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

**ADDITIONAL INFORMATION**

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

**FACULTY**

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Visiting Assistant Professor of Spanish

Caroline Gates
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FRENCH

FREN101 Elementary French I
This course is designed for first-time French learners who wish to acquire and develop listening, speaking, reading, and writing skills by learning basic vocabulary, useful expressions, and fundamental grammatical structures. Students will also gain cultural insights into the French-speaking world, from Senegal to New Caledonia, from Quebec to Louisiana, from Belgium to Guadeloupe, and beyond. In class students will participate in activities that promote communicative proficiency and cultural competence through vocabulary and grammar exercises, games, skits, conversation, authentic readings, and the use of various audio-visual materials. Classes are conducted in French. FREN 101 is the first semester of the elementary and intermediate French language sequence.
Offering: Host
Grading: BMO
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN102 Elementary French II
This second-semester elementary French course is designed for students who have taken FREN101 or one to two years of French in high school. The main goal of this course is to enable students to achieve intermediate communicative proficiency in French by developing their listening, speaking, reading, and writing skills. Students will thus increase their vocabulary, learn more advanced grammatical structures, and gain further cultural insights into the French-speaking world. In class students will participate in activities that promote communication and cultural competence through vocabulary and grammar exercises, games, skits, conversation, authentic readings, and the use of various audio-visual materials. Classes are conducted in French.
Offering: Host
Grading: OPT
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
Students will develop their abilities in the four basic skills of listening, speaking, reading, and writing through oral and written practice. The course 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: BMO
Credits: 1.00
Gen Ed Area: HA-RLAN

DEPARTMENTAL ADVISING EXPERTS

Michael Meere, French Studies; Octavio Flores-Cuadra, Hispanic Literatures and Cultures; Francesco Marco Aresu, Italian Studies; Robert Conn, Romance Studies

- Undergraduate French Studies Major (https://catalog.wesleyan.edu/departments/lan/ugrd-first/)
- Undergraduate French Studies Minor (https://catalog.wesleyan.edu/departments/lan/ugrd-first-min/)
- Undergraduate Hispanic Literatures and Cultures Major (https://catalog.wesleyan.edu/departments/lan/ugrd-hisp/)
- Undergraduate Italian Studies Major (https://catalog.wesleyan.edu/departments/lan/ugrd-itst/)
- Undergraduate Romance Studies Major (https://catalog.wesleyan.edu/departments/lan/ugrd-rmst/)
Prereq: None

FREN112 Intermediate French II
This is a course for students who have taken FREN 111 or arrive at Wesleyan with a good command of French and are ready to develop their reading, writing, and speaking skills through exposure to a variety of challenging cultural and literary materials in various media. It includes a review of basic grammar but emphasizes more complex linguistic structures.
Offering: Host
Grading: OPT
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 grammar review and to discussions of 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: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN217 Exoticism: Imaginary Geographies in the 19th-century French Short Story
This is a 200-level version of the 300-level course offered this same semester. In it, we will consider the fascination with the exotic—with foreign landscapes, customs, and culture—growing from 19th-century French fiction, particularly in the genre of the short story. Discussions will focus on the representation of foreignness, the construction of the exotic woman, and the status of the European gaze. Major authors may include Bernardin de Saint-Pierre, Chateaubriand, Balzac, Merimée, Loti, Flaubert, Hugo, Baudelaire, and Théophile Gautier. Note: this class will be offered in person on Monday and Wednesday and online on Fridays.
Offering: Host
Grading: OPT
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

FREN221 French Mythologies
Starting from "Mythologies" by Roland Barthes (1957) and "Nouvelles Mythologies" edited by Jerome Garcin (2007), this course examines how contemporary social values are turned into modern myths and some of the domains that seem to define France in the 21st century. How do the representations of food, fashion, le chic, la laïcité, strikes, colonialism and post-colonialism, etc., in contemporary novels and films still define France today?
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
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: COL217, MDST220
Prereq: None

FREN223 French Way(s)
What are "French" ways? What is important to the French, and how do they view themselves? What do they think about issues facing their country, Europe, and the world at large? What relationship does France have with the francophone world? What does it even mean to be "French"? Students in this course will explore these questions by examining a variety of materials including the press, comic strips, films, music, vlogs, television and radio broadcasts, and 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 Mo(uve)ments from the 19th to 21st Centuries
The purpose of this course is to familiarize students with movements such as romanticism, realism, surrealism, and the Nouveau Roman, to name a few. Some of these movements stem directly from the political context, while others seem to have grown almost organically. Though the course will primarily rely on literary texts, it will also examine the "passerelles" between literature, music, painting, and other arts. Readings will include the body, virtues and vices, marriage, sexuality, seduction, chastity, and political 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: OPT
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
FREN234 Francophone Belgian Culture
The Kingdom of Belgium gained its independence from the United Kingdom of the Netherlands after the Belgian revolution of 1830 and has since then developed as one of the central powers of the European Union, of which it was a founding member and whose principal institutions are located in the Belgian capital, Brussels. The kingdom contains four linguistic regions: Dutch-speaking Flanders, French-speaking Wallonia, German-speaking Eupen-Malmedy, and bilingual (French-Dutch) Brussels. This course will study the development of Francophone Belgian culture since the mid-20th century. We will focus on authors like Georges Simenon, Marguerite Yourcenar, Jean Bofane, Joseph Ndawanyie, Amélie Nothomb, Nicolas Ancion, and Bernard Quiriny; musicians like Toots Thielemans, Jacques Brel, Cécile Kayirewa, Princesse Mansia M’Bila, Dieudonné Kabongo, Zap Mama, Hooverphonic, Stromae, Damsø, Romeo Elvis, and Angéle; and cineastes like Chantal Akerman, Jaco Van Dormael, Jean-Pierre and Luc Dardenne, Lucas Belvaux and Bouli Lanners. The course will also include a unit on the well-known bandes dessinées (comic books) created by Belgian authors and artists, like Hergé (Tintin), Morris et Goscinny (Lucky Luke), Jean Van Hamme (Thorgal, XIII, Largo Winch), Hermann (Jeremiah), and Spenale (Wonder Pony).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST229
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 Provencal 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
Identical With: MDST225
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

FREN239 A Virtual Semester in Paris
This course will introduce students to different aspects of life in Paris. It will
include virtual visits to museums, monuments, and neighborhoods; lectures by
faculty from the Vassar-Wesleyan Program in Paris; and online meetings with
different people in Paris. Students will undertake a research project on an aspect
of Paris that is of particular interest to them.
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,
20th, and 21st 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

FREN273 The Business of Letters: The French Epistolary Novel
Before the 18th century, the first-person narrative was often perceived as self-
delusional, not to mention distasteful. Eighteenth-century readers, however,
became fascinated with the intimacy, immediacy, realism, and confessional
aspect of highly charged first-person perspectives. It comes as no surprise, then,
that this was the golden age of the ROMAN EPISTOLAIRE, the novel composed
entirely of letters. In this class we will read a number of epistolary novels that
allowed for the development of highly subject and, often challenging, points
of view. Sample works include Madame de Graffigny’s critique of European
society (LETTRES D’UNE PERUVIENNE), Mme de Charriere’s praise of female
independence (LETTRES DE MISTRISS HENLEY), Montesquieu’s political satire of
French life (LETTRES PERSANES), and Laclos’s tale of seduction and aristocratic
libertinage (LES LIAISONS DANGEREUSES). We will also read one example of the
epistolary novel’s stylistic counterpart, the ROMAN-MEMOIRE.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN275 Histories of Race: Science and Slavery in an Age of Enlightenment
The concept of race was first “invented” during the 18th century by anatomists,
natural historians, and, ultimately, the century’s classifiers. This class will come
to grips with the birth of this concept in two ways. First, we will read excerpts from
travelogues to Africa and the Caribbean (as well as short excerpts from natural
history) in order to chart the slow and halting creation of the concept of race
as it crystallized in European thought during the 18th century. Having studied
this “proto-raciology,” the class will then examine 16 unpublished manuscripts
that were submitted to a contest on the source of “blackness” organized by the
Bordeaux Royal Academy of Sciences in 1739. These include essays submitted
by priests, anatomists, and partisans of climate theory. Students in this class will
actively engage with these materials by producing glossary definitions that will
be published along with the entire collection of essays. The ultimate goal of this
course is to provide students with an understanding of the concept of race that
will inform their reactions to this question as both a historical concept . . . and an
ongoing problem that affects all of us in the present.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL307
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 repertories, on the one hand, and, on the other, invites them to
discover acting techniques (such as movement, physicalization, memorization,
mise en scène, and so forth). Students will thus put their language skills into
motion, and the course will culminate in a public performance at the end of the
semester. (Special accommodations will be made for students who do not wish
to perform publicly). Taught exclusively in French, the course will place particular
emphasis on the improvement of students’ oral skills through pronunciation and
diction exercises, all the while polishing their written expression and enhancing
their aural comprehension.
Offering: Host
Grading: A-F
Credits: 1.25
Gen Ed Area: HA-RLAN
Identical With: THEA291
Prereq: None

FREN305 Negotiating French Identity: Migration and Identity in Contemporary
France
With the largest minority in France being of Maghrebi origin, Islam has become
the second largest religion in France today. What are the repercussions of
this phenomenon for French identity? How did French society understand its
identity and regard foreigners in the past? What do members of the growing
Franco-Maghrebi community add to the ongoing dialogue surrounding France’s
republican and secular identity? This course will analyze the recent attempts
at redefining French identity through a study of literary texts, films, and media
coverage of important societal debates (e.g., the Scarf Affair, French immigration
laws, the Algerian war). Readings, discussions, and papers will be in French.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL307
Under the date of 14th July 1789, Louis XVI entered in his diary but one moment. Readings, written assignments, and discussion will be in French.

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

FREN307 Exoticism: Imaginary Geographies in the 19th-century French Short Story
This course will consider the fascination with the exotic—with foreign landscapes, customs, and culture—in 19th-century French fiction, particularly in the genre of the short story. Discussions will focus on the representation of foreignness, the construction of the exotic woman, and the status of the European gaze. Major authors may include Bernardin de Saint-Pierre, Chateaubriand, Balzac, Merimee, Loti, Flaubert, Hugo, Baudelaire, Myriam Harry, and Théophile Gautier.

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

FREN309 Writing Childhood in Contemporary French Literature
In the 20th century, children’s literature and writings about childhood expanded alongside commercial book publishing, greater literacy, and theories on childhood. This course will follow the development of formal and creative expressions of childhood by turning first toward children’s literature, including picture and comic books and classic works such as "Le Petit Prince." Literary depictions of childhood, as memory, testimony, and social commentary, will compose the second half of the course. Visual imagery (book illustrations, films) will be studied as well to consider the connections between childhood and its representations—for example, how children’s literature reflects modernity and how childhood is a means to make sense of adulthood.

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

FREN310 French Crowds, Mobs, and Mobilities
Under the date of 14th July 1789, Louis XVI entered in his diary but one word: "Rien." That day, a crowd of sans-culottes flooded the streets of Paris, overwhelmed the guards, and captured the Bastille. What the king could not foresee is the political power of a mob, a "Toule," 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? Can governments bring crowds to a stop? What does immobility mean for the French?

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 events in French history from the 18th century to contemporary France: the French Revolution, the Paris Commune, May 1968, the 1983 March for Equality and Against Racism, the Yellow Vests, and the COVID-19 lockdowns. 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 across time and space.

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

FREN315 The Politics of the French Language and the Birth of the French State
Today, the advantages of national borders and monolingual language policies are being trumpeted all across the world. And yet, the study of premodern languages and literatures reveals that the history of national languages has always been a multicultural affair. In this course, we will look at the case of the French language, particularly the establishment of French as a literary language through strategies of legitimation. Starting with an examination of the first text written in the language that would later become French, from the 9th century, we will then go on to study (in modern French) a series of medieval and early-modern poems, plays, treatises and essays that borrow from other languages and literatures, even as they establish French as a literary and a national language. The final portion of this class will include a meditation on the status of French language in contemporary Francophone countries based on Derrida’s essay “Le monolinguisme de l’autre.”

