative; the ability to work independently; willingness to contribute actively to a collective, project-based learning experience; and the final project. Readings will address topics such as identity, culture and mobility. Students will work to develop a collective bibliography with classmates as well as a specific bibliography that accords with their personal interests and objectives.

FIST 220 France Since 1870
This course studies France under three republics and a dictatorship, beginning with defeat in war and revolutionary upheaval in 1870¿1871 and concluding with apparent political and social stability and European partnership in the first years of the 21st century. We will survey the history of 145 years, emphasizing political forms, ideologies and movements, social change, the economy, and cultural developments. Particular consideration will be given to revolutionary ideas and activities, working-class organizations, conservative thought and action, the city of Paris, rural life, the experiences of three wars against Germany, imperialism and decolonization, and styles of leadership. Times of emergency and crisis will also command attention, specifically the Paris Commune of 1871; the Dreyfus Affair of the 1890s; the Great War of 1914¿1918; the Popular Front of the 1930s; the military defeat of 1940; the drama of collaboration or resistance, 1940¿1944; and the early years of the Fifth Republic, 1958¿1969.

FIST 222 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.

FIST 223 Desire, Deception, Disenchantment: Five French Novels in Translation and on Screen
This course aims to study five French novels from the 17th to the 20th centuries in translation, alongside and against their respective cinematic adaptations. We will begin with LaFayette’s The Princess of Cleves (1678), one of the Western world’s first psychological novels, and then move on to Choderlos de Laclos’ epistolary novel Dangerous Liaisons (1782). We will then read Gustave Flaubert’s Madame Bovary (1856), Albert Camus’ The Stranger (1942), and Marguerite Duras’s The Lover (1984). Films will include: Jean Delannoy’s 1961 adaptation of Lafayet’s novel, Christophe Honoré’s The Beautiful Person (2008), a modern-day adaptation of the story, and Rémy Saудer’s 2011 documentary on how the novel is being used in a French school in Marseille; three adaptations of Laclos’s novel: Roger Vadim’s cutting-edge Les Liaisons dangereuses 1960, Miloš Forman’s 1989 Valmont, and Stephen Frears’s 1998 acclaimed Dangerous Liaisons; three adaptations of Madame Bovary: Vincent Minnelli’s film (1949), Claude Chabrol’s adaptation from 1991 starring Isabelle Huppert, and Sophie Barthes’s version (2014); Luchino Visconti’s adaptation of Camus’ The Stranger (Lo straniero, 1967); and Jean-Jacques Annaud’s The Lover (1992). These novels and their adaptations will allow us to think about notions of canon formation; genre and narrative; the uses of history in fiction; censorship, controversy, and crime; gender, class, race, and (post)colonialism; translation; and how these texts have been and continue to be read, used, adapted, and transformed from their time of publication up to the present day.

FIST 224 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.

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FIST228 The Absurdity of Modernity: The Meaning of Life on the Modern Stage

The indescribable horror of two bloody world wars in the 20th century gave rise to numerous artistic movements that questioned the validity of science and the discourse of reason and logic to help human beings to make sense of our world. Among these were dadaism, surrealism, and the theater of the absurd. Confronted with these perceived failures of the promise of science, theater practitioners took to staging life unfettered by logic, reason, order, or meaning. How do we act if we think that life has no meaning? Without the scientific method to guide us, what happens to our understanding of how the world around us works and where we fit in? Where do hopelessness and despair lead us as a species? Can we somehow find meaning in an apparently meaningless existence? In this course, we will examine how dramatists in Europe and Latin America have staged these existential conundrums that threaten to undermine centuries of social and scientific “progress.” All class work is in English.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA228
Prereq: None

FIST229 Political Turmoil

“What just happened? What’s going to happen? What do we do now?” Political turmoil, while disconcerting to say the least, is nothing new. This course will look at case studies from various times and regions—the creation of the US; Fascist Spain; the 1960s in the U.S., France, and elsewhere; Brazil’s military dictatorship; Italy in the 1990s; the Arab Spring; contemporary Mali and D. R. Congo, among others—to see how others have responded to periods of political oppression and upheaval. After an initial period of discussion based on readings, we will hold conversations with members of our campus community who have experienced various forms of authoritarianism. The goal of the course is ultimately project-based: as we gain perspective on the issue of political turmoil, we will turn what we learn into well-informed, measured, concrete action. In particular, we will workshop several writing exercises related to the topic and destined to make an impact (e.g., letter to the editor, letter to an elected official, public service announcement for the radio). All students (including those whose first language is not English) are welcome in the course and will receive individualized attention to their writing.

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

FIST230 Between Marx and Coca-Cola: European Cinema of the 1960s and 1970s

In the 1960s and early 1970s, a growing sense of alienation and social unrest spread across Europe, making their marks in both society and cinema. Borrowing the words of New Wave director Jean-Luc Godard, these years led to the emergence of “the children of Marx and Coca-Cola.” This course, taught in English, will introduce students to a multi-faceted portrait of Europe in the 1960s and 70s through avant-garde and popular cinema from France, Italy, Spain, Germany, and Eastern Europe. We will focus on films that depict global capitalism, gender relations, and government control. Some of the themes we will discuss include the critique of consumerism and materialism, the changing role of women in society, life under socialism and dictatorship, and youth counterculture. Last but not least, students will learn how New Wave directors challenged traditional approaches to narrative cinema.

