Romance Languages and Literatures

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

Additional Information

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

Faculty

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

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

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

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

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

Bernardo Antonio Gonzalez
BA, University of California, Berkeley; MA, University of California, Berkeley; MAA, Wesleyan University; PHD, University of California, Berkeley
Professor of Spanish; Director, Center for Global Studies

Elizabeth Anne Jackson

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

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

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

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

Ellen Nerenberg
AB, Stanford University; PHD, University of Chicago
Dean of the Arts and Humanities; Hollis Professor of Romance Languages and Literatures; Professor of Italian

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

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

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

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

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

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

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

Olga Sendra Ferrer
BA, Universidad de Barcelona; MA, North Carolina State University; MA, Princeton University; PHD, Princeton University
Assistant Professor of Spanish

Camilla Zamboni
MA, Ohio State University
Adjunct Instructor in Italian; Section Head
DEPARTMENTAL ADVISING EXPERTS

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

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

ROMANCE LITERATURES IN TRANSLATION

FIST122 Visions, Dreams, Nightmares: The Sacred and Profane in Italy from Medieval to Modern Times
This course examines one of most controversial topics in both premodern and modern Italy, the subject of divine visions, namely, visions or inspired by God. From the Middle Ages to today, Italian writers, artists, and theologians have hotly debated three related questions: (1) Does God exist? (2) Can God be known? and (3) If so, how should one represent the divine? We will explore various responses to these questions, ranging from those of devout mystics to those of skeptical atheists. In addition, reflecting on the divine will also foreground debate about many key issues underlying human existence: the
purpose and limits of art, the relationship between the individual and society, the nature of knowledge and gender roles, and the value of sacred versus mundane experience. In this course, students will also examine some examples of Italian visionary art from the origins of Italian literature to modern film. Premodern and modern debate about the veracity, purpose, and sources of visionary-mystical experience will be addressed. Texts and films by Angela of Foligno, Catherine of Siena, Augustine, Dante, Boccaccio, Petrarch, Machiavelli, Freud, Rossellini, Pasolini, and Olmi. Texts will be read in English, and Italian-language films will be viewed with subtitles.

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

FIST123 Love, Sex, and Marriage in Renaissance Europe
This writing intensive seminar will compare literary and artistic depictions of love, sex, and marriage during the Renaissance by authors and artists from England, Spain, France, Flanders, Germany, and Italy. We will read both male and female writers in genres ranging from poetry, the short story, and theater, to the essay, the travel narrative, and the sermon. We will also examine other arts such as painting, sculpture, and the decorative arts (e.g., wedding chests). Questions we will explore include, but are not limited to, How were love and marriage related during the Renaissance? What role did sex, gender, and violence play in relationships between couples and within society? How do gender and genre affect the ways in which love, sex, and marriage are depicted? How did cultural differences influence writers’ and artists’ interpretations of love, sex, and marriage? And what about same-sex unions? Other topics will include: virginity and celibacy, erotic literature, family and class structures, and divorce.

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

FIST124 Literature as a Form of Knowledge
Fiction and literature (poiesis) overlap but are not the same. While all literature may be said to be fiction, not all fiction is literature (consider legal fictions and medical cases). What is literature? And can we regard literature as a specific domain of knowledge? We explore the origins, meanings, uses, and logic of our modern conception of literature by looking closely at one of its foundational moments—the notion of literature that emerged in the 16th and 17th centuries as part of a broader early modern revolution that challenged tradition through personal experience. The Spanish encounter with the New World and the political tensions of the period went hand-in-hand with highly innovative, problematic, and productive historical, religious, and fictional genres such as the New World Chronicle (the crónica de Indias), mystical poetry (Saint Theresa, Saint John of the Cross), picaresque novels, and commercial theater (Lope de Vega, Calderón). This course will examine how different literary genres and fictional modes promote the idea that literature-offers its own kinds of knowledge. Some of the topics studied will include (a) the uses of fiction as an instrument of knowledge in such Renaissance and Baroque genres as utopian narratives, the dialogue, and religious and political satire; and (b) the interplay of science, mythology, love poetry, pastoral, and adventure novels. Since Cervantes worked in all major literary genres of the period and remains a hugely influential writer to this day, we will use his works in the second half of the course as a test case for how fiction’s place in society was radically reimagined in this period. All the texts will be read in English translations ranging from 16th century to today.

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

FIST125 Jungle and Desert Adventures
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: Cr/U
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN

FIST126 Being Golden: The Life and Afterlife of the Spanish Masters
The achievements of Spanish artists in painting, sculpture, and drawing reached unprecedented heights in the 17th century that justly made them protagonists of a Golden Age. 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 Ribalta, Picasso copied Velázquez, and (famously in Project Runway) Christian Soriano copied Murillo. Is such influence automatically a sign of success? Do works of art fully function once separated from the context for which they were created, or do they serve as gateways for greater cultural understanding? And finally, what allows these complex works to resonate so strongly in another era? Students will be introduced to the reading of visual art for stylistic, historical, and political content, and develop a critical understanding of the religious, social, and cultural context of that gave rise to the great artists of Golden Age Spain, as well as insights into the role of art as a cultural currency.

Offering: Host
Grading: A-F
Credits: 1.00

FIST127 Catholicism and Ideology in the Hispanic World
Catholicism has played a number of roles in the cultural politics of the Hispanic world, appearing as a place of national being, resistance, and conservatism. In this course, we will read a number of texts from different periods and national contexts with a view to understanding how writers and intellectuals from Spain, Latin America, and the U.S. engage with Catholicism and the historical conditions under which they do so.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-LAST
Identical With: LAST127, REU127

FIST128 Writing Biography: Denis Diderot, A Case Study
How does one re-create someone else’s life, in words? How does one conjure up the historical context that surrounds a far away existence? How does one
bring together different forms of evidence—from the archive, primary sources, secondary sources, and written shreds of a life—to create the illusion of knowing the dead? In this course, we will ask these questions about the most fascinating figure of the French Enlightenment, Denis Diderot (1713-1784). In addition to editing the greatest encyclopedia of the 18th century, this would-be priest turned atheist also dreamt of natural selection before Darwin, the Oedipus complex before Freud, and a form of genetic manipulation centuries before Dolly the Sheep was born, all the while making significant contributions to art criticism, dramaturgy, natural history, and political philosophy. His private life, which includes affairs and prison, is also worthy of scrutiny and examination. While reading about his existence and studying a selection of his works, students in this course will undertake a series of biography-related written exercises that seek to resurrect various aspects of this intriguing thinker or members of his cohort. (Course and readings in English)

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST225, WRTC225, FIST225, WRTC225, FIST225, WRTC225, FIST225, WRTC225, FIST225, WRTC225, FIST225, WRTC225
Prereq: None

FIST129 Writing the French Revolution

Liberty, equality, and fraternity was the slogan of the French Revolution and features three concepts of enduring interest. In this seminar we will examine 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

FIST130 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, HA-CGST
Identical With: CGST230, FIST230, CGST130
Prereq: None

FIST176 Days and Knights of the Round Table

This course will study the evolution of the Arthurian legend from its origins in 6th-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, HA-RLAN, HA-RLAN
Prereq: None

FIST201 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: 0.50
Gen Ed Area: SBS-CGST
Identical With: CGST201
Prereq: None

FIST220 France Since 1870

This course studies France under three republics and a dictatorship, beginning with defeat in war and revolutionary upheaval in 1870-1871 and concluding with apparent political and social stability and European partnership in the first years of the 21st century. It will survey the history of 140 years, emphasizing political forms, ideologies and movements, social change, the economy, and cultural developments. Particular consideration will be given to revolutionary ideas and activities, working-class organizations, conservative thought and action, the city of Paris, rural life, the experiences of three wars against Germany, imperialism and decolonization, and style of leadership. Times of emergency and crisis will also command attention, specifically the Paris Commune of 1871; the Dreyfus Affair of the 1890s; the Great War of 1914-1918; the Popular Front of the 1930s; the military defeat of 1940; the drama of collaboration or resistance, 1940-1944; and the early years of the Fifth Republic, 1958-1969.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST, SBS-HIST, SBS-HIST
Prereq: None
FIST223 Heroes, Zombies, Despots, and Exiles: A Haitian Introduction to Postcolonialism
Among the many phenomena associated with the catchall category of "postcolonial studies," the island nation of Haiti stands alone. It is here, after all, and for the first time in history, that an army of slaves successfully prosecuted a revolutionary war and made a nation. As the world's first black republic, Haiti was likewise the first state to abolish slavery definitively, and according to at least one Haiti scholar, even "invented the process of decolonization that would only take hold in the majority of European colonies a century and a half later." Haiti is consequently an ideal prism through which students may be introduced to the broader concepts of postcolonialism. In this course we will track Haiti's remarkable trajectory from being the wealthiest colony in the world to being the poorest nation in the Western hemisphere. We will examine both internal and external literary representations of Haiti's people, its revolution, its unapologetic embrace of Vodou (including its still-unsung invention of the Hollywood zombie), its despot's, its exiles, and, last, its indefatigable insistence on its own legitimacy.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

FIST224 Foundations of Modernity: The Cultures of the Italian Renaissance
In this course, we will critically explore the intellectual achievements of the Italian Renaissance through a detailed analysis of some of its literary masterpieces. We will inquire into the rediscovery and emulation of classical literatures and civilizations. We will examine the revalidated notions of beauty, symmetry, proportion, and order. We will analyze the ways in which this rebirth fundamentally changed the languages, literatures, arts, philosophies, and politics of Italy at the dawn of the modern era. We will also approach often-neglected aspects of Renaissance counter culture, such as the aesthetics of ugliness and obscenity, and practices of marginalization (misogyny, homophobia). In a pioneering quest for the fulfillment of body and soul, self-determination, glory, and pleasure, Italian scholars, philologists, poets, playwrights, and prose writers contributed to the development of new and increasingly secular values. Through a close reading of texts by authors such as Francesco Petrarca, Niccolò Machiavelli, and Michelangelo Buonarroti, we will investigate continuities and ruptures between their quest for human identity and ours. Conducted in English.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