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST315
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

FREN326 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

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

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

FREN335 Asia and the Making of France
Enlightenment philosophers, impressionist painters of the 19th century, and French Maoist intellectuals in the 1960s were all influenced by Asia. Although these influences from Asia were at times the fruit of solid knowledge, they were also often the result of imagination. In addition to attracting French intellectuals and artists, Asia also contributed very concretely to the economic development of modern France and its geopolitical position in the world. This relationship relied on voluntary exchanges but also on violence and French exploitation of Asian territories and people. Through the study of historical documents, films, and literary texts, this course aims to understand the various ways Asia shaped France. We will consider the various representations of Asia conveyed in 19th- and 20th-century France and the historical context of their production by focusing on key moments such as the Opium Wars in China, French colonialism in Indochina, and the two world wars. Reading, writing, and discussion will be in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN

FREN336 From the Diary to the Stage: Women Writers and Literary Genres from the 17th to the 21st Centuries
While women in France were not welcomed in the literary sphere, they have nonetheless participated in the various movements that have radically affected literature from the 17th century on. The purpose of this course is to discuss women’s space within the literary field. Through the study of various texts, this course will examine women’s compliance and defiance toward literary trends. It will also investigate the roles of literary categories (letters, plays, fairy tales, poems, novels, and essays) in women’s production.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN337 Autobiography and Photography; Text and Image
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: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None
FREN363 (Un)Popular Performances/Performances (im)Populaires
In 1607, a young Scotsman named William Drummond was studying law in Bourges, France, a popular "study abroad destination" for Scottish students as well as an important stopover city on the routes of itinerant professional and amateur actors. While in Bourges, these actors performed a variety of different kinds of plays, including tragedies, comedies, tragi-comedies, pastoral, and farces. Although these performances were often met with hostility from the city's religious authorities, Drummond attended several plays during his stay and, lucky for us, took rather detailed notes about them. His observations from the 1607 "season" are preserved in his personal papers in the National Library of Scotland.

This course will use Drummond's notes as a guide to discover and examine other forms of evidence—both traditional and nontraditional—that help us understand what was at stake in theater, performance, and (un)popular culture in late 16th- and early 17th-century France. We will study the ways the past has been organized and cataloged, how traditional sources and research have shaped our view of the past, and how unconventional methodologies can help us locate new sites of knowledge and culture. Written assignments, class discussions, and (most) readings will be in French.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM363, COL363, MDST363, THEA363
Prereq: None

FREN372 Exoticism: Imaginary Geographies in 18th- and 19th-Century French Literature
This course will consider the fascination with the exotic—with foreign landscapes, customs, and culture—in 18th- and 19th-century French fiction and, to a lesser extent, poetry. Discussions will focus on the representation of foreignness and the construction of the exotic woman, as well as on the status of the European gaze. Major authors may include Bernardin de Saint-Pierre, Chateaubriand, Balzac, Mérimée, Loti, Flaubert, Hugo, Baudelaire, and Gautier.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL272
Prereq: None

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

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

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

FREN390 Directed Research in European Studies
This course is intended for students who wish to undertake a significant research project or get a head start on a senior essay or thesis devoted to any aspect of European civilization from 500 to 2021. The course will begin with three weeks of regular meetings devoted to the purpose of academic research in the humanities and social sciences, developing and refining a research topic, organizing one's research, bibliographies and sources, the construction of an argument, and the organization of a research paper. Students will work on their research projects individually during the rest of the semester, although the class will meet as a group from time to time so students can present and discuss the state of their work. Students will also have weekly tutorials with the instructor to discuss their progress and plan their next steps. Students who are able to do so are encouraged to engage with research materials in languages other than English.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: RL&L390, COL393, GRST291, MDST390
Prereq: None

FREN391 Diderot: An Encyclopedic Mind
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
Identical With: COL391
Prereq: None

FREN397 Forbidden Love: From the Middle Ages to the French Revolution
This seminar examines the notion of "forbidden love" in prose fiction, memoirs, poetry, and theater written in French from the Middle Ages to the French Revolution. Students will gain a theoretical and historical understanding of concepts such as love and desire, and how they inform ideas of race, gender, and sexuality in the early francophone world. Students will also watch 20th- and 21st-century film and theatrical adaptations of selected works. By the end of the course, students will have acquired an appreciation for a central but often neglected dimension of francophone literature and culture, become familiar with a method combining a historical approach with the use of essential theoretical concepts, explored how attention to noncanonical and/or "nonliterary" material can extend their knowledge of the period, and provided 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
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.
**Offering:** Host
**Grading:** OPT

**FREN402 Individual Tutorial, Undergraduate**
Topic to be arranged in consultation with the tutor.
**Offering:** Host
**Grading:** OPT

**FREN403 Department/Program Project or Essay**
Project to be arranged in consultation with the tutor.
**Offering:** Host
**Grading:** A-F

**FREN404 Department/Program Project or Essay**
Project to be arranged in consultation with the tutor.
**Offering:** Host
**Grading:** A-F

**FREN407 Senior Tutorial (downgraded thesis)**
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
**Offering:** Host
**Grading:** A-F

**FREN408 Senior Tutorial (downgraded thesis)**
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
**Offering:** Host
**Grading:** A-F

**FREN409 Senior Thesis Tutorial**
Topic to be arranged in consultation with the tutor.
**Offering:** Host
**Grading:** OPT

**FREN410 Senior Thesis Tutorial**
Topic to be arranged in consultation with the tutor.
**Offering:** Host
**Grading:** OPT

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

**Grading:** OPT

**FREN412 Group Tutorial, Undergraduate**
Topic to be arranged in consultation with the tutor.
**Offering:** Host
**Grading:** OPT

**FREN420 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

**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.
**Offering:** Host
**Grading:** OPT

**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.
**Offering:** Host
**Grading:** A-F

**FREN491 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

**FREN492 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

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**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
ITAL102 Elementary 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. We will explore Italian culture in different contexts, such as Italian music, art, and everyday life. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates, your instructor, your attendance, participation, and preparation are of the utmost importance.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL101

ITAL103 Intensive Italian
Intensive Italian is a course designed for highly motivated students who wish to learn the basics of Italian language in one semester. The course emphasizes 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 such as expressing personal preferences, describing the past and future, making comparisons, and expressing opinions. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

This course is particularly recommended for students with a background in other romance languages, such as Spanish, French, or Portuguese.
Offering: Host
Grading: A-F
Credits: 1.50
Gen Ed Area: HA-RLAN
Prereq: None

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, preparation, and participation are of the utmost importance.
Offering: Host
Grading: BMO
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, preparation, and participation are of the utmost importance.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL111

ITAL220 Italian Gaming Lab: Project-Based, Gameful Pedagogy for Language Learning (CLAC.50)
In the past two decades, crowdfunding and renewed interest in games (board games, role-playing games, digital games, and instructional games) have created an increased and diverse gaming production, which has become the subject of several studies, articles, and projects related to all areas of education, including second-language acquisition. In an effort to explore how a game-informed pedagogy can work in Italian language and culture classrooms and to highlight analog gaming approaches that have worked inside and outside the language classroom, this course will explore the basics of Game-Based Learning
unveil the fractures and conflicting agents at the core of contemporary Italy. By exploring how the polarizations of these narratives flow into the 21st century, we focus on specific issues (e.g., for fascism: the rise of 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
Identical With: CGST220
Prereq: ITAL102

ITAL221 Culture, Society, and History in Italy
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
Identical With: CGST220
Prereq: ITAL102

ITAL223 Home Movies: Italian "Families" on Film
What is "the family" in an Italian social and cultural context? How has it changed over time? How has it responded to the transformations of Italian society since the time of the postwar economic miracle until today? Have its contours changed to adapt to new values? Has it fossilized existing values? Are families limited to flesh-and-blood kinship or are they constructed along lines of shared values and loyalty? This course seeks some answers to these questions through a sustained exploration of a variety of types of families as they are presented in Italian cinema from roughly 1950 until today. We will take stock of the "traditional" family and the social values connected to it, seeking to understand how Italian filmmakers, through their focus on the family, enter into the debate concerning tradition and change within Italian society, culture, and history. We will examine family dynamics of affiliation, love, and rivalry; elective families (organized around crime syndicates, families constituted according to affinity); "failed" families and what that means; and examples of single-parent and same-sex families that seek to challenge conventional heteronormative paradigms. After some positioning readings (in sociology, history, and anthropology) that will help set a critical frame for our examination throughout the semester, we will concentrate on film texts which will be among those listed below. This course is conducted in Italian.

We will screen one primary film each week, which will anchor our discussions and serve as the basis for that week's activities. In addition, beginning the third week of the semester, students will make 10-15 minute presentations on a secondary film that will serve as a "companion" to the primary text and will thicken our understanding of that week's themes.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL223
Prereq: ITAL221 OR ITAL222

ITAL224 The Good, the Bad, and the Ugly: Rethinking the Italian Renaissance
In this course we explore the intellectual achievements of the Italian Renaissance. We study the development of new secular values and the quest for the fulfillment of body and soul, glory, and exuberant pleasures. We question notions of beauty, symmetry, proportion, and order. We also unveil often-neglected aspects of Renaissance counter-cultures, such as the aesthetics of ugliness and obscenity and practices of marginalization (e.g., misogyny, homophobia). We inquire into the rediscovery of classical civilizations. We consider the study of antiquity fundamentally changed the politics, literatures, arts, and philosophies of Italy at the dawn of the modern era. Through a close reading of texts by authors such as Francesco Petrarca, Niccolo Machiavelli, and Michelangelo, we investigate continuities and ruptures between their quest for human identity and ours. This course is conducted in English, and all primary and secondary sources are in English.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: RL&L224, COL224, MDST223
Prereq: None
ITAL226 The Cosmos of Dante’s “Comedy”
In 1321, Dante Alighieri completes the final cantos of the “Comedy” and breathes his last. In 2021, after 700 years, the “Comedy” has not finished saying what it has to say. This course provides an in-depth introduction to Dante’s masterwork 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. We examine the poem as both a product and an interpretation of the world it describes. We also observe how the “Comedy” casts its long shadow on modern culture: in Primo Levi’s description of the horror of Nazi concentration camps, or in Amiri Baraka’s fragmentary representation of America’s infernal racist system. We investigate the challenges that Dante’s text elicits when it migrates to visual and cinematic arts (from medieval illuminations to Robert Rauschenberg to David Fincher), continuously camouflaging and adapting to different media. Major topics of this course include: representations of the otherworld; the soul’s relation to the divine; Dante’s concepts of governance and universal peace; mythology and theology in Dante’s Christian poetics; the role of the classics in the Middle Ages; intertextuality and imitation; genres and genders in medieval literature; notions of authorship and authority during the 13th and 14th centuries; the culture and materiality of manuscripts in the Middle Ages; and the reception of Dante’s work from the 14th century to the present.

The course combines a close analysis of Dante’s inventiveness and literary strategies with exercises in analytical 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: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

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

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

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

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

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

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

ITAL232 Italy at School: Biography of a Nation
Soon after the unification of Italy (1861), the Coppino Law extended primary school to five years, making it free of charge and mandatory for its first three years (1877). Edmondo De Amicis would subsequently depict these reforms in his best-selling novel Cuore (1886), a text that introduced some enduring features of school narratives but also many stereotypes, thus attracting constant criticism and inspiring several parodies of its moralistic underpinnings. Ever since then school narratives have become a key component of Italian culture, creating a genre that has thrived especially in the last three decades, with a number of both fiction and nonfiction books published by teacher-writers who have reflected on their experience.