Offering: Crosslisting
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-CGST
Identical With: CGST230
Prereq: None

FIST232 Obscure Enigma of Desire

This course is an introduction to the study of the ways we create meanings when we read texts. It will focus on several deliberately obscure literary texts from twelfth-century France and will examine them in the light of the classical and medieval concepts of enigma, the marvelous (wonderful), fabula, and allegory as well as some modern theoretical works about how we understand narratives. We will seek to understand why deliberate obscurity is an important part of literature and how medieval authors created narratives that seem particularly meaningful precisely because they are obscure. We will consider why we feel these texts have meaning and the ways in which we make them meaningful to us. This course will be co-taught in parallel with a course (in English) on the same subject offered at the Charles University in Prague by Professor Lucie Dolezalova.

About half of the classes will be conducted together with the class in Prague through teleconferencing and Professor Dolezalova will teach one week of the course at Wesleyan and meet with students while she is here.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Identical With: MDST232
Prereq: None

FIST233 Modern Italy on the Silver Screen: 1960–2015

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: ITAL233
Prereq: None

FIST235 The Spanish Inquisition

Few institutions are as notorious as the Spanish Inquisition. Reviled in literature (most famously by Dostoyevsky in his Brothers Karamazov) and lampooned in popular culture (by Monty Python, among others), the Spanish Inquisition remains a potent symbol of both religious fanaticism and ecclesiastical power run amok. In this seminar, we will consider the history and legacy of the Spanish Inquisition, which existed for 356 years (1478–1834) and operated in both Spain and Spain’s colonies overseas. We will examine not only the historical record itself (e.g., transcripts of actual trials, individual case studies) but also various depictions of the Inquisition found in imaginative media (art, literature, and film). Our subject, then, will be the Spanish Inquisition both real and imagined. Why did this institution arise? How did it survive for as long as it did? And does the legend of the Spanish Inquisition match its history?

Offering: Crosslisting
Grading: OPT
Credits: 1.00
and Crafts Movement, the École des Beaux-Arts, the German Rundbogenstil, the relationship between historicism and modernity through the period. Topics Western Europe from the mid-18th to the early 20th century. A central theme is FIST244 European Architecture and Urbanism, 1750-1910 Prereq: Identical With: Credits: Grading: Offering: impulse to have the arts redesign society as a whole. and revolution, gender and representation, art and dictatorship, and the utopian relationship between abstraction and figuration, the impact of primitivism and social relevance for art. Topics that will receive special emphasis include the This course will introduce students to the major avant-garde art movements This course looks at factors that contributed to Paris's rise as the preeminent artistic center in the West at the time of the French Revolution and traces the evolution of French art throughout what would prove to be an extraordinary century of formal advance and experiment ending in Impressionism and Post-Impressionism. The story of French art is one in which timeless ideals and triumphal narratives were continually put under pressure by the imperative to model the contingency of modern experience. Themes we will explore in this class include the significance of a public sphere for art making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution; history painting; the persistence of classical ideals and their relationship to modern subjects and experience; the new focus on sensation and the rise of landscape painting; the decline of narrative in painting in favor of form and surface; the relationship between modern art and academic practice; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the conflict between the unabashed pursuit of artistic individualism and the need to define collective values and experience; the significance of the decorative to painting at the end of the century; and the relationship between art's embrace of privacy, domesticity, and intimacy at the end of the century and France's revolutionary legacy. Ofering: Crosslisting Grading: A-F Credits: 1.00 Gen Ed Area: HA-ART Identical With: ARHA240, COL240 Prereq: None FIST241 Introduction to European Avant-Garde, 1880--1940 This course will introduce students to the major avant-garde art movements from the first half of the 20th century as they took root in France, Germany, Italy, Holland, and Russia. Our focus will be on painting, but we will also look at attempts to go beyond painting in an attempt to gain greater immediacy or social relevance for art. Topics that will receive special emphasis include the relationship between abstraction and figuration, the impact of primitivism and contact with non-Western arts, modernism's relationship to mass culture, war and revolution, gender and representation, art and dictatorship, and the utopian impulse to have the arts redesign society as a whole. Ofering: Crosslisting Grading: A-F Credits: 1.00 Gen Ed Area: HA-ART Identical With: COL230, GRST241, ARHA241 Prereq: None FIST244 European Architecture and Urbanism, 1750-1910 This course considers the history and theory of architecture and urbanism in Western Europe from the mid-18th to the early 20th century. A central theme is the relationship between historicism and modernity through the period. Topics include neoclassicism, the picturesque landscape, the Gothic Revival, the Arts and Crafts Movement, the École des Beaux-Arts, the German Rundbogenstil, international expositions, and Art Nouveau. We will focus on specific sites in major cities, including Paris, London, Berlin, Munich, Vienna, Milan, Rome, Brussels, and Barcelona, among others. New or transformed building types include museums, railway stations, apartment blocks, department stores, and theaters. Urban forms include residential squares, boulevards, arcades, and public parks. Architectural culture will be discussed as a response to changing political, economic, technical, and ideological conditions in newly modernizing societies. Urbanism includes the transformation of early modern cities due to industrialization, housing for different social classes, new towns, suburbs, utopian communities, the Garden City, and colonial centers such as Bombay (Mumbai), Algiers, and Hanoi. Ofering: Crosslisting Grading: A-F Credits: 1.00 Gen Ed Area: HA-ART Identical With: ARHA244 Prereq: None FIST250 Integrative Learning Project 1: Reflecting About the Liberal Arts "The Integrative Learning Project is a .50 credit course that allows students to learn to describe in a coherent and engaging narrative the various academic and non-academic activities, projects, and experiences that have been important for them while in college and to practice doing so for a variety of audiences (e.g. employers, graduate schools, etc.). Participants should be students who are interested in crafting a narrative about their personal and intellectual development, and who want to be able to talk about what skills they have cultivated during their time at Wesleyan and what they still want to learn. All sophomores, juniors and seniors are welcome in this course. This course requires a willingness to discuss one's strengths, achievements, weaknesses, and failures. Students will not only engage in reflection about their skills and experiences, but will also have the opportunity to design an online portfolio in WordPress, the world's most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can take this course more than once, but only once per academic year." Ofering: Host Grading: Cr/U Credits: 0.50 Gen Ed Area: None Prereq: None FIST254 Breaking the Waves: The Japanese and French New Wave Cinemas and Their Legacy While the French and Japanese New Wave(s) existed as largely contemporaneous cinematic movements, rarely are they discussed together, instilling the impression of two parallel streams, never to converge or intersect. This course hopes to serve as an intervention into this perceived divide through close readings of these groundbreaking cinematic works and an examination of their revolutionary content in the interest of articulating shared philosophical concerns. In many cases, New Wave filmmakers worked as writers and critics before producing films themselves, a fact that speaks to the intensely theoretical nature of their cinema. This course will therefore examine critical writings published in the space of Cahiers du Cinema, Film Art, and other journals as a means of better understanding the thought process that underlies these films. How do these films figure as a response to that of the previous generation and how did they hope to revolutionize cinematic praxis? What was their relationship to political activism and the events of 1968? Finally, we will consider the legacy of these cinemas: What is the prevailing influence of the New Wave on Hollywood and global cinema? What aspects of the movement have been retained and what has been lost along the way? Ofering: Crosslisting Grading: OPT
Eliot's Middlemarch and Tolstoy's Anna Karenina. While the emphasis will be on often been regarded as exemplary (even paradigmatic) works of realist fiction: the second half of the semester, we will delve into two longer novels that have French realism, reading representative texts by Stendhal, Balzac, and Zola. In