FIST225 Writing Biography: Denis Diderot, A Case Study
How does one re-create someone else's life, in words? How does one conjure up the historical context that surrounds a far away existence? How does one bring together different forms of evidence—from the archive, primary sources, secondary sources, and written shreds of a life—to create the illusion of knowing the dead? In this course, we will ask these questions about the most fascinating figure of the French Enlightenment, Denis Diderot (1713-1784). In addition to editing the greatest encyclopedia of the 18th century, this would-be priest turned atheist also dreamt of natural selection before Darwin, the Oedipus complex before Freud, and a form of genetic manipulation centuries before Dolly the Sheep was born, all while making significant contributions to art criticism, dramaturgy, natural history, and political philosophy. His private life, which includes affairs and prison, is also worthy of scrutiny and examination. While reading about his existence and studying a selection of his works, students in this class will undertake a series of biography-related written exercises that seek to resurrect various aspects of this intriguing thinker or members of his cohort. (Course and readings in English)
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

FIST226 From Exile into Paradise: Dante's "Divine" Comedy
Where will I go after I die? Is there an afterlife, and if so, will I be saved, damned, or something in between? Just as importantly, who has the power to tell me about the Hereafter, and so to shape my actions in this world? The Church? The government? God himself? Or the makers of art and literature? These are the questions that the Comedy poses and they remain highly relevant today. Dante's remarkable poem can be read in many ways: as religious praise, as historical commentary, as a journey to self-knowledge, and as philosophical discourse. Our aim is to gain understanding of how these different modes of writing come together both in Dante's time as well as in the critical reception of the poem.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

FIST227 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's epistolary novel Dangerous Liaisons (1782). We will then read Gustave Flaubert's Madame Bovary (1856), Albert Camus' The Stranger (1942), and Marguerite Duras's The Lover (1984). Films will include: Jean Delannoy's 1961 adaptation of Lafayette's novel, Christophe Honore'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 Madame Bovary: Vincent Minnelli's film (1949), Miloš Forman's 1989 Valmont, and Stephen Frears's 1998 acclaimed Dangerous Liaisons. We will examine the revalidated notions of beauty, symmetry, proportion, and order. We will analyze the ways in which this rebirth fundamentally changed the languages, literatures, arts, philosophies, and politics of Italy at the dawn of the modern era. We will also approach often-neglected aspects of Renaissance counter culture, such as the aesthetics of ugliness and obscenity, and practices of marginalization (misogyny, homophobia). In a pioneering quest for the fulfillment of body and soul, self-determination, glory, and pleasure, Italian scholars, philologists, poets, playwrights, and prose writers contributed to the development of new and increasingly secular values. Through a close reading of texts by authors such as Francesco Petrarca, Niccolò Machiavelli, and Michelangelo Buonarroti, we will investigate continuities and ruptures between their quest for human identity and ours. Conducted in English.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

FIST228 From Exile into Paradise: Dante's "Divine" Comedy
Where will I go after I die? Is there an afterlife, and if so, will I be saved, damned, or something in between? Just as importantly, who has the power to tell me about the Hereafter, and so to shape my actions in this world? The Church? The government? God himself? Or the makers of art and literature? These are the questions that the Comedy poses and they remain highly relevant today. Dante's remarkable poem can be read in many ways: as religious praise, as historical commentary, as a journey to self-knowledge, and as philosophical discourse. Our aim is to gain understanding of how these different modes of writing come together both in Dante's time as well as in the critical reception of the poem.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

FIST229 Desire, Deception, Disenchantment: Five French Novels in Translation and on Screen
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Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None
FIST228 The Absurdity of Modernity: The Meaning of Life on the Modern Stage

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

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

FIST229 Political Turmoil

“What just happened? What’s going to happen? What do we do now?”

Political turmoil, while disconcerting to say the least, is nothing new. This course will look at case studies from different times and regions (the creation of the US; Fascist Spain; the 1960’s in the US, France, and elsewhere; Brazil’s military dictatorship; Italy in the 90s; 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 (letter to the editor, letter to an elected official, public service announcement for the radio, etc). 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, HA-RLAN
Identical With: CSPL229, CSPL229
Prereq: None

FIST230 War, Resistance, and the Holocaust in Italy: Reflections on Conflict and Violence

This course is an examination of Italian cultural production in response to the bloody conflicts of the first half of the 20th century. The texts we will explore together span the length of the Novecento and pertain to various genres, including short stories, movies, protest songs, visual art, poems, and novels. Over the course of the semester, we will examine some of the many forms of Italian literary/artistic representation of conflict and the plurality of Italian attitudes toward violence. Students will encounter universal and timely themes—such as war and peace, revenge and forgiveness, defiance and obedience, love and hate, memory and forgetting, family and outsiders, etc.—from a specifically Italian perspective.

Close analysis of these varied texts will help us develop answers to the following questions: What is specifically Italian about these texts? Did Italian attitudes toward violence transform over the course of time? What is the value of fictional accounts of historical events? Can they teach something that historical accounts cannot? What has been the effect on Italian culture of two world wars, a civil war, and the Holocaust? Have these conflicts left an indelible mark, or have the experiences of war and resistance receded into a remote past? What perspectives can students in 21st-century America bring to these texts?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: ITAL230, ITAL230, CGST230, CGST130, FIST130
Prereq: None

FIST232 Obscure Enigma of Desire

Modern readers of medieval texts often find them obscure. Some of this obscurity is accidental, inevitable and due to the historical and cultural distance that separates them from medieval authors. Obscurity, however, had a distinct and established role in the rhetorical and poetic traditions the Middle Ages inherited from Antiquity, and the Bible reaffirmed the place and importance of obscurity in human and divine communication. Many medieval texts that seem quite obscure to modern audiences were thus fully integrated into mainstream medieval culture and their obscurity was not considered striking or unusual. Medieval audiences were simply more ready to tolerate obscurity because it formed an integral part of their world and they did not believe that it could ever be eradicated. They were not scared of the indescribable, undividable, and ungraspable; they accepted reality as complex and ultimately unintelligible. Obscurity was not simply a riddle to be solved. It was a source of wonder, questioning, and a search for meaning.

This course will be co-taught in parallel with a course (in English) on the same subject offered at the Charles University in Prague by Professor Lucie Dolezalova. We plan to conduct about half of the classes together with the class in Prague through teleconferencing and Professor Dolezalova will teach one week of the course at Wesleyan and meet with students while she is here.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Identical With: MSTD232
Prereq: None

FIST233 Modern Italy on the Silver Screen: 1960–2015

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

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

FIST235 The Spanish Inquisition

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

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

FIST237 Literary Translation I
A nontheoretical practicum in the art and craft of translating free verse and "prose poems." Class discussion of one another's work, fidelity, matters of style, technique--"tune and tone.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FREN237, FREN237, FREN237
Prereq: None

FIST240 Modernism and Modernity in 19th-Century French Painting
This course looks at factors that contributed to Paris's rise as the preeminent artistic center in the West at the time of the French Revolution and traces the evolution of French art throughout what would prove to be an extraordinary century of formal advance and experiment ending in impressionism and postimpressionism. The story of French art is one in which timeless ideals and triumphal narratives were continually put under pressure by the imperative to model the contingency of modern experience. Themes we will explore in this class include the significance of a public sphere for art making and the relationship between artistic advance and appeals to an ever-widening public; painting and revolution; history painting; the persistence of classical ideals and their relationship to modern subjects and experience; the new focus on sensation and the rise of landscape painting; the decline of narrative in painting in favor of form and surface; the relationship between modern art and academic practice; the rise of feminism and attempts on the part of women artists to find their own voice in a masculine practice; the conflict between the unabashed pursuit of artistic individualism and the need to define collective values and experience; the significance of the decorative to painting at the end of the century; and the relationship between art's embrace of privacy, domesticity, and intimacy at the end of the century and France's revolutionary legacy.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART
Identical With: ARHA240, COL240, ARHA240, FRST290, COL240, ARHA240, COL240, ARHA240, FRST290, COL240
Prereq: None

FIST241 Introduction to European Avant-Garde, 1880-1940
In the years building up to and directly following World War I, artists, philosophers, and politicians called into question art's role, proposing both new relationships to society as well as path-breaking formal vocabularies that approached, and at times crossed, the threshold of abstraction. This deep uncertainty regarding art's relationship to society coincided with an era of unprecedented formal innovation. Artists struggled to define the costs and benefits of abstraction versus figuration, moving abruptly, even violently, between the two idioms. The extremism of artistic solutions speaks to a fundamental instability, if not outright crisis, in European art, society, and politics. This course will introduce students to the major avant-garde art movements from the first half of the 20th century as they took root in France, Germany, Italy, Holland, and Russia. Our focus will be on painting, but we will also look at attempts to go beyond painting in an attempt to 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, modernism and classicism, war and revolution, gender and representation, art and dictatorship, and the utopian impulse to have the arts redesign society as a whole.