In this course we will study Italy from the perspective of these texts about school that often originated within school walls themselves. In so doing, we will reconstruct the history of a relatively young country, Italy, through the institution that, like no other, has been given the responsibility of “making Italians.” At the same time we will question the image of Italian society that school narratives have, intentionally or not, contributed to portraying. In addition to reading Lucio Mastronardi’s Il maestro di Vigevano (1962), we will focus on a wide range of materials, including novels, memoirs, poems, popular songs, films, and works of art that, even in the absence of a unaniuously acclaimed “classic” of the genre, have shaped the Italian collective imaginary. Materials will be organized around five poles that have been quintessential to the debate on school in Italy across politics and culture: characters (teachers and students, obviously, but also colleagues, classmates, and families), labor and working conditions (including themes such as precarious work, class conflict, labor rights), gender and identity (questioning traditional gender roles and discussing integration of migrants at school), places and geographies (addressing topics from school design to teaching in prisons, as well as center-periphery integration and north-south divide), and actions (both those of teachers and of students, such as obtaining a certification vs. passing a test, disciplining students vs. questioning teachers’ authority, resigning from job vs. cutting classes). The course will be conducted in Italian.
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, Oszpetek’s Saturno contro, and Giordana’s Quando sei nato non puoi più nasconderti. Each film screening is accompanied by a brief presentation of the socio-historical context in which it was produced, allowing students to situate the artistic projects within broader Italian social and political histories. By the end of the term students will have an understanding of the last half-century of Italian national history and will be familiar with key terms in film theory and analysis. This course is taught in English; films will be screened in Italian with English subtitles.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: RL&L233
Prereq: None

ITAL235 The Invention of Fiction: Giovanni Boccaccio’s Decameron
In this course we read and discuss Giovanni Boccaccio’s Decameron (ca. 1353), a collection of 100 short stories traded by an “honest brigade” of 10 Florentine men and women. They tell each other these stories while sheltered in a secluded villa as the plague of 1348 rages in Florence. We study the Decameron as both a product and an interpretation of the world Boccaccio inhabited. We examine the Decameron’s tales and narrative frame as a point of entry into the cultural and social environment of medieval Italy. We look at its scurrilous, amusing, and provocative innuendos as traces of erotic, religious, ethnic, and cultural questions. We investigate the sexual exuberance of many of Boccaccio’s tales and the tension between “high” and “low” culture. We consider the development of mercantilism and literacy in early-modern Europe and its emerging virtues of wit and self-reliance. We review the dynamics of composition and reception in manuscript culture and the book’s adaptation into different media, from illuminations to film. And by impersonating the 10 Florentines, we will reenact their pastime of telling stories and appreciate Boccaccio’s remarkably modern sensibility and unsurpassed art of writing fiction.
This course is conducted in Italian.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST245, COL255
Prereq: None

ITAL236 Inferno
In this course we read and discuss Dante’s Inferno (ca. 1306-1309) and its afterlife. Inferno is the poetic description of Dante’s (imagined or actual) journey through Hell. We study how its poetry and narrative embody the notions of love, sorrow, evil, guilt, redemption, and punishment. We examine the poem as both a product and an interpretation of the world it describes and of its radical otherness: its representation of the otherworld, its relationship with religion and faith, its fear of death, its obsession with the Devil. We inquire into Dante’s inventiveness and poetic technique, reviewing his magisterial use of realistic and figurative language. We observe how Inferno casts its long shadow on modern culture: in the description of the horror of Nazi concentration camps (Primo Levi’s memoir), or in the representation of the inauthentic life in consumerist society (Pier Paolo Pasolini’s rewriting of Inferno in contemporary Italy). We investigate the challenges that Dante’s text elicits when it migrates to visual and cinematic arts (or to Disney comics), continuously camouflaging and adapting to different media. And we critically reflect on how, after seven hundred years, Inferno has not finished saying what it has to say. The course is conducted in Italian.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

ITAL241 Antonioni and Cinema of the Environment
From its earliest days, the cinema has sought to capture the wonders of the world: exotic landscapes, industrial inventions, and human prowess in the face of nature. At the same time, many important filmmakers—and particularly those in the Italian tradition—have mined their medium’s capacity to register and comment upon environmental change. Few directors traversed the upheavals of the 20th century quite like Michelangelo Antonioni. Beginning with his early documentaries, we’ll explore cinema’s relationship to both the natural world and the built environment across Antonioni’s long career. From the foggy landscape of the Po valley to the urban centers of Milan, Rome, London, and Los Angeles, we will assess the images produced by location shooting and realist techniques, but also by formal abstraction and non-narrative time. What might Antonioni’s inclination toward abstraction and detachment (“Antoniennui,” in a memorable pun) tell us about the world? How should we square his stylistic tendencies with his camera’s attention to an environment under pressure? What lessons does his cinema hold for the present?
We’ll approach these questions using the core methods of the humanities: close reading, careful viewing, and critical analysis. Along the way, we’ll sharpen our understanding of film scholarship, and explore how to make critical (and creative) arguments about cinema and the environment.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

ITAL245 Not Just Neorealism: Italian Cinema, its History and Politics (CLAC.50)
This 0.5-credit course is conducted in Italian and designed to supplement the English-language Italian cinema course “Not Just Neorealism: Italian Cinema, its History, and Politics” (RL&L 245). The presentations that are part of the requirements for the parent course (RL&L 245) will serve as our basis in this discussion-based section: Students will be responsible for screening films in addition to those required for 245, for presenting them, and, during the discussion sections in Italian, responsible also for linking them to the course material. Further, students enrolled in the CLAC will also make mini-presentations to the broader body of the students enrolled in the parent course only, linking the extra screenings to those that are part of the course syllabus, and enriching the discourse and knowledge base.
Students are required to be simultaneously enrolled in the parent course in order to enroll in the CLAC section. For this reason, enrollment is granted on a POI basis.
Students must have advanced competency in Italian: completed ITAL 221 or a course with a higher number, spent a semester (or more) in Wesleyan’s Program in Bologna, or be linguistically proficient. For any questions about linguistic preparation, please contact the instructor.
ITAL224 The Medieval Gig Economy: Saints, Scholars, Sailors

This course explores the adaptations and transformations of Italian literary texts into their cinematic and televisual counterparts. We will principally study Italian narratives from the 20th and 21st centuries and their screen adaptations as a way of uncovering the modes and means by which Italian screen culture borrows from literary antecedents. Is the relation between literary texts and their screen adaptations a love story or bad romance? Is it characterized by a “faithfulness” to the text or a “betrayal”? Throughout the semester, students will acquire an enriched understanding of the asserted texts and their contexts by studying varied genres (short fiction, novels, nonfiction, detective stories), a variety of themes (crimes both real and imagined, petty and powerful; historical revisionism; personal and political dilemmas), and diverse geographical settings focusing principally on Southern Italy (including cities and islands reaching from the Mediterranean to the Adriatic).

All students in the course will study a common core of five author/director pairs. The core consists of “Il Gattopardo” (di Lampedusa/Visconti); “Io non ho paura” (Ammaniti/Valvassoresi); “L’amica geniale” (Ferrante/Costanzo); “Gomorra” (Saviano/Garrone/Sollima); and “Novelle per un anno/Coas” (Pirandello/Taviani). Additionally, students will, in consultation with the instructor, choose a sixth pairing from the list of the following titles, which will serve as the basis of their end-term presentation as well as an element of the oral final exam: “Il giorno della civetta” (Sciascia/Damiani); “Il contesto/Cadaveri eccellenti” (Sciascia/Rosi); “I Malavoglia/La terra trema” (Verga/Visconti); “Padre Padrone” (Ledda/Taviani); “Quo vadis, baby?” (Verasani/Valvassoresi); “Aciaccio” (Avallone/Mordini); “Il conformista” (Moravia/Bertolucci); “Toto modo” (Sciascia/Petri); “Minchia di re/Viola di mare” (Pilati/Maiocca); “Benzina” (Stancanelli/Stambri); “Il padrino” (Puzo/Coppola); “La tregua” (Levi/Rosi); and “Le forme dell’acqua” (Camilleri/Sironi). Students may also care to consider literary texts from earlier historical periods: Basile’s 16th-century “Il cunto de li cunti/Il racconto dei racconti” (Garrone) and Colloidi’s 19th-century “Pinnochio” (with adaptations by Disney, Benigni, and Garrone). This course will be conducted in Italian. This course is appropriate for all students who have completed ITAL 112 or whose placement exam indicated a course numbered ITAL 221 or higher.

This course will be offered in a hybrid mode, both online and in person, accepting students on campus only. Unless the public health circumstances change, the course will be held online until the weather permits outside class meetings (probably the end of March or the beginning of April), when we will meet in one of the outdoor covered spaces on campus. Finally, for the duration of the semester (from February to May), one class meeting per week will be online. The specific day will be announced at the beginning of the semester. It is possible that the class will be divided into two groups, each meeting with the professor once weekly, and together once weekly. We will determine whether this will happen once the composition of the class is known.

Students are encouraged to put the lengthened winter break to good purpose. All students are expected to read the first book of Ferrante’s Neapolitan quartet, “L’amica geniale,” during the winter break. It is a long novel, but students will find that the Italian is not challenging. Any edition in Italian will be fine (e.g., electronic, print, used, etc.). Reading in advance of the semester will facilitate students’ workload as well as keep Italian flowing during the lengthy pause. It is further greatly recommended that students read di Lampedusa’s “Il Gattopardo” in advance of the semester. If students have already taken an Italian course numbered 221 or higher, or have already studied in Italian, it is recommended that they read “Il Gattopardo” in Italian. Any edition will serve.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST258
Prereq: None

ITAL226 Castles of Cards: Italian Romance Epic Storytelling Lab

Celebrated authors of 20th-century Italian literature such as Italo Calvino and Gianni Celati have included in their works several features of Renaissance romance epic, from the importance of orality and the idea of sharing stories with a community of listeners to multi-threaded narratives and a playful attitude to the world of storytelling. The current popularity of fantasy literature and TV
series puts us in an ideal position for the study of the chivalric romance and for an exploration of the continuities and the differences between past and present literary forms. In this course we focus on canonical and less canonical texts of the Italian Renaissance epic and their modern rewritings. After a multimedia investigation of Andrea da Barberino’s “Guerrin Meschino,” Luigi Pulci’s “Morgante,” Boiaardo’s “Innamoramento de Orlando,” Ariosto’s “Orlando Furioso,” and Tasso’s “Gerusalemme liberata” along with their rewritings by authors such as Bufalino, Nori, Celati, Calvino, and Giuliani, we will take inspiration from Calvino’s “Il castello dei destini incrociati” to transform the classroom into a storytelling lab. The same deck of tarot cards that Calvino used for his book will help us to take part in a role-playing game and create a collaborative story that will gradually unfold throughout the semester. The class aims both at studying the Italian romance epic in order to reenact it creatively and also at using this collaborative rewriting as an interpretive tool to explore Renaissance literature from within.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL261
Prereq: ITAL112

ITAL263 Mythic & Modern: Reappropriating Classical Themes in Contemporary Drama and Performance
What does it mean to defy the authority of the patriarch, of family, or of government? How do these structures of authority intersect in contemporary society? How do we, today, understand “destiny”? How do we challenge it, and what are the consequences for doing so? How do we break the patterns of shame and disenfranchisement inherited from the shared past? These are just some of the social, political, and ethical concerns transmitted over time by playwrights, stage and performance artists, and film directors who treat classical myths as valuable constructs for interrogating our contemporary world and society. In this collaborative, project-based course we explore how classical myths have been appropriated within the modern Italian and Italophone cultural context. Just as important as our study and discussion of modern adaptations of classical models are the staged readings of key scenes incorporated strategically throughout the semester that help us develop an organic understanding of the material from the inside. Our overarching aims include: 1) exposing what persists in modern adaptations of classical myths, 2) tracking the kernels of change that the adaptations present, and 3) understanding why performers persist in modern adaptations of classical models. The final collaborative performance, scheduled during the final exams period, will involve students from across the Romance Languages and Literature and offers the unique opportunity for cohort building among students of French, Italian, and Spanish.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA263
Prereq: ITAL221

ITAL289 The Mediterranean Archipelago: Literary and Cultural Representations
"Islands which have / never existed / have made their ways / onto maps nonetheless" (Nicholas Hasluck). In this course, we study Mediterranean islands as geographical, textual, and metaphorical spaces. We focus on specific islands—both fictional and real—as case studies for the aesthetic, political, and metaphysical implications of insularity, while also aiming to present the Mediterranean as a spatial, historical, and cultural network of relationality and conflict. Elaborating upon Predrag Matvejevitc’s statement that “the Mediterranean is not only geography,” we approach Mediterranean insularity not only in cartographical representations (from Greek geographers to Arab cartographers), but also as poetic topos (from Ariosto’s Island of Alcina to Goethe’s Capri), narrative stratagem (from Homer’s Phaeacia to Boccaccio’s Rhodes), literary protagonist (from Deledda’s Sardinia to Murgia’s Sardinia), political concept (from Plato’s Atlantis to Campanella’s Taprobane), and existential condition (from Cervantes’s Cyprus to Cavafy’s Ithaca). We engage in a diachronic and synchronic exploration of Mediterranean islands’ inherent dialectic between resistance and occupation, identity and assimilation, marginality and integration, zoological extinction and speciation, inbreeding and metissage, autochthony and allochthony, linguistic conservatism and creolization, territorial boundedness and internal division. Our approach will also be archipelagic and include methods and concepts from historical linguistics and dialectology to diplomatic history and postcolonial poetics.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM389, COL389, MDST360, WLIT340
Prereq: ITAL112