We will spend the first six weeks on an overview of the influential tradition of understanding of what we continue to expect from the fictional stories that claim importantly) serious. Reading these novels, then, does not just teach about an present. Yet it has also clearly endured--in the popular imagination as surpassed by modernism, reimagined by postmodernism, and U.S. feminism.

"The realist novel has a strangely ambivalent legacy. On the one hand, like other literary forms, it is repeatedly consigned, dismissively, to an earlier moment in literary history: surpassed by modernism, reimagined by postmodernism, and replaced by film, television, and whatever forms of new media might presently emerge. Yet it has also clearly endured—in the popular imagination as well as in the academy—as a pervasive norm, continually setting the standard against which popular narratives may be judged to be successful and (more importantly) serious. Reading these novels, then, does not just teach about an important period in literary history (though it does that, too); it gives us a better understanding of what we continue to expect from the fictional stories that claim to represent the world around us. We will spend the first six weeks on an overview of the influential tradition of French realism, reading representative texts by Stendhal, Balzac, and Zola. In the second half of the semester, we will delve into two longer novels that have often been regarded as exemplary (even paradigmatic) works of realist fiction: Eliot's Middlemarch and Tolstoy's Anna Karenina. While the emphasis will be on the novels themselves—what they do and how they work—we will also read a small selection of secondary texts (variously critical, historical, and theoretical) on realism, narrative, and the novel as genre."

Our journey will start in the 19th century with great novelists and essayists such as Leopoldo Alas "Clarín," Benito Pérez Galdós, and Mariano José Larra, and we will compare their conceptions of the city with those of poets such as Baudelaire. In their texts, we will see the construction of the industrial city and the conflicts that arise once the urban spaces become a mobile space, technologically and socially speaking. Then we move into the 20th century, and such authors as Federico García Lorca and Carmen Laforet will show us what it is like to be an stranger in the big city, a strangeness emphasized by the migratory movements that characterized the pre- and postwar era in Spain. And films including Luis García Berlanga’s Bienvenido, Mr. Marshall and Alejandro González Iñarritu’s more recent Biutiful will show us how the city grows outward fueled by capitalism, an economic system that leaves out those who do not inhabit the urban centers, such as the case of Bienvenido, or those who are exploited by it, as we will see in Biutiful. These fascinating narratives offer a very detailed portrayal of urban centers in Spain that will allow us to research their mobile nature.”

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 such as Bullitt, 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 (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, furthermore, the connections and influences among what we will call international hubs in a specific historical moment.

The trans-Saharan trade was crucial to both North and West Africa. From Morocco came the Muslim religion, as well as Islamic architecture. In 1445 Portuguese mariners arrived on the Atlantic coast of West Africa. From that moment on, West Africa has been part of a global economy. Already by 1500, the growth of Creole Euro-African communities is reflected in artwork.