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

FIST244 European Architecture and Urbanism, 1750-1910
This course will consider developments in the history and theory of architecture and urbanism, primarily in France, England, and Germany, from the mid-18th through the early 20th century. Architectural culture will be discussed as a response to changing political, economic, technical, and ideological conditions in these national societies. A central theme is the relationship between concepts of both historicism and modernity throughout the period. The study of urbanism will include transformation of existing cities, housing, new towns, colonial capitals, and utopian communities.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, FRST292, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292, ARHA244, FRST292
Prereq: None

FIST245 Italian Cinema, Italian Society
This introductory course, 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, neorealism, and beyond. Featured filmmakers include Pasolini, the Taviani Brothers, and others. Additional material includes readings in film theory and criticism, Italian history, literary sources, screenplays, and interviews.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: ITAL245, FILM302, ITAL245, FILM302, ITAL245, FILM302, ITAL245, FILM302, ITAL245, FILM302, ITAL245, FILM302
Prereq: None

FIST246 Primo Levi: Memory of the Offense
A subtitle of this course could be Italians, Jews, and the Holocaust. The course begins with an overview of the historical situation of Jews in Italian history and...
letters and then turns to specifically examine the works of Primo Levi, one of the most noted survivors of the concentration camps and one of the best custodians of the memory of the Holocaust. The course works its way from his landmark memoir of survival in Auschwitz, IF THIS BE A MAN (sometimes published under the title SURVIVAL IN AUSCHWITZ), through the prose writings of the middle period (fiction and nonfiction), including his writings on science, to the dark remembrance of Holocaust 40 years after the fact, THE DROWNED AND THE SAVED, his last work.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: ITAL246, ITAL246, ITAL246
Prereq: None

FIST247 Boccaccio: The Black Death & the Birth of Erotica

Boccaccio’s Decameron, a collection of 100 tales narrated by ten young Florentines fleeing the Black Death of 1348, is arguably the first great European novel. While often seen as a representation of Renaissance culture, it is mainly famous due to the amount of overtly erotic-sexual and comically-humoral material. The text’s “low” or “humble” aspects have alternately been celebrated as inherently “modern” but also denigrated as “immoral.” The stories have thus been censured by the Church; provided material for porn-erotic films in the 1970’s and 80’s; and inspired authors such as Chaucer, Shakespeare, Poe, and Pasolini. This interdisciplinary seminar explores why Boccaccio’s erotic text has provoked contrasting responses, as well as how it continues to be relevant today, by drawing on ideas from literary theory to cultural studies and theology. We will read selections of the book in translation (students of Italian will consult the original), and survey its reception in literature, art, and film.

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

FIST250 Integrative Learning Project 1: Reflecting About the Liberal Arts

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

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

Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Prereq: None

FIST251 The Banished and the Damned: Italian Writers in Exile, from Dante to Galileo

Italy in the Renaissance was not a single nation but a patchwork of small states and shifting alliances. Those who ended up on the wrong side of power were in danger of reprisals. Many left their native cities to avoid this, while others were formally banished. Together, these educated exiles created a “contrary commonwealth” who maintained links to fellow intellectuals through correspondence. This course will consider what it meant to write literary and intellectual works from exile in Italy of the period 1250-1650, especially whether exclusion served to silence or to stimulate these writers. We will read from famous authors such as Dante, Petrarch, Machiavelli, and Galileo and also from less-well-known figures such as Brunetto Latini, Guittone d’Arezzo, Cino da Pistoia, and Veronica Franco.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: ITAL251, ITAL251
Prereq: None

FIST254 Breaking the Waves: The Japanese and French New Wave Cinemas and Their Legacy

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

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

FIST262 City, Mobility, and Technology: Toward 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 (paths, roads, lighting), and in doing so, they portray the development of the modern city. With this framework in mind, in this course we will analyze the construction of the modern city in Spain through literary and filmic texts. We will pay special attention to Barcelona and Madrid, but we will also look at how other international cities are perceived and represented in Spanish literature. In doing so, we will explore how these authors understand the modern city and, furthermore, the connections and influences among what we will call international hubs in a specific historical moment. Our journey will start in the 19th century with great novelists and essayists such as Leopoldo Alas “Clarín,” Benito Pérez Galdós, and Mariano José Larra, and we will compare their conceptions of the city with those of poets
such as Baudelaire. In their texts, we will see the construction of the industrial city and the conflicts that arise once the urban space becomes a mobile space, technologically and socially speaking. Then we move into the 20th century, and such authors as Federico García Lorca and Carmen Laforet will show us what it is like to be an stranger in the big city, a strangeness emphasized by the migratory movements that characterized the pre- and post-war era in Spain. And films including Luis García Berlanga’s Bienvenido, Mr. Marshall’s and Alejandro González Iñárritu’s more recent Biutiful, will show us how the city grows outward fueled by capitalism, an economic system that leaves out those who do not inhabit the urban centers, such as the case of Bienvenido, or those who are exploited by it, as we will see in Biutiful. These fascinating narratives offer a very detailed portrayal of urban centers in Spain that will allow us to research their mobile nature.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM
Identical With: CHUM316, CHUM316, CHUM316, CHUM316, SPAN262, CHUM316, CHUM316, CHUM316, CHUM316, SPAN262, CHUM316, CHUM316, CHUM316, CHUM316, SPAN262
Prereq: None

FIST276 Days and Nights of the Round Table
This course will study the evolution of the Arthurian legend from its origins in 6th-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, HA-RLAN, HA-RLAN
Prereq: None

FIST290 Reading Theories
In this survey of theories that have shaped the reading of literature and the analysis of culture, emphasis is on key concepts—language, identity, subjectivity, gender, power, knowledge, and cultural institutions—and on key figures such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.

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

FIST299 African History and Art
In this introduction to the history and art of West Africa from the late first millennium AD to the colonial period, we will cover topics including the trans-Saharan trade, the origins of state formation, the spread of Islam south of the Sahara, and the slave trade. We will integrate history with study of the architectural monuments of medieval West Africa including the Friday Mosque in Jenne and masquerades and rituals of West Africa up to the colonial period.

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

FIST301 The History of Spanish Cinema
This course explores the development of Spanish cinema from the early 20th century to the present. We will evaluate how social, political, and economic circumstances condition Spanish cinematography at key junctures of Spanish cultural history in terms of the production and distribution of films, cinematic style, and thematics. The course will highlight as well key facets of the Spanish star system as well as the auteurism of those directors who have achieved international acclaim by reworking a national film idiom within international frames of reference.

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

FIST302 The View from Abroad on the Early Modern Stage
This course looks at the ways in which seven fascinating early modern plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger emerged from, responded creatively to, and still challenge narratives about a period in which many situate the origins of globalization. Written from 1580 to 1630 for the first public, commercial theaters of the Western world (in Madrid and London), these plays explore the anxieties, hopes, dangers, and pleasures generated by a century of displacements—of peoples, ideas, goods, capital, and diseases—that had transformed the look, feel, and taste of daily life even in remote villages of Spain and England. From Cervantes’ use of Roman history to dramatize the contemporary wages of empire, to Massinger’s and Cervantes’ evocations of Christian captivity in Tunis and Algiers (which Cervantes experienced in the flesh for five years), to Lope’s and Webster’s markedly distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed by her brothers for marrying the commoner steward of her household), to Shakespeare’s and Lope’s romantic comedy exploration of conflicting loyalties and shifting gender roles in a world of accelerated social mobility, these plays often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis, Renaissance Milan and Naples) to examine the exoticism, immorality, internal
conflicts, and injustices of the supposedly familiar worlds of their audiences in Madrid and London. Organized around the careful reading of seven key play-texts in English, together with historical, critical, and theoretical readings, this seminar will offer students multiple ways to approach early modern plays through printed, online, and Olin Special Collections resources. We will pay particular attention to the local conditions that help explain why Spanish and English theatrical cultures were so similar despite divergent political and religious trajectories (their commercial orientation, for instance) and also why, on the other hand, even plays that drew on the same sources could differ so markedly (because, for instance, of the prominence of actresses on the Spanish stage). Those interested in translation and performance will have opportunities to pursue them in class presentations, papers, and final projects.

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

FIST303 Workshop in Literary Translation
The aim of this course is to develop the art and craft of literary translation among those students who have both a good knowledge of French and an already-exhibited stylistic sensitivity in English. A wide chronological range of works—short narrative, theater, and verse, both traditional and free—from a diverse body of authors will provide the material for seminars devoted to mutual criticism and discussion. Each student will also work throughout the semester on an individual translation project of his or her choice. A number of relevant critical texts will be read.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FRST302, FREN302, FREN302, FRST302, FREN302, FREN302, FRST302, FREN302, FREN302, FREN302, FREN302
Prereq: None

FIST310 French Crowds, Mobs, and Mobilities
Under the date of 14th July 1789, Louis XVI entered in his diary but one word: “Rien.” That day, a crowd of sans-culottes flooded the streets of Paris, overwhelmed the guards, and captured the Bastille. What the king could not foresee is the political power of a mob, a “foule,” deriving its etymology and strength from the pressure of thousands of feet pounding the pavement. From this founding event on, the building of the French nation could be read as a history of mobile crowds kept alive today in yearly student and union demonstrations. How does “rien” become the emblematic event of French national identity? What moves a crowd, and what does a crowd move? What do such gatherings accomplish, and how do they form in France and why?

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM
Identical With: CHUM310, CHUM310, CHUM310, FRST310, CHUM310, CHUM310, CHUM310, FRST310, CHUM310, CHUM310, FRST310, CHUM310, FRST310, CHUM310, FRST310, CHUM310
Prereq: None

FIST325 Race and the Enlightenment: A Historical and Philosophical Enquiry
It was during the Enlightenment Era (c. 1760-1800) that scientific reasoning, a belief in progress, and new claims on personal and political liberty swept away a tenacious medieval worldview. It was also during this era, however, that the notion of race crystallized in European and North American thought. Today, we still live with implications of this major shift, be it in classification schemes, anatomical prejudices, or ethnographical myths. This is particularly true for Africans or people of African descent. This class will bring some the Enlightenment’s most prominent thinkers into dialogue with the emergency of the concept of race theory. In particular, we will focus on the clash between the Enlightenment era’s belief that “all men were created as equals” and the various ways that the Black African came to be studied within “natural history” and various philosophical models. This historical backdrop will lead us not only to a discussion of the economic imperatives of human slavery but to a series of contemporary reflections on the status of the Enlightenment put forward by postcolonial critics. Note: This class is offered in the context of the Wesleyan’s Center for the Humanities’ ”Grand Narratives/Modest Proposals” theme and speakers series during the Spring 2018 semester.

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

FIST339 Wagner and Modernism
This course focuses on Richard Wagner and his complicated legacy to modernism in Europe from the 1860s through the 1920s, before his art was co-opted by totalitarian regimes in Europe. Wagner’s work stands at the crux of debates surrounding a modernist aesthetic. Key questions raised by his work are the relationship between poetry, music, dance, and the visual arts; art and religion; art and racism; art and a mass audience; art and politics; synaesthesia; and the relationship between abstraction and figuration.