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

Offering: Host
Grading: OPT

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

Offering: Host
Grading: OPT

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

Offering: Host
Grading: A-F

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

Offering: Host
Grading: A-F

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

Offering: Host
Grading: A-F

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

Offering: Host
Grading: OPT

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

Offering: Host
Grading: OPT

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

Offering: Host
Grading: OPT

ITAL412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
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: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: FREN112 OR ITAL112 OR SPAN112

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

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

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

ROMANCE LANGUAGES AND LITERATURES IN ENGLISH

RL&L115F Italian Cinema, Italian Society (FYS)
This First Year Seminar on Italian cinema (taught in English) investigates major silent and sound films and contextualizes them, their production, and the subjects they treat within a historical, cultural, and political framework. We will trace the intersection among politics, ideology, and Italian cinema, from its Golden Age of silents through fascism and neorealism (as well as its contested legacy), from a consideration of the "exquisite" examples of auteur directors like Fellini and Sorrentino to the ways these and other directors enter into dialogue with popular genre cinema (the giallo, spaghetti westerns, melodrama, etc.), and beyond. Featured filmmakers will be drawn from this list: Pastrone, Ophuls, Rossellini, De Sica, Fellini, Bertolucci, Antonioni, Wertmuller, Cavani, Pasolini, the Taviani Brothers, Leone, Sorrentino, Rohrwacher, Nicchiarelli, Criaiese, and others.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

RL&L122 Muslims, Jews, and Christians: Getting Along in Medieval Spain
For eight centuries, Muslims, Jews, and Christians lived side by side as neighbors on the Iberian Peninsula in a carefully negotiated state of coexistence known as "convivencia." While much of the written record is often full of enmity, religious polemic, and mutual suspicion, the artistic record tells another version, of lives lived in close proximity giving rise to shared cultural practices, artistic tastes, and long interludes of mutual well-being.

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

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL120
Prereq: None

RL&L123 Love, Sex, and Marriage in Renaissance Europe
This writing-intensive seminar will compare literary and artistic depictions of love, sex, and marriage during the Renaissance by authors and artists from England, Spain, France, Flanders, Germany, and Italy. We will read both male and female writers in genres ranging from poetry, the short story, and theater to the essay, the travel narrative, and the sermon. We will also examine other arts such as painting, sculpture, and the decorative arts (e.g., wedding chests). Questions we will explore include, but are not limited to, How were love and marriage related during the Renaissance? What role did sex, gender, and violence play in relationships between couples and within society? How do gender and genre affect the ways in which love, sex, and marriage are depicted? How did cultural differences influence writers' and artists' interpretations of love, sex, and marriage? And what about same-sex unions? Other topics will include virginity and celibacy, erotic literature, family and class structures, and divorce.
Offering: Host
RL&L123F Love, Sex, and Marriage in Renaissance Europe (FYS)
This seminar compares literary depictions of love, sex, and marriage from the 14th to the 17th centuries by writers from England, France, Germany, Italy, the Low Countries, Spain, and Sweden. Students will be able to study writings from other parts of Europe over the course of the semester should they so choose. We will read texts composed by women and men in genres including poetry, theater, the short story, the essay, the maxim, the travel narrative, and the sermon. Through the seminar is focused on literature, we will also consider painting, engravings, sculpture, and the decorative arts (e.g., wedding chests). We will explore questions such as: How were love and marriage related during the Renaissance? What roles did sex, gender, race, class, and violence play in relationships between couples and within society, and how were they represented in literature and art? How do gender and genre affect the ways in which love, sex, and marriage are depicted? How did cultural differences influence writers' and artists' interpretations of love, sex, and marriage? And what about homosexual love, same-sex unions, and depictions of dissident sexualities and genders? Finally, how do contemporary (21st-century) writers reimagine Renaissance representations of love, sex, and marriage, and why do Renaissance texts and images matter today? Other topics will include virginty and celibacy, friendship, erotic literature and pornography, religion, family, and class structures, and divorce. This seminar engages students with university-level research by navigating search engines and databases (beyond a Google search!), honing their analytical skills, and polishing their academic prose. Students will also have the opportunity to write creatively should they so choose.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL123, FGSS123, MDST125
Prereq: None

RL&L123Z Love, Sex, and Marriage in Renaissance Europe
This seminar compares literary depictions of love, sex, and marriage from the 14th to the 17th centuries by writers from England, France, Germany, Italy, the Low Countries, Spain, and Sweden. (N.B. Students will be able to study writings from other parts of Europe over the course of the semester should they so choose.) We will read texts composed by women and men in genres including poetry, theater, the short story, the essay, the maxim, the travel narrative, and the sermon. Though the seminar is focused on literature, we will also consider painting, engravings, sculpture, and the decorative arts (e.g., wedding chests). We will explore questions such as: How were love and marriage related during the Renaissance? What roles did sex, gender, race, class, and violence play in relationships between couples and within society, and how were they represented in literature and art? How do gender and genre affect the ways in which love, sex, and marriage are depicted? How did cultural differences influence writers' and artists' interpretations of love, sex, and marriage? And what about “homosexual” love, same-sex unions, and depictions of dissident sexualities and genders? Finally, how do contemporary (21st-century) writers reimagine Renaissance representations of love, sex, and marriage, and why do Renaissance texts and images matter today? Other topics will include virginity and celibacy, friendship, erotic literature and pornography, religion, family, and class structures, and divorce. This seminar engages students with university-level research by navigating search engines and databases (beyond a Google search!), honing their analytical skills, and polishing their academic prose. Students will also have the opportunity to write creatively should they so choose.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL123Z, ENGL123Z, FGSS123Z, MDST125Z, WLIT249Z
Prereq: None

RL&L125 Jungle and Desert Adventures
This course analyzes the constellation of images and sensations conjured up by the terms “jungle” and “desert” that are opposite but equally extreme. We will explore European adventure tales and travelogues, contemporary non-Western novels, children’s books, and films in a quest to understand the imaginative power of these landscapes. Through our readings of such a wide range of texts, we will ask questions such as, What do these landscapes signify? How do descriptions of landscape convey a sense of individual and collective identity? What psychological terrain is explored when writing about extreme landscapes? And finally, how do we each see ourselves in relation to landscape? What is our own version of an "extreme" landscape?
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN

RL&L126 El Greco to Picasso: Modern Art’s Passion for Golden Age Spain
This course examines the life and afterlife of the Spanish artists of the Golden Age, whose achievements reached unprecedented heights in the 17th century. Centuries later, their works took on new roles as artists of other times and cultures found their own inspiration in works of the past: Manet copied Velázquez, Picasso copied El Greco, and (famously on “Project Runway”) Christian Soriano copied Murillo. What allowed these complex works to resonate so strongly in another era? Is such influence automatically a sign of success? And why have the works of Francisco Goya inspired more filmmakers than any other artist? Students will be introduced to the reading of visual art for stylistic, historical, and political content and develop a critical understanding of art and society in Golden Age Spain, as well as insights into the role of art as a cultural currency.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN

RL&L127 Catholicism and Ideology in the Hispanic World
Catholicism has played a number of roles in the cultural politics of the Hispanic world, appearing as a place of national being, resistance, and conservatism. In this course, we will read a number of texts from different periods and national contexts with a view to understanding how writers and intellectuals from Spain, Latin America, and the U.S. engage with Catholicism and the historical conditions under which they do so.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-LAST
Identical With: LAST127, RELI127
Prereq: None

RL&L129 Writing the French Revolution
“Liberty, equality, and fraternity” was the slogan of the French Revolution and features three concepts of enduring interest. In this seminar we will explore the French Revolution and its antecedents—and what these can mean for us today. In the process we will delve into a number of ways of thinking and modes of representation: historical thinking, of course, but we will also get a sense of the origins of sociology and political science, the power of scientific thinking, and differences between literary and visual representation (especially films). This course will also serve as a writing workshop emphasizing the nuts and bolts
of good writing and experimenting with such rhetorical modes as argument, personal narrative, persuasion, and fiction-writing.

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

**RL&L140F Van Gogh and the Myth of Genius (FYS)**
This seminar will investigate in depth the career of this immensely popular and influential artist. Van Gogh has been the subject of much myth-making—both in his time and today—in which he appears as the quintessential mad genius whose passionate and tormented emotions become the stuff of art. We will both investigate the formation of this myth and view it critically, balancing it against the artist’s own account of his career in his paintings and prodigious correspondence. Van Gogh’s extensive, insightful, and fascinating writing begs the question of how one should treat an artist’s statements when interpreting his works. We will also examine the role of biography in art. Finally, rather than viewing the artist as an isolated creator, we will situate his work within the artistic landscape of late 19th-century Europe, and especially France, where he spent his most productive years as an artist, 1886–1890.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA140F
Prereq: None

**RL&L148F Responding to Political Turmoil (FYS)**
"What just happened? What's going to happen? What do we do now?" Political turmoil, while disconcerting to say the least, is nothing new. This course will look at case studies from various times and regions—including the creation of the U.S.; Fascist Spain; the 1960s in the U.S., France, and elsewhere; Brazil's military dictatorship; Italy in the 1990s; the Arab Spring; contemporary Mali and D. R. Congo—to see how others have responded to periods of political oppression and upheaval. After an initial period of discussion based on readings, we will hold conversations with members of our campus community who have experienced various forms of authoritarianism. The course is both academic and project-based: as we gain perspective through academic readings and assignments on the issue of political turmoil, we will turn what we learn into well-informed, measured, concrete action. In particular, we will workshop several writing exercises related to the topic and intended to make an impact (e.g., letter to the editor, letter to an elected official, public service announcement for the radio). All students (including those whose first language is not English) are welcome in the course and will receive individualized attention to their writing.

Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: SBS-CGST
Identical With: CGST201
Prereq: None

**RL&L176F Days and Knights of the Round Table (FYS)**
This course will study the evolution of the Arthurian legend from its origins in sixth-century Britain to its fullest development in the 13th-century French Lancelot-Grail cycle. The course will look at the way the various developments of the legend were rooted in specific historical circumstances and yet contributed to the elaboration of a rich and complex narrative that has been appropriated in different ways by each succeeding period of Western European culture.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST235
Prereq: None

**RL&L201 Crossing Identities & Borders: Processing Study Abroad**
This course is designed to give students who have studied abroad through the medium of a language other than English the opportunity to process their experience by reflecting on its meaning in terms of their own personal and intellectual trajectory. Students will meet as a group once a week to discuss 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.