"Art" is best understood in the specific historical context and the culture in which it develops. To us, removed in space and in time from these African societies, architecture, sculpture, and ritual performance help to illuminate the lives of the people we are studying. Ultimately, we will consider such questions as, Does African art exist? What is "African art"? Who defines art—Africans or Westerners?"
Prereq: None

FIST301 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: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FILM301, SPAN301, COL334
Prereq: None

FIST302 Crossing Borders on the Early Modern Stage
This course looks at the ways in which seven fascinating plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger responded creatively to and still challenge narratives about a period in which many situate the origins of globalization. Written from 1580 to 1630 for the first public, commercial theaters of the Western world (in Madrid and London), these plays explore the anxieties, hopes, dangers, and pleasures generated by a century of displacements—of peoples, ideas, goods, capital, and diseases—that had transformed the look, feel, and taste of daily life even in remote villages of Spain and England. From Cervantes’ use of Roman history to dramatize the contemporary wages of empire, to Massinger’s and Cervantes’ evocations of Christian captivity in Tunis and Algiers (which Cervantes experienced in the flesh for five years), to Lope’s and Webster’s markedly distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed by her brothers for marrying the commoner steward of her household), to Shakespeare’s and Lope’s romantic comedy exploration of conflicting loyalties and shifting gender roles in a world of accelerated social mobility, these plays often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis, Renaissance Milan and Naples) to examine the exoticism, immorality, internal conflicts, and injustices of the supposedly familiar worlds of their audiences in Madrid and London. Organized around the careful reading of seven key play-texts in English, together with historical, critical, and theoretical readings, this seminar will offer students multiple ways to approach early modern plays through printed and online resources and Wesleyan’s Special Collections and Archives. We will pay particular attention to the local conditions that help explain why Spanish and English theatrical cultures were so similar despite divergent political and religious trajectories (their commercial orientation, for instance) and also why, on the other hand, even plays that drew on the same sources could differ so markedly (because, for instance, of the prominence of actresses on the Spanish professional stage in roles played by boy actors in England). Those interested in translation and performance will have opportunities to pursue them in class presentations, papers, and final projects.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL314, THEA322, SPAN302, ENGL377
Prereq: None

FIST303 Workshop in Literary Translation II
This course is a nontheoretical practicum in translating traditional formal verse. We will study works ranging from the 16th century to the present, all respecting the elements of rhyme and meter, from a variety of poetic schools and in a variety of forms. The course involves class discussion of one another’s work, fidelity, matters of style, and technique with a "tune and tone" approach.
Offering: Host

FIST310 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 onward, 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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM310
Prereq: None

FIST325 Race and the Enlightenment: A Historical and Philosophical Enquiry
It was during the Enlightenment Era (c. 1760-1800) that scientific reasoning, a belief in progress, and new claims on personal and political liberty swept away a tenacious medieval worldview. It was also during this era, however, that the notion of race crystallized in European and North American thought. Today, we still live with implications of this major shift, be it in classification schemes, anatomical prejudices, or ethnographical myths. This is particularly true for Africans or people of African descent. This class will bring some of the Enlightenment’s most prominent thinkers into dialogue with the emergency of the concept of race theory. In particular, we will focus on the clash between the Enlightenment era’s belief that “all men were created as equals” and the various ways that the Black African came to be studied within “natural history” and various philosophical models. This historical backdrop will lead us not only to a discussion of the economic imperatives of human slavery but to a series of contemporary reflections on the status of the Enlightenment put forward by postcolonial critics. Note: This class is offered in the context of the Wesleyan’s Center for the Humanities’ “Grand Narratives/Modest Proposals” theme and speakers series during the Spring 2018 semester.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: CHUM324, SISP324, AFAM325
Prereq: None

FIST339 Modernism and the Total Work of Art
The term “total work of art” refers to the German concept of the Gesamtkunstwerk, which took on new urgency in the 19th century amid social upheaval and revolution. Understood as the intention to reunite the arts into one integrated work, the total work of art was tied from the beginning to the desire to recover and renew the public function of art. While there exist many...
approaches to totality in the modern era, this course focuses on modernist theories and practices that simultaneously critiqued existing society and posited a utopian alternative. We will begin by studying formulations of totality in response to a cultural crisis initiated by the 1789 French Revolution. From there, we turn to German idealism and to an analysis of composer Richard Wagner's ideas and compositions that made the idea of the synthesis of the arts a central focus for European modernism. Yet if Wagner's works and writings provided the dominant reference for subsequent developments from the 1880s onward, these most often consisted of a search for alternatives to his own theory and practice, particularly in the visual arts. We will examine attempts to envision totality after Wagner in Impressionist painting and German Expressionism. Ideas of totality and utopia continued to carry positive associations for modern artists until the 1930s, when they became co-opted by totalitarian governments. The course concludes by examining the perversion of modernist dreams in Nazi festivals and art exhibitions.