We will begin by analyzing Wagner’s music and writings, and especially his idea of the GESAMTKUSNTWERK. The core of the course, however, will consist of looking at how visual artists in France, Germany, and Italy responded to Wagner’s art and ideas. Artistic movements that we will examine include symbolism, German expressionism, the German werkubnd, Italian futurism, and the Bauhaus. We will also look at the influential writings on Wagner by Stéphane Mallarmé and Friedrich Nietzsche, as well as post-Wagnerian theories of stage design by Adolphe Appia, Georg Fuchs, and Edward Gordon Craig in so far as these helped shape visual arts production.

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

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

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

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

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

Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Prereq: None

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

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

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: FREN101

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

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

FREN112 Intermediate French
The fourth semester of our language program features an intensive review of basic grammar points that frequently cause problems. A variety of readings will introduce contemporary literature and serves as a springboard to conversation. Movies will be used to develop students' listening skills.

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

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

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

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

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL217, MDST224, COL217, MDST224, COL217, MDST224, COL217, MDST224
Prereq: None

FREN223 French Way(s)
What are French ways? Do the French still wear berets? How do they really speak? What is important to them? How do they view themselves? What do they think about issues facing their country? What do they think of Americans? Students will explore these questions by examining the French press, comic strips, television and radio broadcasts, as well as other selected readings. This course is designed for highly motivated students with a firm foundation in French who wish to refine their skills in listening, speaking, reading, and writing while gaining more insight into French life and culture.

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

FREN224 Cultural and Literary Mo(ve)ments: A Survey of 19th- and 20th-Century France
The purpose of this course is to familiarize students with movements such as Romanticism, realism, surrealism, and the NOUVEAU ROMAN, to name a few. Some of these movements stem directly from the political context, when others seem to have grown almost organically. Though the course will primarily rely on literary texts, it will also examine the PASSERELLES between literature, music, and painting.

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Provençal identity and how its portrayal has evolved over time. We will gain a greater knowledge of the many artists and thinkers who have been drawn to the South. Eventually, we will work out a new definition of “le Sud,” from Provence to one that includes other Souths such as the global South represented by immigrants from former French colonies.

Although a geographical denomination, a cardinal point, "le Sud" is a contradictory and moving space. The French anthem was first sung on one of Marseille’s streets (rue Thubaneau) and the city remains a cosmopolitan port, open to migrations. The 2005 riots did not affect Marseille, yet the first elected mayors from the far-right Front National were in Orange, Toulon, and Vitrolles. The South remains a place of light and sun that attracted numerous painters and a place of dark and shady business run by local and international mafias. How have these contradictions shaped "le Sud" as territory, community, and idea, and how do they function within definitions of French identity?

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

FREN237 Literary Translation I
A nontheoretical practicum in the art and craft of translating free verse and "prose poems." Class discussion of one another's work, fidelity, matters of style, technique—"tune and tone.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST237, FIST237, FIST237, FIST237, FIST237, FIST237
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 digital 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
Identical With: COL236
Prereq: None

FREN244 Confronting the Other: Perceptions of Difference in Premodern French Literature
While its initial incursions into the New World would prove positively anemic in comparison with its competitors from the Old, France would eventually oversee one of the most profitable empires of the colonial era. The process of geographical and political expansion would inevitably oblige France to confront
the radical differences of the "others" inhabiting its periphery. In this seminar we will examine the ways in which French authors would perceive, quantify, and metabolize those differences into their own national narrative and likewise investigate how, by defining the Other, France would ultimately come to define itself.

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

FREN250 Cannibals of the Terrible Republic: The Haitian Revolution Past and Present
In addition to being the first and only successful slave revolution in the history of the human race, the Haitian Revolution created the first black republic, the first modern nation to abolish slavery definitively, and the first modern, decolonized space. In this course we will study the colorful, complex, and eventful history of that revolution and, just as important, representations both of the conflict and its aftermath that firmly enunciate Haiti and the foundation of contemporary postcolonialism.

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

FREN254 Paris to Saigon: French Representations of Asia
The course explores the ways in which French explorers, writers, and artists traveled to Asian countries, such as Japan, China, and Vietnam, in the 19th and 20th centuries and represented "Extrême-Orient," a Eurocentric designation. Attentive analysis of their works will allow us to question the colonial construction of the Far East as "other"; examine Asian influences on cultural, aesthetic, and literary expressions; and discuss Asian presence in postcolonial France. Issues such as orientalization, eroticization, and hybridization of genres and identities will be the subjects of our study.

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

FREN259 Power, Perversion, & the Pen: The Literature of Libertinage
Libertinage as a distinct literary genre will emerge at a period in French history deeply conflicted over the heady questions of universalism, egalitarianism, and expressions of power. In this course we will examine the architecture of libertine literature, both in its intimate articulations that redefine relationships between the sexes, as well as its subtle subversion of existing political paradigms that both anticipate and facilitate the events of 1789.

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

FREN260 The Novel and Its Masks
In the late '50s, the death of the novel seemed as imminent as the death of its author. However, the novel is not only still alive but also quite invigorated. The purpose of this course is to examine the major transformations of the novel in France in the 20th century and the beginning of the new century. From Marcel Proust to Michel Houellebecq (the latest, ROMANCIER À SCANDALE), the authors of novels have sought to achieve various purposes. Narrative techniques have changed, new themes have appeared. Particular attention will be paid to the role of women writers, readers’ response, and the growing interplay between autobiography and fiction.
FREN302 Workshop in Literary Translation
The aim of this course is to develop the art and craft of literary translation among those students who have both a good knowledge of French and an already exhibited stylistic sensitivity in English. A wide chronological range of works—short narrative, theater, and verse, both traditional and free—from a diverse body of authors will provide the material for semweekly sessions devoted to mutual criticism and discussion. Each student will also work throughout the semester on an individual translation project of his or her choice. A number of relevant critical texts will be read.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN

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

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

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 on-going 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 (the Scarf Affair, French immigration laws, the Algerian war). Readings, discussions, and papers in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN

FREN306 Early Modern French Theater in Performance
In this advanced seminar, we will study French-language theater from the 16th, 17th, and 18th centuries, with a focus on the tensions between theory and practice. We will read tragedies, comedies, and tragicomedies alongside against various poetic treatises, keeping in mind the practical constraints and conditions of performance during this time. We will also consider contemporary stagings of these plays. The semester will culminate in a public performance of an early modern play. Readings, written assignments, and discussion will be in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN

FREN310 French Crowds, Mobs, and Mobilities
Under the date of 14th July 1789, Louis XVI entered in his diary but one word: "Rien." That day, a crowd of sans-culottes flooded the streets of Paris, overwhelmed the guards, and captured the Bastille. What the king could not foresee is the political power of a mob, a "foule," deriving its etymology and strength from the pressure of thousands of feet pounding the pavement. From this founding event on, the building of the French nation could be read as a history of mobile crowds kept alive today in yearly student and union demonstrations. How does "rien" become the emblematic event of French national identity? What moves a crowd, and what does a crowd move? What do such gatherings accomplish, and how do they form in France and why?
Drawing on French sociology and literature, this course will explore the influence that crowds have exerted on French politics, society, and aesthetics. We will discuss the power of numbers by focusing on major subversive events in French history from the 18th century to contemporary France: the French Revolution, Chouanneries, barricades and the Commune in Paris, and May 1968, but also colonial and immigrant demonstrations in France. Students will be encouraged to relate the course to their own experience of mobile crowds, in concerts or sports events, on more quotidian moves such as commuting, and to draw comparisons with demonstrations across time and space, such as the "Arab Spring."
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN

Prereq: None
FREN311 The Franco-Arab World: Religions & Conflicts in Francophone Literatures & Films from the Arab World
The course explores the Franco-Arab literary and cinematographic portrayals of several major contemporary events affecting the Francophone Arab world: the Arab-Israeli conflict, the Lebanese civil war, the Algerian civil war, and September 11th.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL331, COL331
Prereq: None

FREN320 Paris–New York: French Writers of the Beat Generation
The founders of the Beat Generation--William Burroughs, Allen Ginsberg, and Jack Kerouac--were all deeply inspired by the works of many French writers. From Paris to New York and from New York to Paris, we will reconstruct the narrative of this significant but often overlooked literary relationship. To conduct our investigation, we will proceed in three stages and look at three eras, that is to say, we will read works by Burroughs, Ginsberg, and Kerouac but will focus on several short texts by their French predecessors to ask ourselves which aspects of French literature Burroughs, Ginsberg, and Kerouac might have transmitted to American culture, a thorny question that will lead us to a discussion of crucial issues in the field of modern comparative literature.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL320, COL320
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 can not be overestimated. This advanced seminar will compare and contrast styles of expedition and conquest among the European nations, 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 sixteenth-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 in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL324, FREN324, COL324, COL324, FREN324, COL324, FREN324, COL324, FREN324, COL324, FREN324, COL324, FREN324, COL324, FREN324
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 constructed identities by studying the way objects were collected, used, and displayed during the colonial period. The course will also analyze the practices of exhibitions and explore how exhibits and museums have shaped a discourse about the other. The course will lead to an online exhibition based on student work. Reading, writing, and class discussion in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL232, FREN231, COL232, COL232, FREN231, COL232

FREN326 19th-Century Fictions of Desire
From romantic passion to decadent perversion, 19th-century fictions place desire at the core of identity, even and especially if it is unsatisfied. But is desire ours? Do we really know what we want? In this course, we will read a range of short stories and longer fictions about love and desire, asking where desire is located, how it may be gendered, how it is affected by time, how its objects are found, and how literary forms are structured by desire's many manifestations. Authors may include Constant, Balzac, Sand, Flaubert, and Maupassant. All readings and discussion in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL326, FGSS327, COL326, FGSS327
Prereq: None

FREN328 Women and Literature in France, 1945-2002: A Complete Revolution?
This course investigates the writings of women in France since the publication of Simone de Beauvoir's LE DEUXIEME SEXE in 1949. Through a study of novels and other texts by women writers such as Beauvoir, Mansour, Duras, Cardinal, Redonnet, we will explore the role of politics, psychoanalysis, and the question of memory in women's writing, as well as the themes of maternity, sexuality, the relationship between the public and the private. In a more sociological perspective, we will also determine the influence of feminism on literature.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FGSS228, FGSS228, FGSS228, FGSS228, FGSS228, FGSS228, FGSS228, FGSS228
Prereq: None