Offering: Crosslisting
Grading: Cr/U
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST203
Prereq: None

**RL&L210 Modern Europe**
This course surveys the history of Europe since 1815 and is intended primarily as an introduction to decisive events and interpretation of central themes. Attention will be devoted to major political, social, economic, and cultural developments, beginning with the many dimensions of the political and industrial revolutions of the 19th century; continuing with the emergence of nation-states and nationalism, working-class movements, the consequences of imperialism and the World War I, and communism and fascism; and concluding with study of the World War II, the reassertion of Europe, the collapse of the Soviet system, and contemporary issues.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST203
Prereq: None

**RL&L210 Romanesque and Gothic Art and Architecture**
This course introduces the art and architecture of Romanesque and Gothic Europe, that is, later medieval Europe c. 1100-1400, focusing especially on Germany, France, Italy, England, and Spain, as well as the wider Mediterranean. Architecture, painting, sculpture, and the luxury arts (e.g., metalwork, ivory, and textiles) will be our focus, supplemented by primary-source texts and
secondary literature. Key themes will include sacred spaces, such as cathedrals and monasteries; sacred images and devotion; gender; pilgrimage and the relic; geography; the Other; the monstrous and the miraculous; courtly love and chivalry; the relationship between Christianity, Judaism, and Islam; and premodern definitions of art, the artist, the donor, craftsmanship, and value. Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA210, MDST210
Prereq: None

RL&L212 Early Renaissance Art and Architecture in Italy
This course surveys key monuments of Italian art and architecture produced between ca. 1300 and 1500. Focusing on major centers such as Florence, Milan, Rome, and Venice, as well as smaller courts such as Urbino and Mantua, it considers the works and careers of the most important artists and architects of the period, among them Giotto, Brunelleschi, Donatello, Giovanni Bellini, Botticelli, and Leonardo da Vinci. Monuments are studied in their broader intellectual, political, and religious context, with particular attention paid to issues of patronage, devotion, gender, and spectactorship. Class discussions will be based on close readings of primary sources and scholarly texts on a wide range of topics. Museum trip(s) will expose students to original works of art. Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA221, MDST222
Prereq: None

RL&L213 Introduction to Existentialism
This course is an introduction to existentialism. “Existentialism” is both a philosophical tradition and a term that is central to the intellectual history of western thought. The term was explicitly adopted self-descriptively by Jean-Paul Sartre, and was widely disseminated both by his own literary and philosophical contributions and those of his intellectual interlocutors—notably Simone de Beauvoir, Maurice Merleau-Ponty, and Albert Camus. Existentialism became identified with a cultural movement that flourished in Europe in the 1940s and 1950s. In this course, we will begin by exploring the root and intellectual origins of this tradition through the works of philosophers and authors like Friedrich Nietzsche, Fyodor Dostoyevsky, and Soren Kierkegaard. We will spend a considerable time on some of this philosophical tradition’s central tenets like “freedom,” “the absurd,” “existence precedes essence,” “facticity,” “authenticity,” and “despair.” Because existentialism also resonated widely with anti-colonial thinkers across the globe, we will end the course by reading important figures in this movement like Frantz Fanon, Richard Wright, and James Baldwin, in order to understand the ways in which existentialism gradually became an intellectual and political tool of contestation against racism and imperialism. Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: PHIL213
Prereq: None

RL&L220 Authority and Resistance: France Since 1870
Historians suggest it may be normal for France to be always on the verge of crisis owing to the persistence of irreconcilable conflicts and a celebration and practice of resistance. They conclude that France may be ungovernable, noting that five presidents since 1981, frustrated and resisted, have accomplished very little. This course studies France under three republics and a dictatorship, beginning with defeat in war and revolutionary upheaval in 1870-1871 and concluding with current, sustained challenges to state authority and liberal democracy. We will survey this 150-year history, emphasizing political forms, ideologies and movements, social change, the economy, and cultural developments. Particular consideration will be given to revolutionary ideas and activities, working-class organizations, socialism and communism, conservative thought and action, extreme rightist movements, the degradation of rural life, the experiences of three wars against Germany, imperialism and decolonization, key personalities, and styles of authority and resistance. Times of emergency and crisis will command attention, specifically the Paris Commune of 1871; the Dreyfus Affair of the 1890s; the Great War of 1914-1918; the Popular Front of the 1930s; the military defeat of 1940; the drama of collaboration or resistance, 1940-1944; the early years of the Fifth Republic, 1958-1969; the extraordinary career of General de Gaulle; and the “yellow vests” in 2018-2019. Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST220
Prereq: None

RL&L221 The Pedagogy of Second Language Teaching and Learning
This course offers a foundation for second language (L2) acquisition in the classroom and teaching approaches. Specifically:
- characteristics of L2 learning
- an understanding of the most commonly used L2 methodologies and strategies
- basic know-how for analyzing and creating materials for language learning/teaching
- L2 teaching as a profession

Classes and readings will be in English, given that the tutorial combines students of French and Spanish. However, the development of students’ target language (TL) is also considered a priority in the course, supported by looking at authentic and pedagogical materials, creating pedagogical materials of their own, and by using the language in class during volunteering hours.

This course is intended for students who, being FREN, HISP, or RMST majors or advanced learners in French or Spanish, may be considering a career in education, and who commit to volunteering at the Middletown public schools while taking this course (at the very least). There is a volunteering commitment of 2 hours/week minimum during the semester. Students must take this course concurrently with a FREN or SPAN course numbered 215 or above. Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-RLAN
Prereq: None

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

We begin with the theories and applications of SLA, and then examine major pedagogical movements in Second Language Teaching in the U.S. Students will develop the ability to critically assess current methods, materials, and techniques for teaching various language skills and will produce their own pedagogical activities to be used in a classroom setting. Students of French and Spanish may also wish to enroll in RL&L 223L, a 0.5 credit service learning course in which students volunteer in the Middletown Public Schools. Offering: Host
the Sheep was born, all the while making significant contributions to art criticism, complex before Freud, and a form of genetic manipulation centuries before Dolly turned atheist also dreamt of natural selection before Darwin, the Oedipus to editing the greatest encyclopedia of the 18th century, this would-be priest figure of the French Enlightenment, Denis Diderot (1713--1784). In addition the dead? In this course, we will ask these questions about the most fascinating bring together different forms of evidence--from the archive, primary sources, up the historical context that surrounds a far away existence? How does one consider how the study of antiquity fundamentally changed the politics, of ugliness and obscenity and practices of marginalization (e.g., misogyny, neglected aspects of Renaissance counter-cultures, such as the aesthetics dramaurgy, natural history, and political philosophy. His private life, which includes affairs and prison, is also worthy of scrutiny and examination. While reading about his existence and studying a selection of his works, students in this class will undertake a series of biography-related written exercises that seek to resurrect various aspects of this intriguing thinker or members of his cohort. This course and readings are in English.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: WRCT225F
Prereq: None

RL&L226 The Cosmos of Dante's "Comedy"
In 1321, Dante Alighieri completes the final cantos of the "Comedy" and breathes his last. In 2021, after 700 years, the "Comedy" has not finished saying what it has to say. This course provides an in-depth introduction to Dante's masterwork 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. We examine the poem as both a product and an interpretation of the world it describes. We also observe how the "Comedy" casts its long shadow on modern culture: in Primo Levi's description of the horror of Nazi concentration camps, or in Amiri Baraka's fragmentary representation of America's infernal racist system. We investigate the challenges that Dante's text elicits when it migrates to visual and cinematic arts (from medieval illuminations to Robert Rauschenberg to David Fincher), continuously camouflaging and adapting to different media. Major topics of this course include: representations of the otherworld; the soul's relation to the divine; Dante's concepts of governance and universal peace; mythology and theology in Dante's Christian poetics; the role of the classics in the Middle Ages; intertextuality and imitation; genres and genders in medieval literature; notions of authorship and authority during the 13th and 14th centuries; the culture and materiality of manuscripts in the Middle Ages; and the reception of Dante's work from the 14th century to the present.

The course combines a close analysis of Dante's inventiveness and literary strategies with exercises in analytical writing and in multimedia translation and adaptation, aimed at prompting critical reflection on the ways in which present cultural practices are built upon the practices of the past. This course is conducted in English; no previous knowledge of Italian is required.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: ITAL226, RELI218, MDST226, WLT250
Prereq: None

RL&L227 Desire, Deception, Disenchantment: Five French Novels in Translation and on Screen
This course aims to study five French novels from the 17th to the 20th centuries in translation, alongside and against their respective cinematic adaptations. We will begin with Lafayette’s The Princess of Cleves (1678), one of the Western world’s first psychological novels, and then move on to Choderlos de Laclos’ epistolary novel Dangerous Liaisons (1782). We will then read Gustave Flaubert’s Madame Bovary (1856), Albert Camus’ The Stranger (1942), and Marguerite Duras’ The Lover (1984). Films will include: Jean Delannoy’s 1961 adaptation of Madame Bovary; Christophe Honoré’s The Beautiful Person (2008), a modern-day adaptation of the story, and Rémy Sauder’s 2011 documentary on how the novel is being used in a French school in Marseille; three adaptations of Laclos’ novel: Roger Vadim’s cutting-edge Les Liaisons dangereuses 1960, Miloš Forman’s 1989 Valmont, and Stephen Frears’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.

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

RL&L229 Political Turmoil
“What just happened? What’s going to happen? What do we do now?” Political turmoil, while disconcerting to say the least, is nothing new. This course will look at case studies from various times and regions—the creation of the US; Fascist Spain; the 1960s in the U.S., France, and elsewhere; Brazil’s military dictatorship; Italy in the 1990s; the Arab Spring; contemporary Mali and D. R. Congo, among others—to see how others have responded to periods of political oppression and upheaval. After an initial period of discussion based on readings, we will hold conversations with members of our campus community who have experienced various forms of authoritarianism. The goal of the course is ultimately project-based: as we gain perspective on the issue of political turmoil, we will turn what we learn into well-informed, measured, concrete action. In particular, we will workshop several writing exercises related to the topic and destined to make an impact (e.g., letter to the editor, letter to an elected official, public service announcement for the radio). All students (including those whose first language is not English) are welcome in the course and will receive individualized attention to their writing.

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

RL&L230 Between Marx and Coca-Cola: European Cinema of the 1960s and 1970s
In the 1960s and early 1970s, a growing sense of alienation and social unrest spread across Europe, making their marks in both society and cinema. Borrowing the words of New Wave director Jean-Luc Godard, these years led to the emergence of “the children of Marx and Coca-Cola.” This course, taught in English, will introduce students to a multi-faceted portrait of Europe in the 1960s and 70s through avant-garde and popular cinema from France, Italy, Spain, Germany, and Eastern Europe. We will focus on films that depict global capitalism, gender relations, and government control. Some of the themes we will discuss include the critique of consumerism and materialism, the changing role of women in society, life under socialism and dictatorship, and youth counterculture. Last but not least, students will learn how New Wave directors challenged traditional approaches to narrative cinema.

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

RL&L231 Mystics and Militants: Medieval Women Writers
In this class we will read a wide range of works written by European women between ca. 1100–1400, including courtly, devotional, and polemical texts. The course will explore ideologies of gender in the Middle Ages and examine the ways in which our authors confronted the misogynist discourses of their eras with learning and imagination. We will consider such topics as constructions of sexuality and the body, “courtly love,” mystical religious experience, heresies, humanism, and utopian realms. In short, we will read works by women who created their own forms of authority and in doing so, both influenced and defied the authorities of their time.

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

RL&L232 Obscure Enigma of Desire
This course is an introduction to the study of the ways we create meanings when we read texts. It will focus on several deliberately obscure literary texts from twelfth-century France and will examine them in the light of the classical and medieval concepts of enigma, the marvelous (wonderful), fabula, and allegory as well as some modern theoretical works about how we understand narratives. We will seek to understand why deliberate obscurity is an important part of literature and how medieval authors created narratives that seem particularly meaningful precisely because they are obscure. We will consider why we feel these texts have meaning and the ways in which we make them meaningful to us. This course will be co-taught in parallel with a course (in English) on the same subject offered at the Charles University in Prague by Professor Lucie Doležalova. About half of the classes will be conducted together with the class in Prague through teleconferencing and Professor Doležalova will teach one week of the course at Wesleyan and meet with students while she is here.

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

RL&L233 Modern Italy on the Silver Screen: 1960–2015
This course is an introduction to modern Italian culture through the lens of Italian cinema. Beginning in the postwar era, we will look at the radical transformations that have shaped contemporary Italy by examining the aesthetic and narrative trends of the silver screen. Italian cinema holds an important place in global film culture, giving rise to new artistic forms (from neorealism to spaghetti westerns and arthouse slashers) that have dramatically impacted foreign and domestic sensibilities. Among the films screened are Fellini’s La dolce vita, Pasolini’s Mamma Roma, De Sica’s Matrimonio all’italiana, Leone’s Il buono, il brutto, il cattivo, Argento’s Suspiria, Moretti’s Caro diario, 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

RL&L234 Cuneiform to Kindle: Fragments of a Material History of Literature
This course provides a theoretical and historical investigation of diverse media of literary expressions from clay tablets to digital texts. We will inquire into the history of writing through different technologies and modes of composition, circulation, and reception from antiquity to the present day. By engaging in such topics as the transition from scroll to codex, from manuscript to print, and from book to Kindle, we will consider the history of literacy in relation to other forms of expression (oral, visual, networked) and analyze different practices
of organizing textual materials (punctuation, paragraphing, annotation). We will scrutinize paratextual elements (title, front matter, opening information, foreword) and various forms of verbal accretions (glosses, commentaries, editorial interventions). We will examine shifting notions of authorship and originality and explore different systems of storage (libraries, archives, museums). And by questioning the multifaceted, nondeterministic interplay between literary artifacts and the media by which they are formalized and materially formed, we will provide a critical and historical reflection on the nature of textuality, writing, and media.