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

FIST340 Performing Brazil: The Postdictatorship Generation
The course takes as its point of departure a close and critical reading of modernist Oswald de Andrade's "Cannibalist Manifesto" (1928) and the writings of artists working during and after the dictatorship years. As the semester progresses, the course will examine postdictatorship works in film, music, literature, the fine arts, dance, and theater. Students will have access to examples in the form of texts in translation, images, and performance recordings. Discussions will focus on the relationship between Brazil's postcolonial condition and political history, including the country's current artistic production and sense of national identity.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA340, LAST340
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: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Prereq: None

FIST377 Comparative French Revolutions
This course makes a systematic, comparative analysis of the causes, patterns, and consequences of revolutionary activities in France, examining the revolutions of 1789, 1830, 1848, and 1870. The course will emphasize revolutionary movement organizations, political and social goals, ideology, and industrialization.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST377
Prereq: None

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

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

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

FIST408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

FIST409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

FIST410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

FIST411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: OPT

FIST491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: OPT

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 rapid 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 novella, 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: MDST224, COL217
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 Movements: 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, when 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: COL225, AFAM223, AMST226, LAST220
Prereq: None

FREN226 Topics and Genres in French Popular Culture
Spanning the mid-19th century to the present, this course will present and examine the expansion of such genres as newspapers' feuilletons (serialized novels), romans de gare (easy literature), detective novels, and bandes dessinées (graphic novels). Though at times poor in their execution, such productions are a revealing window into French society, and their popularity has only increased. The course will particularly focus on the participation of renowned writers in so-called low-cultures genres, as well as on women writers' growing presence in the field.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN229 Classic French Comics: Bande-dessinée classique en français
We will study a series of classic French comic books (Tintin, Asterix, Lucky Luke, Spirou, and Fantasio), both as a form of visual and literary art and for what they can tell us about 20th-century Francophone European society.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN320 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

FREN236 Going South: "Le Sud" and Its Representations in French Literature and Culture
"The course explores representations of "le Sud" across media, from myths and legends to songs, literature, film, and television. We will learn the origins of Provençal identity and how its portrayal has evolved over time. We will gain a greater knowledge of the many artists and thinkers who have been drawn to the South. Eventually, we will work out a new definition of "le Sud," from Provence to one that includes other Souths such as the global South represented by immigrants from former French colonies.
Although a geographical denomination, a cardinal point, "le Sud" is a contradictory and moving space. The French anthem was first sung on one of Marseille's streets (rue Thubaneau), and the city remains a cosmopolitan port, open to migrations. The 2005 riots did not affect Marseille, yet the first elected mayors from the far-right Front National were in Orange, Toulon, and Vitrolles. The South remains a place of light and sun that attracted numerous painters and a place of dark and shady business run by local and international mafias. How have these contradictions shaped "le Sud" as territory, community, and idea, and how do they function within definitions of French identity?"
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
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 as 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

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

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FGSS304, COL304
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

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 expedition 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 discussions will be in French.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FGSS324, COL324
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

FREN328 Women and Literature in France, 1945--2002: A Complete Revolution?
This course investigates the writings of women in France since the publication of Simone de Beauvoir’s LE DEUXIEME SEXE in 1949. Through a study of novels and other texts by women writers such as Beauvoir, Mansour, Duras, Cardinal, and Redonnet, we will explore the role of politics, psychoanalysis, and the question of memory in women’s writing, as well as the themes of maternity, sexuality, and the relationship between the public and the private. In a more sociological perspective, we will also determine the influence of feminism on literature.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
**FREN339 Paris, 19th Century**
In the course of the 19th century, under the influence of urban growth, political upheaval, and economic speculation, the city of Paris offered an increasingly seductive but also unpredictable spectacle to artists and intellectuals who attempted to represent the city and envision their role within it. This course will consider both the lure and the effects of this spectacle, paying particular attention to the ways in which the “rebuilding” of Paris under Haussmann and Napoleon III led to reconceptualizations of public and private space in the city and to new spatial and social distinctions by gender and class. We will ask how these visual attractions and social-spatial configurations were ultimately seen to affect the more intimate and psychological spaces for understanding the self and its relation to the other. Authors may include Balzac, Flaubert, Baudelaire, Zola, Maupassant, Huysmans, and Rachilde.

**Offering:** Crosslisting
**Grading:** OPT
**Credits:** 1.00
**Gen Ed Area:** HA-RLAN
**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

**FREN362 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
**Credits:** 1.00
**Gen Ed Area:** HA-RLAN
**Prereq:** None

**FREN368 Power Plays**
The course will consist of the detailed reading of a dozen French plays from the 17th through 20th centuries from the perspective of the relation between the dominant(e) and the domine(e), in both its obvious and more subtle manifestations: physical, governmental, social (feminist, et al.), metaphysical, and linguistic.

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

**FREN370 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

**FREN372 Forbidden Love: From the Middle Ages to the French Revolution**
This advanced seminar explores the theme of “forbidden love” in prose fiction, memoirs, poetry, and theater in France from the Middle Ages to the French Revolution. We approach it from three vantage points. The first step will be to establish a theoretical, historical, and conceptual basis for understanding of
the forbidden, the taboo, transgression, and subversion. This will enable us to contextualize concepts such as love, desire, sexuality, and "gender." Then we will study the texts themselves, focusing on three main themes: adultery, same-sex relations, and incest. Finally, we will watch film and theatrical adaptations of some of the core texts in the 20th and 21st centuries to understand how and why we appropriate them today. By the end of this course, students will improve their knowledge of a central but often neglected dimension of French literature and culture, become familiar with a method combining a historical approach with the use of essential theoretical concepts, explore how attention to noncanonical and/or "nonliterary" material can extend their knowledge of the period, and provide evidence of competence in critical reading and in the presentation of independent research.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FGSS397, COL289
Prereq: None