FREN330 Lancelot, Guinevere, and 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, HA-RLAN
Identical With: MDST230, MDST230, MDST230
Prereq: None

FREN331 Paris and Its Representations: Realities and Fantasies
This course investigates some of the myths and realities of Paris. Starting from an analysis of Paris in late 19th-century novels and paintings, we will explore the shifting perceptions of the city during the 20th century in fiction, poetry, photography, painting, and film. We will focus on such themes as the role of history in the structuring of the city, the importance of architecture in the ever-changing social fabric, and the recurrent opposition between the city and its suburbs. Students will be asked to attend various screenings.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL232, FREN231, COL232, COL232, FREN231, COL232

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

FREN326 19th-Century Fictions of Desire
From romantic passion to decadent perversion, 19th-century fictions place desire at the core of identity, even and especially if it is unsatisfied. But is desire ours? Do we really know what we want? In this course, we will read a range of short stories and longer fictions about love and desire, asking where desire is located, how it may be gendered, how it is affected by time, how its objects are found, and how literary forms are structured by desire's many manifestations. Authors may include Constant, Balzac, Sand, Flaubert, and Maupassant. All readings and discussion in French.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL326, FGSS327, COL326, FGSS327
Prereq: None

FREN328 Women and Literature in France, 1945-2002: A Complete Revolution?
This course investigates the writings of women in France since the publication of Simone de Beauvoir's LE DEUXIEME SEXE in 1949. Through a study of novels and other texts by women writers such as Beauvoir, Mansour, Duras, Cardinal, Redonnet, we will explore the role of politics, psychoanalysis, and the question of memory in women's writing, as well as the themes of maternity, sexuality, the relationship between the public and the private. In a more sociological perspective, we will also determine the influence of feminism on literature.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FGSS228, FGSS228, FGSS228, FGSS228, FGSS228, FGSS228, FGSS228, FGSS228
Prereq: None

FREN330 Lancelot, Guinevere, and 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, HA-RLAN
Identical With: MDST230, MDST230, MDST230
Prereq: None

FREN331 Paris and Its Representations: Realities and Fantasies
This course investigates some of the myths and realities of Paris. Starting from an analysis of Paris in late 19th-century novels and paintings, we will explore the shifting perceptions of the city during the 20th century in fiction, poetry, photography, painting, and film. We will focus on such themes as the role of history in the structuring of the city, the importance of architecture in the ever-changing social fabric, and the recurrent opposition between the city and its suburbs. Students will be asked to attend various screenings.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL232, FREN231, COL232, COL232, FREN231, COL232
Such are some of the questions that will be discussed.

than the word? How is the reader to read the coexistence of word and image?

Over the last decades the question of autobiography as a genre has been

its relation to the other. Authors may include Balzac, Flaubert, Baudelaire, Zola,

these visual attractions and social-spatial configurations were ultimately seen to

upheaval, and economic speculation, the city of Paris offered an increasingly

will consider both the lure and the effects of this spectacle, paying particular

This course will study the evolution of the Arthurian legend from its origins in

This course will analyze the constellation of images and sensations conjured up by

seeming lacking an object. Among other topics, we will discuss the conditions

Prereq: None

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL239
Prereq: None

FREN357 Autobiography and Photography
Over the last decades the question of autobiography as a genre has been

and artists, Asia also contributed very concretely to the economic development

of Asian territories and people. Through the study of historical documents,

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 in French.

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

FREN334 Days and Knights of the Round Table
This course will study the evolution of the Arthurian legend from its origins in

6th-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, HA-RLAN
Identical With: MDST234, MDST234, MDST234, MDST234
Prereq: None

FREN339 Paris, 19th Century
In the course of the 19th century, under the influence of urban growth, political

upheaval, and economic speculation, the city of Paris offered an increasingly

seductive but also unpredictable spectacle to artists and intellectuals who

attempted to represent the city and envision their role within it. This course

will consider both the lure and the effects of this spectacle, paying particular

attention to the ways in which the "rebuilding" of Paris under Haussmann and

Napoleon III led to reconceptualizations of public and private space in the city

and to new spatial and social distinctions by gender and class. We will ask how

these visual attractions and social-spatial configurations were ultimately seen to

affect the more intimate and psychological spaces for understanding the self and

its relation to the other. Authors may include Balzac, Flaubert, Baudelaire, Zola,

Maupassant, Huysmans, and Rachilde.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL239
Prereq: None

FREN335 Poets and Playwrights of Negritude
This course studies the works of the major black poets and playwrights of the

French-speaking world--Africa and the Caribbean--from the mid-'20s to the

present.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: AFAM229, AFAM229
Prereq: None

FREN383 Confession in French 20th-Century Literature
Since the CONFESSIONS OF ST. AUGUSTINE, the subject and function of

confession has gone through considerable change. After exploring the notion

of secret and the distinctions between autobiography and confession, this

course will discuss the main developments that have occurred in the literature

of confession. We will focus on the shift from confession of vice to confession

seemingly lacking an object. Among other topics, we will discuss the conditions

that appear to make confession a masculine rather than a feminine undertaking.

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

FREN382 Jungle and Desert in Francophone African Literature
This course analyzes the constellation of images and sensations conjured up by

the terms "jungle" and "desert," which are opposite but equally extreme. We will

explore European adventure tales and travelogues, contemporary non-western

novels, children's books, and films in a quest to understand the imaginative

power of these landscapes.

Through our readings of such a wide range of texts, we will ask questions such

as, what do these landscapes signify? How do descriptions of landscape convey a

sense of individual and collective identity? What 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, HA-RLAN
Prereq: None

FREN383 Asia and the Making of France
Enlightenment philosophers, impressionist painters of the 19th century, French

Maoists 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 in French.

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

FREN333 Asia and the Making of France
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focusing on key moments such as the Opium Wars in China, French colonialism in

Indochina, and the two world wars. Reading, writing, and discussion in French.

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

FREN333 Days and Knights of the Round Table
This course will study the evolution of the Arthurian legend from its origins in

6th-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, HA-RLAN
Identical With: MDST234, MDST234, MDST234, MDST234
Prereq: None

FREN339 Paris, 19th Century
In the course of the 19th century, under the influence of urban growth, political

upheaval, and economic speculation, the city of Paris offered an increasingly

seductive but also unpredictable spectacle to artists and intellectuals who

attempted to represent the city and envision their role within it. This course

will consider both the lure and the effects of this spectacle, paying particular

attention to the ways in which the "rebuilding" of Paris under Haussmann and

Napoleon III led to reconceptualizations of public and private space in the city

and to new spatial and social distinctions by gender and class. We will ask how

these visual attractions and social-spatial configurations were ultimately seen to

affect the more intimate and psychological spaces for understanding the self and

its relation to the other. Authors may include Balzac, Flaubert, Baudelaire, Zola,

Maupassant, Huysmans, and Rachilde.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL239
Prereq: None

FREN357 Autobiography and Photography
Over the last decades the question of autobiography as a genre has been

thoroughly analyzed. The issue is further complicated by the use of photography

within autobiographical texts, whether they are included in the text or merely

described. In this course, we will examine the various roles of photography in

autobiography. Is photography a way to trigger memory? Is it more referential

than the word? How is the reader to read the coexistence of word and image?

Such are some of the questions that will be discussed.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None
FREN387 Power Plays
The course will consist of the detailed reading of a dozen French plays from the 17th through 20th centuries from the perspective of the relation between the dominat(e) and the domine(e), in both its obvious and more subtle manifestations: physical, governmental, social (feminist, et al.), metaphysical, and linguistic.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

FREN397 Forbidden Love: From the Middle Ages to the French Revolution
This advanced seminar explores the theme of "forbidden love" in prose fiction, memoirs, poetry, and theater in France from the Middle Ages to the French Revolution. We approach it from three vantage points. The first step will be to establish a theoretical, historical, and conceptual basis for understanding of the forbidden, the taboo, transgression, and subversion. This will enable us to contextualize concepts such as love, desire, sexuality, and "gender." Then we will study the texts themselves, focusing on three main themes: adultery, same-sex relations, and incest. Finally, we will watch film and theatrical adaptations of some of the core texts in the 20th and 21st centuries, to understand how and why we appropriate them today. By the end of this course, students will improve their knowledge of a central but often neglected dimension of French literature and culture, become familiar with a method combining an historical approach with the use of essential theoretical concepts, explore how attention to non-canonical and/or "non-literary" material can extend their knowledge of the period, and provide evidence of competence in critical reading and in the presentation of independent research.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FGSS397, COL289, FGSS397, COL289, FRST397, FGSS397, COL289, FRST397, FGSS397, COL289, FRST397, FGSS397, COL289, FGSS397, COL289, FRST397, FGSS397, COL289, FGSS397, COL289, FRST397, FGSS397, COL289, FGSS397, COL289, FRST397, FGSS397, COL289, FGSS397, COL289, FRST397
Prereq: None

FREN398 Minorities in French Cinema
This course offers insights into the ways French cinema represents minorities in postwar France. We will study films formally and contextually to understand what French cinematic representations of minorities add to the debate surrounding immigration and national identity. Students will learn how to analyze cinematic texts in-depth and reflect upon the identity crisis of France.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL298, COL298, COL298, COL298
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. Permission of the department chair required.
Offering: Host
Grading: OPT

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

FREN407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

FREN408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

FREN409 Senior Thesis Tutorial
Students wishing to write a senior thesis should apply to the department chair in the second semester of their junior year.
Offering: Host
Grading: OPT

FREN410 Senior Thesis Tutorial
Students wishing to write a senior thesis should apply to the department chair in the second semester of their junior year.
Offering: Host
Grading: OPT