Readings will set essays in the history of the book and media studies alongside key literary case studies from various periods and geographical areas. Projects will engage with textual materiality (including through the creation of book-objects of our own). The course will be conducted in English.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL232, MDST231, WLIT261
Prereq: None

RL&L235B Curatorial Workshop: Art and the Ecological Imagination, 1840-1870
This course examines the emergence of an "ecological consciousness" in art during the mid-19th century through readings, discussion, and firsthand study of works in the Davison Art Center print collection. Although the term "ecology" was first coined in 1866, 19th-century thinkers had long been concerned with the interrelationship of organisms, including humans' place and impact on nature. This class examines how visual artists before Impressionism contributed to the 19th century's "ecological imagination" through their representations of landscapes. Known as the "Barbizon School," this group of artists left the metropolis of Paris to immerse themselves in the wild and rugged terrain of the Fontainebleau Forest while also embarking on journeys to remote regions of France. These members of the first artists' colony seceded from the French Academy of Fine Arts and pursued strategies of independence that were allied at the time with radical politics. In their works they experimented with new materials and approaches to composition that included but no longer prioritized humans, in order to foreground processes of transformation internal to nature itself. The consciousness that artists forged through painting and printmaking led them to become among the world's first conservationists; they successfully petitioned the French government to protect parts of the Forest of Fontainebleau some 20 years before the creation of the first National Park in the United States.

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA263B, ENV5263B
Prereq: None

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL236, MDST236, WLIT247
Prereq: None

RL&L237 Making New Worlds: Encounters in Early North America
From the arrival of the earliest fishing ships off the coast of Newfoundland to the fall of New France at the close of the Seven Years' War, North America was the site of entangled encounters. Overlapping imperial claims and the construction of new societies took place on a continent long inhabited by powerful Indigenous groups. This course will examine North America as a contested and negotiated territory in which imperial plans were subjected to local contexts and contingencies. Using primary and secondary sources, we will examine major events (explorations, encounters, and wars), the rise and fall of imperial powers (French, British, Dutch, and Spanish), and the daily realities that shaped experiences in North America (trade, religion, sex, forced migrations, and disease).

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST237, AMST284
Prereq: None

RL&L238 Liberty and Loyalism: Reconfiguring North America in the Age of Revolution, 1774-1848
At the end of the Seven Years' War, Britain found itself in possession of a huge swath of North America peopled by French Catholics, Indigenous nations, and British American subjects. In the years that followed, British North America was torn apart by revolution (which created the United States) and rebuilt by loyalists (who challenged the government at every turn).

This course will examine the revolution that fractured North America, the entangled development of the New Republic and the loyal British colonies, and the experiences of British subjects, American citizens, French inhabitants, and Indigenous peoples, all of whom worked to shape their environment as best they could. From political leaders to slaves, wealthy merchants to poor farmers, British monarchs to Indigenous sachems, this course will explore North America as it was understood by those who lived during a period of intense social and political upheaval.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
This course will examine the birth of modern art in the wake of the French Revolution and traces the evolution of modern art throughout what would prove to be an extraordinary century of social transformation and formal experimentation, ending in the Dreyfus Affair and Post-Impressionism. The story of modern art is one in which timeless ideals and triumphal narratives were continually put under pressure by the imperative to model the contingency of experience, and in which collective ideals gave way to expanded individual freedoms. Themes we will explore in this class include the advent of a public sphere for art-making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution; history painting; the persistence of classical ideals and their relationship to modern subjects and experience; the new focus on sensation and the rise of landscape painting; the decline of narrative in painting in favor of form and surface; the relationship between modern art and academic practice; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the conflict between the unabashed pursuit of artistic individualism and the need to define collective values and experience; the fragmentation of the visual arts into fine and applied arts and attempts at the end of the century to reunify them.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA239
Prereq: None

RL&L240 Revolutionary France and the Birth of Modern Art, 1789-1900
This course examines the relationship between abstraction and figuration, the impact of primitivism and social relevance for art. Topics that will receive special emphasis include the relationship between abstraction and figuration, the impact of primitivism and 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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA240, COL240
Prereq: None

RL&L241 Introduction to European Avant-Garde, 1880–1940
This course will introduce students to the major avant-garde art movements from the first half of the 20th century as they took root in France, Germany, Italy, Holland, and Russia. Our focus will be on painting, but we will also look at attempts to go beyond painting in an attempt to gain greater immediacy or social relevance for art. Topics that will receive special emphasis include the relationship between abstraction and figuration, the impact of primitivism and contact with non-Western arts, modernism’s relationship to mass culture, war and revolution, gender and representation, art and dictatorship, and the utopian impulse to have the arts redesign society as a whole.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA241, GRST241
Prereq: None

RL&L242 Art and Culture of the Italian Baroque
This introduction to the arts and architecture of 17th-century Italy addresses one of the core paradoxes of the period: that startling innovation and creativity were not inconsistent with serving the purposes of patrons and ideologies that at first appear rigid and authoritarian. Supported by popes, cardinals, new religious orders, and private collectors, artists and architects such as Caravaggio, Artemisia Gentileschi, Pietro da Cortona, Gianlorenzo Bernini, and Francesco Borromini depicted saintly bodies in moments of divine rapture, opened up painted ceilings to elaborate illusionistic visions, and subjected the classical language of architecture to unprecedented levels of movement. Through lectures and discussions of key primary and secondary sources, we will explore the emotive and ideological power of Baroque art, considering the multitude of ways in which it shaped the visual, political, and religious worlds of its day.

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

RL&L244 European Architecture and Urbanism, 1750-1910
This course considers the history and theory of architecture and urbanism in Western Europe from the mid-18th to the early 20th century. A central theme is the relationship between historicism and modernity through the period. Topics include neoclassicism, the picturesque landscape, the Gothic Revival, the Arts and Crafts Movement, the École des Beaux-Arts, the German Rundbogenstil, international expositions, and Art Nouveau. We will focus on specific sites in major cities, including Paris, London, Berlin, Munich, Vienna, Milan, Rome, Brussels, and Barcelona, among others. New or transformed building types include museums, railway stations, apartment blocks, department stores, and theaters. Urban forms include residential squares, boulevards, arcades, and public parks. Architectural culture will be discussed as a response to changing political, economic, technical, and ideological conditions in newly modernizing societies. Urbanism includes the transformation of early modern cities due to industrialization, housing for different social classes, new towns, suburbs, utopian communities, the Garden City, and colonial centers such as Bombay (Mumbai), Algiers, and Hanoi.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA244
Prereq: None

RL&L250 Integrative Learning Project 1: Reflecting About the Liberal Arts
The Integrative Learning Project is a .50 credit course that allows students to learn to describe in a coherent and engaging narrative the various academic and non-academic activities, projects, and experiences that have been important for them while in college and to practice doing so for a variety of audiences (e.g., employers, graduate schools, etc.). Participants should be students who are interested in crafting a narrative about their personal and intellectual development, and who want to be able to talk about what skills they have cultivated during their time at Wesleyan and what they still want to learn.
All sophomores, juniors and seniors are welcome in this course. This course requires a willingness to discuss one’s strengths, achievements, weaknesses, and failures. Students will not only engage in reflection about their skills and experiences, but will also have the opportunity to design an online portfolio in WordPress, the world’s most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can take this course more than once, but only once per academic year.

Offering: Crosslisting
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: WRCT200, AFAM250, CSPL200
Prereq: None

RL&L254 Breaking the Waves: The Japanese and French New Wave Cinemas and Their Legacy
While the French and Japanese New Wave(s) existed as largely contemporaneous cinematic movements, rarely are they discussed together, instilling the impression of two parallel streams, never to converge or intersect. This course hopes to serve as an intervention into this perceived divide through close readings of these groundbreaking cinematic works and an examination of their revolutionary content in the interest of articulating shared philosophical concerns. In many cases, New Wave filmmakers worked as writers and critics before producing films themselves, a fact that speaks to the intensely theoretical nature of their cinema. This course will therefore examine critical writings published in the space of Cahiers du Cinema, Film Art, and other journals as a means of better understanding the thought process that underlies these films. How do these films figure as a response to that of the previous generation and how did they hope to revolutionize cinematic praxis? What was their relationship to political activism and the events of 1968? Finally, we will consider the legacy of these cinemas: What is the prevailing influence of the New Wave on Hollywood and global cinema? What aspects of the movement have been retained and what has been lost along the way?

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CEAS
Identical With: CEAS254
Prereq: None

RL&L275F Religions Resisting Modernity (FYS)
Why did some Native Americans turn to dance while resisting federal troops? Why do creationists reject evolution? Why do some French Muslims wear a veil when their mothers didn’t? Why did Gandhi insist that Indian nationalists spin their own thread? Throughout the last century, resistance has risen to modernity, and religion has played an increasingly important role in challenging the globalization of modern Western values. This seminar will explore the ability of European economies to withstand pressures of globalization and the capacity of European democracies to integrate political newcomers such as women and immigrants. We address questions such as, Does New Labour provide a model for parties of the Left across the West, or is its success predicated on the foundations laid by Thatcherism? With the limited ability of the French people to influence politics, should we still consider that country a democracy? Has Germany definitively overcome its Nazi past, or does the strength of German democracy rely on a strong Germany economy? How can we make sense of the Italian “second republic”?-

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-GOVT
Identical With: GOVT284
Prereq: None

RL&L284 Comparative Politics of Western Europe
The leading nations of Western Europe—Great Britain, France, Germany, and Italy—have developed vibrant economies and stable democracies that differ in important ways from those of the U.S. and from each other. This course explores the ability of European economies to withstand pressures of globalization and the capacity of European democracies to integrate political newcomers such as women and immigrants. We address questions such as, Does New Labour provide a model for parties of the Left across the West, or is its success predicated on the foundations laid by Thatcherism? With the limited ability of the French people to influence politics, should we still consider that country a democracy? Has Germany definitively overcome its Nazi past, or does the strength of German democracy rely on a strong Germany economy? How can we make sense of the Italian “second republic”?-

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

RL&L300 The Arthurian Legend on Film
This course will serve both as an introduction to the Arthurian legend and to its cinematic representation since the 1940s. Medieval texts will be paired with films that are “based” -- more or less closely -- on them. We will consider the ways in which these stories are told in literature and in film and the
differences between them. We will also consider the ways in which the legend was used to address both medieval and modern preoccupations.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: MDST302
Prereq: None

RL&L301 The History of Spanish Cinema
This course explores the development of Spanish cinema from the early 20th century to the present. We will evaluate how social, political, and economic circumstances condition Spanish cinematography at key junctures of Spanish cultural history in terms of the production and distribution of films, 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 idioms within international frames of reference.

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

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

RL&L325 Race and the Enlightenment: A Historical and Philosophical Enquiry
It was during the Enlightenment Era (c. 1760-1800) that scientific reasoning, a belief in progress, and new claims on personal and political liberty swept away a tenacious medieval worldview. It was also during this era, however, that the notion of race crystallized in European and North American thought. Today, we still live with implications of this major shift, be it in classification schemes, anatomical prejudices, or ethnographical myths. This is particularly true for Africans or people of African descent. This class will bring some the Enlightenment’s most prominent thinkers into dialogue with the emergency of the concept of race theory. In particular, we will focus on the clash between the Enlightenment era’s belief that “all men were created as equals” and the various ways that the Black African came to be studied within “natural history” and various philosophical models. This historical backdrop will lead us not only to a discussion of the economic imperatives of human slavery but to a series of contemporary reflections on the status of the Enlightenment put forward by postcolonial critics. Note: This class is offered in the context of the Wesleyan’s Center for the Humanities’ “Grand Narratives/Modest Proposals” theme and speakers series.