**FREN398 Minorities in French Cinema**
This course offers insights into the ways French cinema represents minorities in postwar France. We will study films formally and contextually to understand what French cinematic representations of minorities add to the debate surrounding immigration and national identity. Students will learn how to analyze cinematic texts in depth and reflect upon the identity crisis of France.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL298
Prereq: None

**FREN399 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.

**FREN402 Individual Tutorial, Undergraduate**
Topic to be arranged in consultation with the tutor.

**FREN403 Department/Program Project or Essay**
Project to be arranged in consultation with the tutor.

**FREN404 Department/Program Project or Essay**
Project to be arranged in consultation with the tutor.

**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.

**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.

**FREN409 Senior Thesis Tutorial**
Topic to be arranged in consultation with the tutor.

**FREN410 Senior Thesis Tutorial**
Topic to be arranged in consultation with the tutor.

**FREN411 Group Tutorial, Undergraduate**
Topic to be arranged in consultation with the tutor.

**FREN412 Group Tutorial, Undergraduate**
Topic to be arranged in consultation with the tutor.

**FREN420 Student Forum**
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

**FREN465 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.

**FREN466 Education in the Field**
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.
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. Specifically, you will learn to talk about things in your own immediate environment, such as family, friends, daily routine, likes and dislikes, and you will learn how to handle basic social interactions such as meeting people, planning events, eating out, inquiring about other people’s lives, and relating information in simple terms. We will explore roughly five units of the textbook; 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: Amp Graded
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

ITAL102 Intermediate Italian II
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.

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

ITAL111 Intermediate Italian I
"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

ITAL221 Culture, Society, and History in Italy I

This course is designed for students who have completed at least two years of college-level Italian or who have achieved equivalent competency through study in Italy. Our primary objective is to enhance students' speaking abilities and Italian cultural literacy through exposure to a variety of Italian texts and contexts. The course will be organized both thematically and chronologically, taking into consideration a group of three themes that could change from one year to the next. Some groups or themes that might organize the course include the following groupings: l'amore, la morte, e l'altro; la città, la campagna, i sogni; il passato, il presente, e il futuro. We examine these themes in literary texts, paying attention to the different genres, and in opera and film. Students are expected to participate actively in this seminar setting. Class is conducted entirely in Italian. 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 to 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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: MDST223, COL224, FIST224
Identical With: MDST223, COL224, FIST224
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
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 unravel 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

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 feelings 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

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 Isenghi. This course is conducted in Italian.

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

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

ITAL234 Art of Love: Expressions of Eros in Early Modern Italy
Medieval and Renaissance authors believed that God had created the universe “with love,” and therefore they considered the role of love in nearly every facet of their lives. Writers, philosophers, and theologians debated what role love played in the relationships between the human and divine, physical and metaphysical, individual and society, and sex and compassion, as well as what role love played in the creation of art itself. In this course, students will examine notions of love and sex in relationship to a variety of cosmological, literary, and existential early-modern issues. Students will first be introduced to the origins of erotic literature—for example, the Bible, Latin elegy, and medieval social codes of behavior. Students will then read selections of the Italian lyric tradition, as well as works by Dante, Petrarch, and Boccaccio, the so-called “Three Crowns” of vernacular eloquence. Finally, students will study the Neoplatonic-inspired erotic literature and art of the Renaissance.

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

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.
This course will use the issue of gender as a lens through which to examine questions of power and authority in the Renaissance Italian court. We will study the self-fashioning of courtiers in 15th- and 16th-century Italy, asking to what extent this role was exclusively "male" and what women's participation in the intellectual life of the court says about contemporary power relations. Then we will draw comparisons with the more traditional female figure of Renaissance courtly culture—the courtesan—investigating the status that these women sought to establish through their literary and amorous exchanges.

Our understanding of these figures will come from texts in a variety of genres written by and about courtiers and courtesans. We will read from female and male authors; we will also study closely two fundamental reflections on Renaissance courtly culture—Castiglione's Il cortegiano (The Book of the Courtier) and Machiavelli's Il principe (The Prince). Like our own culture, Renaissance Italy was steeped in visual media, and we will pay attention to the cross-fertilization between the texts we study and works by artists such as Botticelli, Michelangelo, and Tintoretto. Finally, we will also engage with some modern reflections on courtly culture and the Italian Renaissance."

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

ITAL239 The Courtier and the Courtesan in Renaissance Italy

"This course will use the issue of gender as a lens through which to examine questions of power and authority in the Renaissance Italian court. We will study the self-fashioning of courtiers in 15th- and 16th-century Italy, asking to what extent this role was exclusively "male" and what women's participation in the intellectual life of the court says about contemporary power relations. Then we will draw comparisons with the more traditional female figure of Renaissance courtly culture—the courtesan—investigating the status that these women sought to establish through their literary and amorous exchanges.