FREN411 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

FREN412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

FREN420 Student Forum
Offering: Host
Grading: Cr/U

FREN465 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

FREN466 Education in the Field
Offering: Host
Grading: A-F

FREN491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

FREN492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

ITALIAN STUDIES
ITAL101 Elementary Italian I
This gateway course is the first half of a two-semester elementary sequence and an ampersand (&) course. Our emphasis is on the development of basic oral and written competence, and reading and aural comprehension skills. In this course you will master the linguistic skills necessary to function in day-to-day circumstances in Italian as you develop the ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture.
Grammar undergirds everything we do and say in this course: whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Specifically, you will learn to talk about things in your own immediate environment, such as family, friends, daily routine, likes and dislikes, and you will learn how to handle basic social interactions such as meeting people, planning events, eating out, inquiring about other people’s lives, and relating information in simple terms. We will explore roughly five units of the textbook; additionally, your linguistic experience will be broadened by reading authentic texts and by viewing, listening to, and discussing cultural artifacts such as films, songs, and commercials. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

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

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 as you develop the ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture. By the end of this course, you can expect to be able to function quite ably and with assurance in day-to-day circumstances in Italian. We will explore roughly five units of the textbook; additionally, your linguistic and cultural experience will be broadened by reading authentic texts and by viewing, listening to, and discussing cultural artifacts such as films, songs, and commercials. Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: A-F
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 as you develop the ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture. Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. We will use the textbook both in class and at home; additionally, your linguistic experience will be broadened by reading authentic texts and by viewing, listening to, and discussing cultural artifacts such as films, songs, and commercials. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, 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, and commercials constitute the starting points (spunti) of this course. These spunti, which include topics ranging from stereotypes and perceptions, to family and student life, employment, and environmental awareness, shed light on the rich diversity and complexities within Italy and offer you a variety of opportunities to improve and refine your ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture. Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Specifically, you will build on previously learned grammatical structures and acquire more complex ones that will allow you to improve your ability to relate information, narrate stories, make hypotheses, express your opinions, and debate the opinions of others, both in writing and in conversation. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: ITAL102

ITAL112 Intermediate Italian II
This course is the second half of a two-semester intermediate sequence and a gateway to more advanced courses. Authentic artifacts such as literary excerpts, films, newspaper articles, and a short novel constitute the starting points (spunti) of this course. These spunti, which include topics ranging from the Italian experience in the Second World War to the problem of organized crime and issues raised by recent immigration, shed light on the rich diversity within Italy and help you develop an understanding of the history, society, and culture of contemporary Italy. Each spunto provides varied activities for the improvement and refinement of your linguistic competence and offers you 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 acquire more complex language structures that will allow you to refine your ability to relate information, narrate stories, express your opinions, and debate the opinions of others, both in writing and in conversation. By the end of the course, you can expect to be able to express yourself articulately and feel comfortable in an Italian setting, linguistically and culturally. 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
ITAL221 Advanced Italian Practice in Context I
This course is designed for students who have completed at least two years of college-level Italian or who have achieved equivalent competency through study in Italy. Our primary objective is to enhance students’ speaking abilities and Italian cultural literacy through exposure to a variety of Italian texts and contexts. The course will be organized both thematically and chronologically, taking into consideration a group of three themes that could change from one year to the next. Some groups or themes that might organize the course include the following groupings: l’amore, la morte, e l’altro; la città, la campagna, i sogni; il passato, il presente, e il futuro. We examine these themes in literary texts, paying attention to the different genres, and in opera and film. Students are expected to participate actively in this seminar setting. Class is conducted entirely in Italian.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL112

ITAL222 Advanced Italian Practice in Context II
This course may be repeated for credit. If you are an Italian studies major and have already taken 222, you should enroll in a different advanced course.

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

Some possible thematic events include the return of Marco Polo (1295), the kidnapping of Edgardo Mortara (1858), Marconi invents the radio (1895), the battle of Caporetto (1917), the retreat from the Russian front in World War II, the deportation of the Jews beginning in 1943, introduction of the Fiat 500 (1957), the 1966 flood of the Arno River, the ratification of the divorce law in 1974, the 1977 killing of Francesco Lo Russo by the Bologna police, the 1978 assassination of Aldo Moro by the left-wing terrorist group the Red Brigades, the 1992 Mafia assassinations of Judges Giovanni Falcone and Paolo Borsellino, the Tangentopoli corruption scandals of the 1990s, the election of Denny Mendez as Miss Italia (1997), the economic phenomenon of “Made in Italy” in the 1990s, and Berlusconi’s terms as prime minister in 1994-95 and again in the 2000s, the earthquake in Aquila in 2009.

How does each event resonate through the varied genres? How do the fictional representations treat the facts of the events and the themes that emerge from them? These are two of the questions we will reflect on as we go along.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: ITAL112

ITAL224 Foundations of Modernity: The Cultures of the Italian Renaissance
In this course, we will critically explore the intellectual achievements of the Italian Renaissance through a detailed analysis of some of its literary masterpieces. We will inquire into the rediscovery and emulation of classical literatures and civilizations. We will examine the revaluated notions of beauty, symmetry, proportion, and order. We will analyze the ways in which this rebirth fundamentally changed the languages, literatures, arts, philosophies, and politics of Italy at the dawn of the modern era. We will also approach often-neglected aspects of Renaissance counter culture, such as the aesthetics of ugliness and obscenity, and practices of marginalization (misogyny, homophobia). In a pioneering quest for the fulfillment of body and soul, self-determination, glory, and pleasure, Italian scholars, philologists, poets, playwrights, and prose writers contributed to the development of new and increasingly secular values. Through a close reading of texts by authors such as Francesco Petrarca, Niccolò Machiavelli, and Michelangelo Buonarroti, we will investigate continuities and ruptures between their quest for human identity and ours. Conducted in English.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

ITAL225 From Exile into Paradise: Dante’s “Divine” Comedy
Where will I go after I die? Is there an afterlife, and if so, will I be saved, damned, or something in between? Just as importantly, who has the power to tell me about the Hereafter, and so to shape my actions in this world? The Church? The government? God himself? Or the makers of art and literature? These are the questions that the Comedy poses and they remain highly relevant today. Dante’s remarkable poem can be read in many ways: as religious praise, as historical commentary, as a journey to self-knowledge, and as philosophical discourse. Our aim is to gain understanding of how these different modes of writing come together both in Dante’s time as well as in the critical reception of the poem.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

ITAL227 The Invention of Subjectivity: Erotic Discourse from Dante to Petrarca
In this course, we will investigate the ideology, content, and material forms of love poetry from Dante Alighieri (1265-1321) to Francesco Petrarca (1304-1374). Through a close reading of such texts as Dante’s Vita Nova and Petrarca’s Rerum vulgarum fragmenda (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. Conducted in Italian.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
ITAL229 Italian Bodies: Race, Gender and National Identity in Modern Italian Literature
The metaphor of the nation as a body--a motherland, a fatherland, a body politic--is a familiar one. Italian literature is rich with images of Italy as a woman to be saved, a mother honored, a father avenged. But what are those bodies made of and how do they behave? What are the shapes and 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, commonalities, paying special attention to the ways these articulations of identity respond to transformations in the Italian national landscape. This course is conducted through the medium of Italian.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

ITAL230 War, Resistance, and the Holocaust in Italy: Reflections on Conflict and Violence
This course is an examination of Italian cultural production in response to the bloody conflicts of the first half of the 20th century. The texts we will explore together span the length of the Novecento and pertain to various genres, including short stories, movies, protest songs, visual art, poems, and novels. Over the course of the semester, we will examine the many forms of Italian literary/artistic representation of conflict and the plurality of Italian attitudes toward violence. Students will encounter universal and timely themes--such as war and peace, revenge and forgiveness, defiance and obedience, love and hate, memory and forgetting, family and outsiders, etc.--from a specifically Italian perspective. Close analysis of these varied texts will help us develop answers to the following questions: What is specifically Italian about these texts? Did Italian attitudes toward violence transform over the course of time? What is the value of fictional accounts of historical events? Can they teach something that historical accounts cannot? What has been the effect on Italian culture of two world wars, a civil war, and the Holocaust? Have these conflicts left an indelible mark, or have the experiences of war and resistance receded into a remote past? What perspectives can students in 21st-century America bring to these texts?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FIST230, FIST230
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 Isenghi. This course is conducted in Italian.
Offering: Host
Grading: A-F
Credits: 1.00

ITAL232 Portraits of Power: Machiavelli and Ideologies of the Renaissance Italian State
What did the face of power look like in Renaissance Italy? Who wore it and how did they come by it? What did it reveal or hide? Politics is a forum where truth is often subjected to power and power often mingles with lies. Machiavelli was the mastermind of Renaissance Italy’s political game, the great spokesperson for “power as perception.” We learn from him that politics is, among other things, an arena of and for appearances, the place for fashioning identities and for controlling the fashions that condition, and thereby predetermine, popular tastes and attitudes. This course takes as its subject the portrait of power as it was crafted by Machiavelli and his contemporaries, writers, painters, and sculptors alike. We seek to situate the very representations of authority, taste, and style that characterized culture in Renaissance Italy and, eventually, Renaissance Europe. As precursors, contrasts, and comparisons to Machiavelli’s writing, we will examine the portraits of the powerful by such painters as Piero della Francesca (1420-92), Mantegna (1431-1506), Giovanni Bellini (1438-1516), Botticelli (1445-1510), Titian (1490-1576), and Bronzino (1503-72) and sculptors like Michelangelo (1475-1564). Taught in Italian, this course allows students to conduct careful, detailed readings of Machiavelli’s work in its originary social, historical, and linguistic contexts.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL221

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, Ostpetek’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: FIST233
Prereq: ITAL221

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: MDST237, MDST237, MDST237, MDST237, MDST237, MDST237
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 sardonic, 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 The Power and the Mask: Unveiling the Renaissance Italian Court
A great deal of recent critical attention has focused on the performative aspects of Renaissance courtly culture as represented through both textual and visual means. This course will examine enactments of power games in the courts of Renaissance Italy and, in particular, the papal courts of Julius II and Leo X, through reading texts written about or dealing with courts: Ariosto's Cassaria, Machiavelli's Mandragola, Bibbiena's Calandria, Aretino's Cortigiana that were actually written for and performed in them. We will study the ways in which public spectacles and processions both enacted and affected the ideological programs of their authors/performers. All texts will be read in Italian. We will also screen the movie "Il viaggio di Capitan Fracassa," directed by Ettore Scola.