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

RL&L339 Modernism and the Total Work of Art
The term "total work of art" refers to the German concept of the Gesamtkunstwerk, which took on new urgency in the 19th century amid social upheaval and revolution. Understood as the intention to reunite the arts into one integrated work, the total work of art was tied from the beginning to the desire to recover and renew the public function of art. While there exist many approaches to totality in the modern era, this course focuses on modernist theories and practices that simultaneously critiqued existing society and posited a utopian alternative. We will begin by studying formulations of totality in response to a cultural crisis initiated by the 1789 French Revolution. From there, we turn to German idealism and to an analysis of composer Richard Wagner’s ideas and compositions that made the idea of the synthesis of the arts a central focus for European modernism. Yet if Wagner’s works and writings provided the dominant reference for subsequent developments from the 1880s onward, these most often consisted of a search for alternatives to his own theory and practice, particularly in the visual arts. We will examine attempts to envision totality after Wagner in Impressionist painting and German Expressionism. Ideas of totality and utopia continued to carry positive associations for modern artists until the 1930s, when they became co-opted by totalitarian governments. The course concludes by examining the perversion of modernist dreams in Nazi festivals and art exhibitions.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA339, GRST239, GELT239, COL349
Prereq: None
discuss one’s strengths, achievements, weaknesses, and failures. Students will not only engage in reflection about their skills and experiences, but will also have the opportunity to design an online portfolio in WordPress, the world’s most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can only take this course once.

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

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

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

RL&L377 Comparative French Revolutions
This course makes a systematic, comparative analysis of the causes, patterns, and consequences of revolutionary activities in France, examining the revolutions of 1789, 1830, 1848, and 1870. The course will emphasize revolutionary movement organizations, political and social goals, ideology, and industrialization.

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

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST383
Prereq: None

RL&L390 Directed Research in European Studies
This course is intended for students who wish to undertake a significant research project or get a head start on a senior essay or thesis devoted to any aspect of European civilization from 500 to 2021. The course will begin with three weeks of regular meetings devoted to the purpose of academic research in the humanities and social sciences, developing and refining a research topic, organizing one’s research, bibliographies and sources, the construction of an argument, and the organization of a research paper. Students will work on their research projects individually during the rest of the semester, although the class will meet as a group from time to time so students can present and discuss the state of their work. Students will also have weekly tutorials with the instructor to discuss their progress and plan their next steps. Students who are able to do so are encouraged to engage with research materials in languages other than English.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL393, GRST291, MDST390, FREN390
Prereq: None

RL&L401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

RL&L402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

RL&L407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: Host
Grading: A-F

RL&L408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: Host
Grading: A-F

RL&L409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

RL&L410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

RL&L411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

RL&L491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.

Offering: Host
Grading: OPT

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
### SPAN110 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. A weekly electronic journal is also part of this course.

**Offering:** Host  
**Grading:** OPT  
**Credits:** 1.00  
**Gen Ed Area:** HA-RLAN  
**Prereq:** SPAN101

### SPAN113 Intermediate-Advanced Spanish
Within a cultural framework focused on the Spanish-speaking world—especially Latin America—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:** OPT  
**Credits:** 1.00  
**Gen Ed Area:** HA-RLAN  
**Prereq:** SPAN110 OR SPAN111

### SPAN201 Spanish Play
Students will be in charge of directing and staging a play in Spanish with the assistance of a Spanish professor. The workshop will take place over 10 weeks. Minimum one hour per week, which will increase to 2 as the day of the opening approaches. Rehearsals will be split between activities including reading and commenting on the dramatic text and working on diction, which can be done collectively or in smaller groups, and workshop and rehearsing the play. Although the play will be in Spanish, we will try to allow for a wider audience by providing a brief English translation of the plot.

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

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

### SPAN211 Introduction to Hispanic Literatures and Advanced Practice in Spanish
Poems, plays, essays, short stories, and films 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. It includes a formal review of recurring grammatical and rhetorical problems students have at this level in Spanish. The course is conducted exclusively in Spanish. Besides the three hours of class sessions with the professor, all students are required to attend a weekly one-hour conversation section with a Colombian or Spanish TA.

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

### SPAN227 Writing Short Fiction in Spanish
This course will introduce students to the fundamentals of writing short fiction in Spanish. It will enhance their command of Spanish and their skills as effective writers through the examination and discussion of many aspects of the craft
of fiction writing, which will inform students’ own writing and development of their personal style. We will examine essential features of fiction (methods of constructing narrative tension, climax, ambiguity, character, dialogues, and structure), 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 Latinx writers working in a genre that has been crucial to the region’s intellectual production.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: CGST227
Prereq: SPAN221

SPAN230 Heroes, Lovers, and Swindlers: Medieval and Renaissance Spanish Literature and History
This course is designed to develop students' ability to make informed and creative sense of four fascinating, complex, and influential medieval and Renaissance Spanish texts in their multiple (literary, historical) contexts: the "national" epic EL CID (12th-13th century); the bawdy and highly theatrical prose dialogue known as LA CELESTINA (1499); the anonymous LAZARILLO (1554), the first picaresque novel; and María de Zayas’s proto-feminist novella THE WAGES OF VICE (1647). Through these and selected historical readings, the course is also intended to provide students with a basic knowledge of Spanish culture (in its plurality) from the 11th through the 17th centuries, the texture of everyday life, and the larger movements of long-term historical change. We will draw on literature and history to imagine the world of chivalry and crusade in the medieval Spain of "the three religions of the book" (Judaism, Christianity, and Islam); of mercantile values, courtly love, and prostitution in the Renaissance city; of social injustice and religious hypocrisy in imperial Spain; and of the exacerbated gender and caste tensions that followed from the political crises of the 1640s. We will reflect on the interplay of literature and history in our efforts to come to grips with a past both familiar and strange; address the crossing of linguistic, artistic, ethnic, religious, caste, and gender boundaries that has long been a conspicuous feature of Spanish society; and consider what texts and lives of the past might still have to say to us today. No prior historical or literary preparation is required, only a willingness to engage the readings closely (textually and historically).

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL229, MDST228
Prereq: None

SPAN231 Classic Spanish Plays: Love, Violence, and (Poetic) Justice on the Early Modern Stage
From 1580 to 1690, Spanish and Latin American 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. A distinguishing feature of this theatrical tradition is the unusual prominence it lent to actresses (and roles written for them), as well as to women in the paying audiences. 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, Tirso de Molina, and Sor Juana Inés de la Cruz (in Mexico or "New Spain") in a variety of genres and modes (history, epic, romantic comedy, tragedy, Islamic borderland, metatheatrical 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 Sor Juana’s cross-dressing comic virtuosi) and their spirited 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 play-texts in Spanish, together with historical, critical, and theoretical readings, this course assumes no familiarity with the texts, with Spanish history, or with literary analysis. However, an interest in engaging these wonderful plays closely, imaginatively, and historically is essential. There will be opportunities to pursue performance, adaptation, and translation.

This counts as a Theater Method course for the Theater Major.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: COL313, THEA231
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: LAST232, COL226
Prereq: None

SPAN236 Cervantes
Cervantes is known chiefly for DON QUIXOTE, often described as the first modern novel and fountainhead of one of the great modern myths of individualism. DON QUIXOTE also reimagines virtually every fashionable, popular, and disreputable literary genre of its time: chivalric, pastoral, picaresque, sentimental, adventure, and Moorish novels; the novella; verse forms; drama; and even the ways these kinds of literary entertainment were circulated and consumed, debated, celebrated, and reviled. It is a book about the life-enhancing (and endangering)
power of books and reading and the interplay of fiction and history and truths and lies. Cervantes' art remains fresh and unsettling, sparing no one and nothing, including the author and his work. Distinguished by its commitment to the serious business of humor, make-believe, and play, the novel is at once a literary tour de force and a fascinating lens through which to examine the political, social, religious, and intellectual debates of its moment. Characteristic themes include social reality as artifact or fiction, the paradoxical character of truths, the irreducible diversity of taste and perception, the call for consent in politics and love, and personal identity (including gender) as a heroic quest. In this course, we will read, discuss, and write about DON QUIXOTE, along with a sampling of critical, philosophical, literary, and artistic responses it has inspired.

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

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: OPT
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, with the city emerging as a "capital" coordinate (literally and figuratively) on the map of national cultures. The rapid growth of a powerful bourgeoisie is a defining aspect of this cultural dynamic, manifesting itself as it does through demographic changes, urban expansion, and the rise of a bourgeois aesthetic that will come to influence art, literature, and all other forms of cultural expression for decades to come. In Spain, these phenomena are reflected acutely by one of the nation's great authors, Clarín's "La Regenta" (1884-85), a uniquely insightful and polished work of epic scope that is widely regarded as one of Europe's greatest modern novels, we will seek to evaluate how narrative and the cityscape form interlocking textualities within each of which family, the female, and the nation are protagonist, sexuality a central theme.

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

SPAN254 The World of Federico García Lorca: Tradition and Modernity in the Spanish Avant-Garde
Our focus will be the Spanish avant-garde as reflected by the plays and poetry of Federico García Lorca, one of Europe's most celebrated authors. A substantial portion of the syllabus includes works that represent the literary traditions (classical, medieval, Golden Age) and contemporary intellectual context (1900-1936) that influenced Lorca. These readings will help us to understand how the modern and the popular interact in the literature and visual arts (Picasso, Dalí, Buñuel) of this period of intense intellectual ferment. Given the interaction of intellectual and ideological ferment during these years, we will also focus on the relationship between art and ideology generally speaking, and especially on Lorca's profile as a modern bard or public intellectual in the context of the Second Republic (1931-1939), Spain's first important experience with progressive democracy.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: THEA254
Prereq: None

SPAN255 Constructing Barcelona Through Its Margins: Contemporary Spanish Culture Through Catalonia
This course seeks to examine the physical and cultural construction of Barcelona through the ways it has been understood across artistic mediums, social and historical periods, and political spectrums, especially along its margins. This marginality will allow us to look into contemporary Spanish culture from a new perspective, understanding the complexities that lie under the idea of a nation. The course also explores some of the tensions between modernization projects and cultural production during the 20th and 21st centuries, examining representations of the city in literature (poetry and prose), maps, films, performance, and photography.

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

SPAN256 City, Mobility, and Technology: Towards the Modern City in Spain
Movements, itineraries, encounters--these are some of the elements that have characterized modern literature. From the Baudelairean figure of the flâneur to the car chases of popular movies like 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 (ie, paths, roads, lighting) and in doing so they portray the development of the modern city.

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

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

SPAN257 Performing Ethnicity: Gypsies and the Culture of Flamenco in Spain
In this course, we will analyze how Gypsies and flamenco are associated, in fact and in fiction, and how and why they have emerged into the limelight of Spanish national cultural discourses. Although they represent discrete realities--
not all Gypsies identify with flamenco and not all flamenco artists are Gypsies—
correlations between the two have nonetheless been exploited by the media
and by artists as an often 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.

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

SPAN258 The Intercultural Stage: Migration and the Performing Arts in the
Hispanic World
Hybridity, heterogeneity, transnationalism, and interculturalism are just a few
of the terms that have proliferated within the marketplace of ideas over the
past several years as reflections, from within the field of critical theory, of one of
the contemporary world's dominant social realities: the massive displacement
of peoples across borders and the creation of constricted multicultural zones
of interaction and conflict within the confines of single nations. The Spanish-
speaking world has been affected by this phenomenon in particular ways, in both
Spain and North America. In this course, we will study how Spanish, Mexican,
and Chicano playwrights and stage artists working in various genres have
responded to this reality, how and why they have chosen to craft the collective
experience of the border as performance, and how they have addressed the
cultural and political tensions that are associated with this experience. The
framework for our study will be comparative in both content and format. We will
focus on two borders—the Strait of Gibraltar and the Rio Grande (Rio Bravo)—and
on the two corresponding migratory experiences: from North and sub-Saharan
Africa into Spain, and from Latin America into the U.S. This course will be taught
simultaneously at Wesleyan and at the Universidad Carlos III in Madrid, Spain.
When possible, classes will be linked through videoconferencing. Wesleyan
students will collaborate with their counterparts in Spain on various projects
and presentations. In general, this course is designed to help students develop
skills of critical analysis while increasing their Spanish language proficiency and
intercultural awareness.