Our understanding of these figures will come from texts in a variety of genres written by and about courtiers and courtesans. We will read from female and male authors; we will also study closely two fundamental reflections on Renaissance courtly culture—Castiglione's Il cortegiano (The Book of the Courtier) and Machiavelli's Il principe (The Prince). Like our own culture, Renaissance Italy was steeped in visual media, and we will pay attention to the cross-fertilization between the texts we study and works by artists such as Botticelli, Michelangelo, and Tintoretto. Finally, we will also engage with some modern reflections on courtly culture and the Italian Renaissance."
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

ITAL248 Singing the Self: Italian Lyric Poetry 1220-1550
The sonnet was invented in Italy in the early 1200s, the dawn of a vibrant culture of lyric poetry that produced Dante and Petrarch and that continues to this day. This course will give students the technical means to understand early Italian poetry linguistically, rhetorically, and ideologically. Your spoken Italian will advance through analytical recitation exercises illuminating the musical beauty of these works. Meanwhile, our discussions will delve the philosophical and historical context of this remarkable flowering of technical prowess and literary self-expression.

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 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: Cr/U

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: Cr/U

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: PORT105 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: SPAN110 OR SPAN111

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
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
Prereq: None

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: CGST227
Prereq: SPAN221

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 Belflor; and Cervantes's border-crossing Catalina, the Ottoman sultan's queen) and their virtuoso dialogue, inventive 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: COL226, 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 picarosque 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
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

SPAN251 Urban Fantasies: The City, Sexuality, and National Identity in the Modern Spanish Novel

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL248
Prereq: None
the framework of European and Spanish culture and a deeper appreciation for this connection as distinctive of Spanish national culture. In doing so, we seek to be at stake in the struggles between those who promote and those who resist slow to congeal within Spanish society. Our practical aim will be to analyze the value of the former and acceptance and assimilation of the latter have been one million, Gypsies are Spain's dominant minority; yet recognition of the artistic history: Flamenco is unique within European culture; with a population of nearly not all Gypsies identify with flamenco and not all flamenco artists are Gypsies--Spanish national cultural discourses. Although they represent discrete realities--fact and in fiction, and how and why they have emerged into the limelight of moments."

"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."

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.

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 unwanted 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.

In this course, we will analyze the construction of Barcelona 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.

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 unwanted 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.

In this course, we will analyze the construction of Barcelona 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.

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and, therefore, becomes the natural prey of both overt (institutionalized) and covert (social) systems of censorship. The tendency for authoritarian regimes to scrutinize stage practices is exemplified by the official (state) censorship that prevailed under Franco (1939–1975) and that prompted Spanish playwrights to develop subtle strategies for resisting authority in the name of democracy and for dialoguing with their society, as playwrights are wont to do, regarding the crucial social and political concerns of the day. The parliamentary regime born in aftermath of the dictator’s death ushered in an era of fervor and experimentation unprecedented in recent Spanish cultural history, one in which playwrights have increasingly embraced the struggle against more covert (social) 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 1939. We will focus on context, on how the theater, society, and politics are intertwined, through evaluating both works of dramatic literature 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 their shared history.

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 we will 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

SPAN269 Out of the Dark and into the Light: (Re)writing Spain during the Dictatorship

How are we able to let our voices be heard when there is a State apparatus in place that suppresses all dissent? How can we elaborate the critique of an unjust situation? How can we effect change when we cannot communicate discord without the risk of going to jail or being put to death? Taking these questions as our point of departure, we will attempt to find answers in the period of the Francoist dictatorship, which officially lasted from end of Spain’s civil war in 1939 until the dictator’s death in 1975. Over these four decades, the regime went from the darkness of the harshest repression in the 1940s to its international opening in the 1960s, followed by the protests and its end in the 1970s. This changing panorama offered a varied social and cultural production thatdialogued with and tried to expose and criticize the repression of the Franco dictatorship. Our objective in this seminar is to explore the techniques adopted by authors to avoid censorship and re-create a faithful picture of day-to-day living in Spain under the dictatorship. We will pay special attention to short stories and novels in which the author chooses the voice of a child or a teenager to give light to the oppressive situation of the moment. How do the voices of these young narrators 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
offer an understanding of their present situation? How do these narrative voices evolve in a panorama that is shifting from the darkness of the early days of tyranny to the light of democracy?

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

**SPAN271 Modern Technologies in Latin American Literature**

Modern communication technologies and modes of transportation have been a recurrent theme in works of Latin American writers from the 20th and 21st centuries. For example, radio was a significant source of inspiration for avant-garde Mexican poets Manuel Maples Arce and Luis Quintanilla in the 1920s; they both tried to capture the uncanny experience of hearing disembodied human voices through writing. In this class, we will discuss texts that likewise reflect on the effects of various modern means of transport and communication—such as trains, subways, radio, telephone, tape recording, and the Internet—while emphasizing how these technologies have revolutionized human relations. We will examine how these literary works exceeded the aesthetic or sociopolitical norms of their time, while keeping in mind that the simple act of writing is also a form of technology, and often a transgressive one.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-RLAN  
**Identical With:** LAST270  
**Prereq:** None  

**SPAN272 Cubanidad: Diaspora, Exiles, and Cultural Identity in Cuban Literature and Film**

This course will examine shifting notions of Cubanness, or “cubanidad,” from the 19th century to the present times from a diasporic framework. We will discuss writings by/about African slaves, Chinese indentured laborers and migrants, and Spanish immigrants in Cuba, as well as Cuban exiles in the U.S. and Spain from the 19th century to the beginning of the 20th century. Through a variety of literary texts and films, we will then study select cases of European exiles who visited Cuba in the 1930s and ‘40s, the later massive waves of Cuban migration to the U.S. after the Revolution, and the more recent immigrants who have settled in Cuba.