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

ITAL237 The Courtier and the Courtesan in Renaissance Italy
This course will use the issue of gender as a lens through which to examine questions of power and authority in the Renaissance Italian court. We will study the self-fashioning of courtiers in fifteenth- and sixteenth-century Italy, asking to what extent this role was exclusively "male" and what women's participation in the intellectual life of the court says about contemporary power relations. Then we will draw comparisons with the more traditional female figure of Renaissance courtly culture—the courtesan—investigating the status that these women sought to establish through their literary and amorous exchanges.

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: (ITAL221 AND ITAL222)

ITAL240 Fascism, Futurism, and Feminism: Forces of Change in 20th-Century Italy
This course investigates three forces at work in Italy in the first half of the 20th century. We explore Italian fascism, futurism, and feminism through a variety of media, including literary, cinematic, and artistic expressions, and will consider each movement in its sociohistorical context. How did the radical annihilation of standard mores and culture proposed by the futurists help pave the way for Italian fascism? How did feminism in the first half of the century offer examples of resistance to both fascism and futurism? The texts we will consider include the paintings, sculpture, manifestoes, and poetry of futurism; Sibilla Aleramo's early feminist novel Una donna, as well as the writings of other Italian feminists resistant to the ultraviolence and misogyny of futurism and the instrumentalization of gender under Italian fascism. We explore similarly varied texts representative of the fascist era: examples of rationalist architecture and urban planning; Alberto Moravia's novel of social mores during fascism, Gli indifferenti; selections from Antonio Gramsci, political prisoner of the regime, Quaderni del carcere and Lettere dal carcere; and at least one film made under the conditions (economic, industrial, and propagandistic) of fascism. Our goal is an understanding of the ideological dis/connections between fascism, futurism, and feminism in the Italian collective unconscious in a historical juncture of profound social, economic, and political transformations. By focusing on the interconnections of these forces, we strive for a panoramic understanding of Italy as it moved to embrace modernity in the first half of the last century.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL222 OR ITAL112

ITAL242 Home Movies: Italian Families on Film
What is "the family" in Italy's contemporary social and cultural context? How has it changed over time? How has it responded to the transformations of Italian society since the time of the postwar economic miracle until today? Have its contours changed to adapt to new values? Has it fossilized existing values? Are families limited to flesh-and-blood kinship or are they constructed along lines of shared values and loyalty? This course seeks some answers to these questions through a sustained exploration of a variety of types of families as they are presented in Italian cinema from roughly 1960 until today. We will take stock of the "traditional" family and the traditional social values connected to it, seeking to understand how filmmakers, through their focus on the family, enter into the debate concerning tradition and change within the social context. In addition to conventional families, we will also examine the elective family that takes shape as the Mafia family. Finally, we will also explore some examples of contemporary families that challenge the traditional paradigm, for example, single-parent and same-sex families. After discussion of critical readings in sociology and anthropology that will help frame our examination throughout the semester, we will concentrate on film texts. This course is conducted through the medium of Italian.
ITAL221 Primo Levi: Memory of the Offense

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

ITAL224 Subversion, Liberation, and Redemption in Italian Renaissance Comedy

This introductory course, 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, neorealism, and beyond. Featured filmmakers include Passtone, Rossellini, De Sica, Fellini, Bertolucci, Antonioni, Wertmuller, Caveni, Pasolini, the Taviani Brothers, and others. Additional material includes readings in film theory and criticism, Italian history, literary sources, screenplays, and interviews.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST245, FILM302, FIST245, FILM302, FIST245, FILM302, FIST245, FILM302, FIST245, FILM302
Prereq: None

ITAL243 Subversion, Liberation, and Redemption in Italian Renaissance Comedy

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

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

ITAL245 Italian Cinema, Italian Society

This introductory course, taught in Italian, will explore film theory and criticism, Italian history, literary sources, screenplays, and interviews. We will trace the intersection among politics, ideology, and Italian cinema, from its Golden Age of silents through fascism, neorealism, and beyond. Featured filmmakers include Pasolini, Rossellini, De Sica, Fellini, Bertolucci, Antonioni, Wertmuller, Caveni, Pasolini, the Taviani Brothers, and others. Additional material includes readings in film theory and criticism, Italian history, literary sources, screenplays, and interviews.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST245, FILM302, FIST245, FILM302, FIST245, FILM302, FIST245, FILM302
Prereq: None

ITAL246 Primo Levi: Memory of the Offense

A subtitle of this course could be Italians, Jews, and the Holocaust. The course begins with an overview of the historical situation of Jews in Italian history and letters and then turns to specifically examine the works of Primo Levi, one of the most noted survivors of the concentration camps and one of the best custodians of the memory of the Holocaust. The course works its way from his landmark memoir of survival in Auschwitz, IF THIS BE A MAN (sometimes published under the title SURVIVAL IN AUSCHWITZ), through the prose writings of the middle period (fiction and nonfiction), including his writings on science, to the dark remembrance of Holocaust 40 years after the fact, THE DROWNED AND THE SAVED, his last work.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST246, FIST246, FIST246

ITAL247 Boccaccio: The Black Death & the Birth of Erotica

Boccaccio’s Decameron, a collection of 100 tales narrated by ten young Florentines fleeing the Black Death of 1348, is arguably the first great European novel. While often seen as a representation of Renaissance culture, it is mainly famous due to the amount of overtly erotic-sexual and humorous-comical material. The text’s “low” or “humble” aspects have alternately been celebrated as inherently “modern” but also denigrated as “immoral.” The stories have thus been censured by the Church; provided material for porno-erotic films in the 1970’s and 80’s; and inspired authors such as Chaucer, Shakespeare, Poe, and Pasolini. This interdisciplinary seminar explores why Boccaccio’s erotic text has provoked contrasting responses, as well as why it continues to be relevant today, by drawing on ideas from literary theory to cultural studies and theology. We will read selections of the book in translation (students of Italian will consult the original), and survey its reception in literature, art, and film.

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

ITAL248 Singing the Self: Italian Lyric Poetry 1220-1550

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

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

ITAL249 Contemporary Italian Cultural Identities: Self and Society in Flux

How do Italians’ conceptions of themselves and their cultural identities respond to the struggle between the local and the global? How do Italians preserve and/or challenge a sense of themselves while moving forward within a European and transnational framework? How have cultural representations (films, novels, short stories, plays) testified to changes in and pressures on contemporary Italian society? These are some of the questions we will pursue in a study of Italian cultural identities in the age of the "post" nation. In an effort to better understand how categories of cultural identity--family, class, gender, sexual orientation, politics, and religion--function in the contemporary Italian context, we will compare and contrast official discourses (legal and academic documents and texts) with their unofficial counterparts (literary, cinematic, and mediatic representations). Insofar as community forms the individual's gateway to the world, our focus on these group formations will help us evaluate the evolving relationship between self and society in a fluid and evolving historical context. This class is conducted in Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL221
ITAL250 Italian Cinema After 1968
This course, conducted in Italian, takes as its subject Italian cinema after the watershed year of 1968. The first half assesses Italian cinema in the light of the social upheaval beginning in the 1960s, examining films with an eye on such themes as power and resistance, corruption and politics, eros and politics, feminism and the women's movement, and terrorism. The second half of the course focuses on several auteurs. Some of the filmmakers we will explore include Elio Petri, Bernardo Bertolucci, Marco Ferreri, Mario Martone, Marco Bellocchio, Gabriele Salvatores, Francesca Archibugi, and Nanni Moretti. How do the works of these filmmakers both reflect social change and engender it? How do the directors' formal choices inform their ideological positions? We end the course by examining films made since 2000 set in the late 1960s and 1970s that reflect on the social turmoil that 1968 gave rise to.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL221

ITAL251 The Banished and the Damned: Italian Writers in Exile, from Dante to Galileo
Italy in the Renaissance was not a single nation but a patchwork of small states and shifting alliances. Those who ended up on the wrong side of power were in danger of reprisals. Many left their native cities to avoid this, while others were formally banished. Together, these educated exiles created a "contrary commonwealth" who maintained links to fellow intellectuals through correspondence. This course will consider what it meant to write literary and intellectual works from exile in Italy of the period 1250-1650, especially whether exclusion served to silence or to stimulate these writers. We will read from famous authors such as Dante, Petrarch, Machiavelli, and Galileo and also from less-well-known figures such as Brunetto Latini, Guittone d'Arezzo, Cino da Pistoia, and Veronica Franco.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FIST251, FIST251
Prereq: None

ITAL401 Individual Tutorial, Undergraduate
Topics to be arranged in consultation with the tutor. Permission of the department chair required.
Offering: Host
Grading: OPT

ITAL402 Individual Tutorial, Undergraduate
Topics to be arranged in consultation with the tutor. Permission of the department chair required.
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 Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

ITAL408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

ITAL409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor. Permission of the department chair required.
Offering: Host
Grading: A-F

ITAL410 Senior Thesis Tutorial
Offering: Host
Grading: OPT

ITAL411 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

ITAL412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

ITAL419 Student Forum
Offering: Host
Grading: Cr/U

ITAL420 Student Forum
Offering: Host
Grading: Cr/U

ITAL491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

ITAL492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

PORTUGUESE

PORT155 Portuguese (Romance Language Speakers) I
This course offers students who have a strong working knowledge of Spanish or another Romance language the opportunity to study Brazilian Portuguese in an accelerated format. This course is conducted entirely in Portuguese. Completion of both semesters is required for study abroad in Brazil.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, 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
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 frame.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

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

SPAN103 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 on a daily basis.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

SPAN110 Spanish for High Beginners
Intermediate level language course following SPAN103, with emphasis on the development of four basic language skills (reading, listening, writing, and speaking,) within a cultural framework.

This course is comparable to SPAN 111 and can be followed by SPAN 112. Those seeking to follow with SPAN 113 require permission of instructor.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: SPAN102 AND SPAN103

SPAN111 Intermediate Spanish I
This intermediate language course places continued emphasis on the development of receptive and productive language skills (reading, listening, writing, and speaking), with a strong cultural component. The sequence SPAN111 and SPAN112 seeks to expand students’ active and passive knowledge of vocabulary and grammar while developing more fully their writing and speaking skills. Students gain experience in using different registers of Spanish, from informal to formal.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Prereq: SPAN102 OR SPAN103

SPAN112 Intermediate Spanish II
This course leads students through a review and in-depth examination of advanced Spanish grammar issues and vocabulary expansion within a cultural framework that explores an array of topics connecting to other academic disciplines.