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

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

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

SPAN260 Between Word and World: Major Spanish Poets of the 20th Century
Our goal in this course is to study how the leading poets in 20th-century Spain
use the lyric mode to negotiate the relationship between themselves and their
community at key junctures in the nation's history. In doing so, we will also
identify and assess the various notions of community that arise in modern
Spanish poetry, attempting to evaluate how those notions evolve or are affected
by such events or movements as (1) the avant-garde and the second Republic
(1920-1936), (2) the Civil War and the Franco regime (1939-1975), and (3)
swiping political and social transformations of the past 30 years as signaled by
the country's democratization, integration into the European Union, economic
development, and by the massive influx of immigrants from Africa, Latin
America, and Eastern Europe (1977-present). Key essays (critical and theoretical),
some by the poets themselves, are included in the syllabus to provide critical
tools for discussing how the public experience is lyricized through the intimate
filter of the poet's own sensitivity. We will seek to understand the role played by
context in conditioning the decisions poets make in adopting the epic, elegiac,
didactic, or testimonial mode of expression, to name just a few. The image of
the poet standing at the crossroads of lyrical creativity—word—and historical
circumstance—world—will be central to our critical inquiry.

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

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

Offering: Host
Grading: A-F
**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

**SPAN263 Mythic & Modern: Reappropriating Classical Themes in Contemporary Drama and Performance**

What does it mean to defy the authority of the patriarch, of family, or of government? How do these structures of authority intersect in contemporary society? How do we, today, understand " destiny"? How do we challenge it, and what are the consequences for doing so? How do we break the patterns of shame and disenfranchisement inherited from the shared past? These are just some of the social, political, and ethical concerns transmitted over time by playwrights, stage and performance artists, and film directors who treat classical myths as valuable constructs for interrogating our contemporary world and society.

In this collaborative, project-based course we explore how classical myths have been appropriated within the modern Hispanicophone cultural context. Just as important as our study and discussion of modern adaptations of classical models are the staged readings of key scenes incorporated strategically throughout the semester that help us develop an organic understanding of the material from the inside. Our overarching aims include: 1) exposing what persists in modern adaptations of classical myths, 2) tracking the kernels of change that the adaptations present, and 3) understanding why performers over time, working in disparate cultural milieus, continue to seek and derive inspiration from classical myths. The mythic figures we examine may include any of the following: Sophocles’ Antigone, Euripides’ Oedipus and Medea, Aeschylus’ Agamemnon, as well as figures from the Oresteia and from such epics as Homer’s Iliad and Virgil’s Aeneid. This course is taught in conjunction with Italian 263 and French 263. The final collaborative performance, scheduled during the Final Exams period, will involve students from across the Romance Languages and offers the unique opportunity for cohort building among students of French, Italian, and Spanish.

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

**SPAN264 Orientalism: Spain and Africa**

Over the past several decades, North African and Middle Eastern cultures have become conspicuously important within the Spanish cultural arena. Translations of writers from Lebanon to Morocco abound in Spanish bookstores. Spanish writers have begun addressing North African and Middle Eastern issues with greater frequency, especially in their novels. The dramatic rise in the African immigrant population in Spain during the 1980s and 1990s, meanwhile, has been matched by a rise in press coverage of issues pertaining to Africa and the Middle East. These factors constitute the point of departure for our historical overview of the treatment of Islamic cultures in modern Spain, from early 19th century to the present. Guided by Edward Said’s seminal essay, ORIENTALISM, we will assess the extent to which (and the process by which) Spain passes from the Orientalized subject of European Romanticism (painting, literature, music) to an Orientalizing European power in the late 20th century. In doing so, we will seek to relate the representation of Islamic cultures in Spanish literature and painting to social, political, and economic factors, most important of which was Spain’s military invasion into Morocco in the late 19th and early 20th centuries. We will also survey changing attitudes among Spanish intellectuals with regard to the Islamic world and toward Spain’s Islamic heritage, the result, perhaps, of 20th-century modernization and, most recently, of Spain’s full integration, after Franco’s death, into Europe’s military and political structures. The tools for this study include works of literature primarily, but we will also focus on painting, historical essays, newspaper articles, and film.

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

**SPAN265 History of Spanish Cinema for Spanish Speakers (CLAC.50)**

Spanish 265 is designed as a discussion section for students who are enrolled simultaneously in SPAN 301 and who have advanced proficiency in Spanish. This half-credit course offers students the opportunity to master the critical vocabulary and tools of film analysis in Spanish.

Weekly student-led discussions will provide students with the unique opportunity to exercise these tools regularly and gain greater fluency in the language. Students will be responsible for the same material included on the SPAN 301 website at: https://span301.site.wesleyan.edu/. Students will submit their assignments in Spanish and contribute weekly posts to a blog set up for SPAN 265.

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

**SPAN267 Image/Word: Narrative and Photography in Contemporary Spain**

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

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

SPAN269 Appearing Acts: Visual Histories and Identity Construction Through Photography in Spain
In her reading of Plato's " Allegory of the Cave," Susan Sontag finds a close bond between photography and the world, our cave. Photography, she says, shows us a new visual code that constructs narratives that "alter and enlarge our notion of what is worth looking at," and in doing so can influence, guide, and condition our knowledge of the world. Keeping this in mind, when it comes to Spain, what kind of world does photography construct? How does the visual field influence and guide our knowledge of modern Spain? In this seminar, we will reflect on how photography has conceptualized social and national identities in Spain from the 19th century to the present, asking how images create, shape, and question the cultural and social archive. Through the examination of photographs, theories, and methods, we will draw a contextualized history of photography that will help us to consider its role in the interdisciplinary construction of Spanish identity.

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

SPAN270 Survey of Latin American Literatures, Cultures, and Ideas
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 ideas and cultural and political debates that have emerged in modern Latin America to this day. Thinkers include Las Casas, Sor Juana, Bolívar, Sarmiento, Martí, Neruda, Borges, García Márquez, Menchú, and Bolaño, among others. For purposes of understanding context, students will also read selected chapters from works by historians and cultural critics and will watch several films. (Please note that this course was previously called "Spanish American Literature and Civilization.")

Offering: Host
Grading: OPT
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— with an emphasis on 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 & 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 Nuyorican writer Tato Laviera (1970s), as well as Violeta Parra’s other Chile, César Aira’s Colón (Panamá), Fernando Vallejo’s Medellín (Colombia), and Mayra Montero’s eroticized Caribbean. In each case we will be concerned with understanding the relationship between local, national, and hemispheric history and the new imaginarios created by the author/intellectual in question in the context of north-south relations. Topics to be considered within this critical framework will include the Wars of Independence, industrialization in the late 19th century, the construction of the Panama Canal (1904–1914), the Cold War (1947–1991), Latino identity in the context of Puerto Rico and New York City, the drug wars, and sexual identity. When possible, films and short videos will be used to help build knowledge of historical context.

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

Identical With: LAST273
Prereq: None

SPAN274 Insular Borders of Latin[x] America
Before and at the same time the United States established itself throughout the 19th century as a major power in the Americas and the world, various Latin American republics inherited and acted upon a similar imperialist agenda to expand their borders not only to neighboring territories but also across oceans. In this class, we will study and compare these imperialist gestures, among them the Spanish Empire’s control of its remaining insular colonies in the 19th century (e.g., Cuba, Puerto Rico, the Philippines, and Guam) and the United States’ successive claim to these very same islands. We will analyze literary works and films that interrogate these imperialist claims as well as the trajectories of islanders: for instance, the forced migration of the Rapanui (Easter Island people) in the second half of the 19th century (first as slaves to Peru and then to the town of Hanga Roa in Easter Island) and the island-to-island “intra-colonial” (Joanna Poblete) recruitment of Filipino and Puerto Rican laborers in sugar plantations in Hawai’i at the beginning of the 20th century. Some of the questions we will explore are: Why are islands so coveted by old
and new empires? How have Rapanui, Filipino, and Puerto Rican migrants and their descendants resisted authorities on the insular borders of empire? How do writers and artists tell these silenced histories? Can we speak of Latinidad 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,” “negritismo,” “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-written 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: LAST280
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: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST280
Prereq: None
Spanish American 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 recontextualize 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: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST281
Prereq: None

SPAN284 American Latino Encounters
In this course, students will analyze and discuss a variety of cultural productions (literary texts, films, songs, blogs, etc.) that reveal the overlooked connections between Asia and Latin/x America. We will begin examining views of Asian culture and Asian women of late 19th-century and early 20th-century Spanish American and Filipino writers (such as Dario, Tablada, Gómez Carrillo, Balmori, etc.). Then we will read various texts by Latin American writers who lived for some years in different parts of Asia throughout the twentieth century (e.g., Pablo Neruda in Southeast Asia, Octavio Paz in India, Araceli Tinajero in Japan, etc.). Finally, we will examine diverse works by writers/artists of Asian descent in Latin America as well as "Asian Latina/os" in the US. Some of the questions we will address are: How have the views towards Asia and Asians changed throughout the past century in Latin America? How does Philippine literature in Spanish produced during the US colonial period modify our conception of what is "Hispanic," "Asian," and "American"? How do Asian Latin American and Asian Latinx writers and artists represent themselves through culture?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST241
Prereq: None

SPAN285 Asian Latino Encounters
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 political, social, and cultural 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

SPAN286 Constructions of the Self
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

SPAN287 Territories of Dwelling, Desire and Resistance in Latin America
This course seeks to examine the ways in which diverse geographical spaces in Latin America have been produced, negotiated, and contested from the past
century to our times through cultural practices that construct them as territories of dwelling, desire, possession, dispossession, and resistance. We will focus on texts and practices—literature, film, performance, and the visual arts—that seek to destabilize the hegemonic (colonial) gaze that has been projected onto rural spaces for centuries, which in our times manifests itself through extractivist and other capitalist practices, and pay close attention to local modes of dwelling and the relationships among community, embodiment, gender, and desire. We will trace how these texts intervene in urgent debates about the destiny of rural lands, the uses and abuses of nature, and the place of rural peoples, the struggles for peasant and indigenous rights, environmental justice, and the construction of alternative modernities. We will focus particularly on the Andean and Amazon regions (mountains, rainforests) of South America, as well as other rural tropical areas.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: SPAN221

SPAN290 From the Muralists to the Narconovela: The Public Intellectual in Mexico

Mexican writers, intellectuals, and artists, both male and female, have long been recognized for the brilliance with which they have used their work to comment on and shape the direction of the Mexican state and to engage with the multiple traditions (indigenous, European, and mestizo) that define them. In this course, we will examine the writings and artistic and filmic work of several major figures with the goal of understanding how they see and imagine Mexico in particular historical moments. The course will cover the entirety of the 20th-century and the beginning of the 21st, extending from the Mexican Revolution (1910–1917) and the Muralists (1920s–40s), through the post-1945 period including 1968, and to the drug wars and the Zapatista movement (since 1994). Students will analyze novels, essays, art, poetry, and film.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST291
Prereq: None

SPAN291 Spanish American ‘Modernismo’ in a Global Context

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

Offering: Host
Grading: A-F
Credits: 1.00

GEN ED AREAS: HA-RLAN

SPAN293 Writing Women’s Bodies: Gender and Sexuality in Latin America

We will explore the work of the novelists Diamelita Eltín (Chile), Cristina Peri Rossi (Uruguay), and Samantha Schweblin (Argentina), among the most intriguing and innovative contemporary Latin American writers. We will discuss a variety of themes such as love, sexual desire, friendship, the body, violence, and ecology. In particular, we examine the relationship between language and gender formation and explore what it means to perform feminist readings.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST293
Prereq: None

SPAN294 Queering Latin America: Contemporary Gay, Lesbian, and Transgender Literature and Film

This course studies important and groundbreaking films, novels, and poetry by contemporary gay, lesbian, and transgender artists. It focuses on their strategies to survive, respond to, and defy the changing socio-political Latin American landscape of the last 80 years. We will introduce some key critical concepts and debates from queer theory to guide our discussions. Some of the artists we will study include: Alejandra Pizarnik, Lucía Puenzo, Manuel Puig, Pedro Lemebel, Karim Ainouz, Lorenzo Vigas, Rosamaria Roffiel, and Norma Msgrovejo, among others.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: FGSS294, LAST294
Prereq: None

SPAN301 The History of Spanish Cinema

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

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: RL&L301, FILM301, COL334
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