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

**SPAN273 Beyond Machu Picchu and Macondo: Real and Imaginary Worlds in Latin American Letters**

Latin American writers and intellectuals 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 imaginaries 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:** LAST273  
**Prereq:** None  

**SPAN274 Resistance and Discourse: The Place of the Indigenous in Modern Latin America**

This course will examine how intellectuals and writers of the postcolonial period have made use of indigenous cultures as well as of the first European reflections on those cultures: the chronicles of discovery and conquest. Excerpts from Vision de los vencidos and from texts of Cristóbal Colon, Bernal Diaz, Hernan Cortes, and Bartolome de las Casas will be read in conjunction with 19th- and 20th-century essayists, novelists, short story writers, and poets. An important premise of this course is that the indigenous is not only a complex reality in Latin America, it is also an object of discourse, a kind of wild card in the intellectual’s hand. The major question we will consider is: How have so-called pre-Columbian and contemporary indigenous cultures been brought forth in the highly polemical context of nation building in the 19th and 20th centuries?

**Offering:** Host  
**Grading:** OPT  
**Credits:** 1.00  
**Gen Ed Area:** HA-RLAN  
**Identical With:** LAST234  
**Prereq:** SPAN221  

**SPAN275 Multilingual Aesthetics in Latin America**

This course examines writings by Latin American authors who are multilingual or have an intercultural awareness as a result of colonization, cosmopolitanism, migration, or bicultural upbringing. First, students will learn about a variety of Spanish American movements, such as “modernismo,” “creacionismo,” “negrismo,” “indigenismo,” “neoindigenismo,” and “indianismo,” all of which dialogued with diverse cultures and languages other than Spanish. Then, we will examine a series of collaborative projects, such as a quadrilingual poem co-authored by Octavio Paz (Mexico), Jacques Roubaud (France), Edoardo Sanguineti (Italy), and Charles Tomlinson (UK); a selection of English-Spanish poems by Marjorie Evasco (Philippines) and Alex Fleites (Cuba); and the “Festival de poesía: lenguas de América,” a bi-annual event that gathers poets from diverse multilingual regions in the Americas. Lastly, we will examine literary and scholarly 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 and 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
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST285
Prereq: None
SPAN283 Literature and Culture of Peru
This course offers a panoramic study of the Andean nation from pre-Colombian 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 Darío, Tablada, and Jesús Balder). 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 Simón Bolívar: The Politics of Monument Building
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: LAST287
Prereq: None

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
Prereq: None

SPAN288 Cultures in Conflict: Latin American Novels of the 20th and 21st Centuries
In this course we will examine several important novels that deal with social and cultural dislocation in the context of revolution, civil war, and globalization. In addition to the crucial issue of innovation in literary form, we will ask ourselves how the novel represents local and national culture, as well as how it portrays the interconnection of power, gender and desire, cultures in conflict, marginalization, and violence. Works of essayists, historians, and theorists, as well as films, will assist us in defining context.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST288
Prereq: None

SPAN289 Contemporary Latin American Fiction: Writing After the Boom
One of the characteristics of recent Latin American fiction is the interest in more open, relaxed forms of narration that focus on individual lives against the backdrop of specific social issues. In this course we examine this new experimentation with novelistic form as we look at several matters, including social and political violence, gay and heterosexual subjectivity, literary tradition, and artistic production. Several films will also be discussed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST287
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 Hispanicophone 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

SPAN302 Crossing Borders on the Early Modern Stage

This course looks at the ways in which seven fascinating plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger responded creatively to and still challenge narratives about a period in which many situate the origins of globalization. Written from 1580 to 1630 for the first public, commercial theaters of the Western world (in Madrid and London), these plays explore the anxieties, hopes, dangers, and pleasures generated by a century of displacements—of peoples, ideas, goods, capital, and diseases—that had transformed the look, feel, and taste of daily life even in remote villages of Spain and England. From Cervantes' use of Roman history to dramatize the contemporary wages of empire, to Massinger's and Cervantes' evocations of Christian captivity in Tunis and Algiers (which Cervantes experienced in the flesh for five years), to Lope's and Webster's markedly distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed by her brothers for marrying the commoner steward of her household), to Shakespeare's and Lope's romantic comedy exploration of conflicting loyalties and shifting gender roles in a world of accelerated social mobility, these plays often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis, Renaissance Milan and Naples) to examine the exoticism, immorality, internal conflicts, and injustices of the supposedly familiar worlds of their audiences in Madrid and London. Organized around the careful reading of seven key play-texts in English, together with historical, critical, and theoretical readings, this seminar will offer students multiple ways to approach early modern plays through printed and online resources and Wesleyan's Special Collections and Archives. We will pay particular attention to the local conditions that help explain why Spanish and English theatrical cultures were so similar despite divergent political and religious trajectories (their commercial orientation, for instance) and also why, on the other hand, even plays that drew on the same sources could differ so markedly (because, for instance, of the prominence of actresses on the Spanish professional stage in roles played by boy actors in England). Those interested in translation and performance will have opportunities to pursue them in class presentations, papers, and final projects.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL314, THEA322, FIST302, ENGL377
Prereq: None

SPAN401 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

SPAN402 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

SPAN403 Department/Program Project or Essay

Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

SPAN404 Department/Program Project or Essay

Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

SPAN407 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
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