Students will experience working with written texts and other media materials and produce a variety of texts.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: SPAN111

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

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

SPAN211 Introduction to Hispanic Literatures and Advanced Practice in Spanish
Poems, plays, essays, and short stories representative of various Spanish-speaking countries and different periods of literary history are used to improve speaking and writing skills and to introduce students to the fundamentals of literary analysis. The course is conducted exclusively in Spanish. Some laboratory work may be assigned. Besides the three hours of class sessions with the professor, all students are required to attend a weekly one-hour conversation section with a Spanish TA.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: IBST221, IBST221
Prereq: None

SPAN221 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 as well 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 emerge.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN250, COL219, SPAN250, COL219, SPAN250, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, SPAN250, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, IBST223, COL219, SPAN250, COL219, IBST223, COL219
Prereq: None

SPAN226 Spanish American Literature and Civilization
A close study of texts from the colonial period to the present will serve as the basis for a discussion of some of the major writers and intellectuals in Latin America: Las Casas, Sor Juana, Bolívar, Sarmiento, Martí, Rodó, Mariátegui, Neruda, Borges, García Márquez, Poniataowska, and Bolaño. Special emphasis will be placed on issues related to culture and politics. For purposes of understanding context, students will also read selected chapters from works by historians and cultural critics and will see several films, including YO, LA PEOR DE TODAS, CAMILA, ROJO AMANCER, and LA BATALLA DE CHILE.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226, SPAN227, COL226
Prereq: None

SPAN227 Writing Short Fiction in Spanish
This course will introduce students to the fundamentals of writing short fiction in Spanish, and will enhance their knowledge of the Spanish language through the reading of great short stories that will inform students' own writing and the development of a personal style. We will examine essential features of fiction (methods of constructing narrative tension, climax, ambiguity, character, different kinds of autobiographies and descriptions, dialogues, monologues, etcetera,) as well as various fictional styles through the texts of masters such as Julio Ramón Ribeyro, Cristina Sánchez Andrade, Valle-Inclán, Julio Cortazar, Jorge Luis Borges, among others.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: CGST227, CGST227, CGST227, CGST227, CGST227, CGST227, CGST227, 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, as well as the larger movements of long-term historical change. We will draw on literature and history to imagine the world of chivalry and crusade in the medieval Spain of "the three religions of the book" (Judaism, Christianity, and Islam); of mercantile values, courtly love, and prostitution in the Renaissance city; of social injustice and religious hypocrisy in imperial Spain; and of the exacerbated gender and caste tensions that followed from the political crises of the 1640s. We will reflect on the interplay of literature and history in our efforts to come to grips with a past both familiar and strange; address the crossing of linguistic, artistic, ethnic, religious, caste, and gender boundaries that has long been a conspicuous feature of Spanish society; and consider what texts and lives of the past might still have to say to us today. No prior historical or literary preparation is required, only a willingness to engage the readings closely (textually and historically).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL229, MDST228, COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230, COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230, COL229, MDST228, COL229, MDST228, COL229, MDST228, IBST230
Prereq: None

SPAN231 Classic Spanish Plays: Love, Violence, and (Poetic) Justice on the Early Modern Stage
From 1580 to 1680 Spanish playwrights created one of the great dramatic repertoires of world literature, as inventive, varied, and influential as the classical Greek and Elizabethan-Jacobean English traditions. This profit-driven popular entertainment of its day appealed to the learned and illiterate, to women and men, and to rich and poor alike. And the plays correspondingly mixed high and low characters, language, genres, and sources, with results regularly attacked by moralists. Vital, surprising, and ingenious, they exposed the creative tension between art and profit on a new scale, a tension that remains alive for us. We will examine six of the greatest of these plays by Cervantes, Lope de Vega, Calderón de la Barca, and Tirso de Molina, in a variety of genres and modes (history, epic, romantic comedy, tragedy, Islamic borderland, parody, siege play, philosophical and theological drama), with their deft character portraits (the original Don Juan by Tirso, Calderón’s "Spanish Hamlet" Segismundo, and Lope’s spitfire diva Diana the Countess of Belflor) and their virtuoso dialogue, inventive plots, and dazzling metrical variety. We look at the social conditions that enabled the Spanish stage to serve as a kind of civic forum, where conflicts between freedom and authority or desire and conformism could be acted out and the fears, hopes, dangers, and pleasures generated by conquest, urbanization, trade, shifting gender roles, social mobility, religious reform, regulation of matrimony and violence, and clashing intellectual and political ideals could be aired. We pay particular attention to performance spaces and traditions and the shaping influence of women on the stage (in contrast to England). Organized around the careful reading of six key play-texts in Spanish, together with historical, critical, and theoretical readings, this course assumes no familiarity with the texts, with Spanish history, or with literary analysis. However, an interest in engaging these wonderful texts closely, imaginatively, and historically is essential. There will be opportunities to pursue performance, adaptation, and translation.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
together with political theory and natural-law theories of the period. Finally, we
of saints and soldiers, inquisitorial confessions, the arts of letter writing, etc.),
interplay with competing, often idealizing, genres (such as autobiography, lives
of citizens. To understand how the picaresque accomplishes this, we will look at its
who evokes, parodies, and subverts the attributes associated with the ideal
novels written between 1554 and 1647, we will trace the pícaro as a character
Prereq: COL226, LAST232, COL226, LAST232, COL226, LAST232, COL226, LAST232,
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
together with political theory and natural-law theories of the period. Finally, we
in the changing terrains of “fiction” and “fantasy” during the early modern
representations of the Mediterranean basin produced during the period. In
Our travels will introduce us to lovers, pirates, soldiers, witches, gypsies, and
tour de force
will look ahead to 20th-century examples of picaresque narrative such as Louis-
Cervantes is known chiefly for DON QUIXOTE, often described as the first modern
and a fascinating lens through which to examine the political, social, religious,
and intellectual debates of its moment. Characteristic themes: social reality as
artifact or fiction, the paradoxical character of 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. This semester, we will read, discuss,
and write about DON QUIXOTE, along with a sampling of critical, philosophical,
literary, and artistic responses it has inspired.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: COL223, COL223, COL223, COL223
Prereq: None
SPAN236 Cervantes
Cervantes is known chiefly for DON QUIXOTE, often described as the first modern
and a fascinating lens through which to examine the political, social, religious,
and intellectual debates of its moment. Characteristic themes: social reality as
artifact or fiction, the paradoxical character of 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. This semester, we will read, discuss,
and write about DON QUIXOTE, along with a sampling of critical, philosophical,
literary, and artistic responses it has inspired.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL327, MDST254, COL327, MDST254, COL327, MDST254,
COL327, MDST254, IBST236, COL327, MDST254, COL327, MDST254, COL327,
MDST254, COL327, MDST254, IBST236, COL327, MDST254, COL327, MDST254,
COL327, MDST254, COL327, MDST254, IBST236, COL327, MDST254, COL327,
MDST254, COL327, MDST254, IBST236, COL327, MDST254, IBST236
Prereq: None
SPAN242 Fantasizing the Mediterranean: Cervantes’ Short Fiction
Our subject is the rich interplay between art, cartography, and literature that
takes place in Cervantes’ NOVELAS EXEMPLARES. This course invites students
to navigate into the blue-green waters of the Mediterranean Sea during the
early modern period via Cervantes’ short fictional representations of traveling.
Our travels will introduce us to lovers, pirates, soldiers, witches, gypsies, and
dogs that talk. Our task will be to map their elliptical mobilization and cultural
transformations as we travel from coastal Spain to Italy, Algeria, Tunisia, Syria,
and back again. Throughout the course, we will study maps and other visual
representations of the Mediterranean basin produced during the period.
In tracing this relation between text and map, we will simultaneously chart a path
into the changing terrains of “fiction” and “fantasy” during the early modern
period.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: IBST242, IBST242
Prereq: None
SPAN245 Gender and Authority in the Spanish Comedia and Empire: The
Spectacle and Splendor of Women in Power
In this course we will trace portrayals of women in positions of authority in
Spanish Golden Age comedias as if we were following Ariadne’s thread. Along
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 as well 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 emerge.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL219, COL219, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, COL219, SPAN223, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, COL219, SPAN223, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, COL219, SPAN223, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, COL219, COL219, COL219, SPAN223, COL219, SPAN223, COL219, SPAN223, IBST223, COL219, SPAN264, COL231, COL231, IBST250, SPAN264, COL231, COL231, IBST250
Prereq: None

SPAN251 Urban Fantasies: The City, Sexuality, and National Identity in the Modern Spanish Novel
The novel as we know it today reached maturity in Europe in the 19th century against the backdrop of a rapidly changing social and economic context and the emergence of the metropolis as a "capital" coordinate (literally and figuratively) on the map of national cultures. The rapid growth of a powerful bourgeoisie is equally important within this cultural dynamic, manifesting itself as it does through demographic changes, urban expansion, and the predominance of a bourgeois aesthetic in art and literature. In Spain these phenomena are acutely reflected by two novelists, Benito Pérez Galdós and Leopoldo Alas ("Clarín"). Through a close reading of what are widely regarded as masterpieces of the modern Spanish novel, FORTUNATA Y JACINTA (Galdós) and LA REGENTA ("Clarín"), we will seek to evaluate how narrative and the cityscape form interlocking textualities within each of which the family is protagonist and sexuality a central theme.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL248, COL248, COL248, IBST251, COL248, COL248, IBST251, COL248, COL248, IBST251, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274, LAST234, SPAN274
Prereq: None

SPAN252 Cinema, Politics, and Society in Contemporary Spain
Our objective is to study the relationship between cinema, political reform, and social change in Spain since circa 1990. The course is organized around four themes—gender and sexuality, nationalities and nationalisms, immigration, and historical memory—that relate directly to the major public policy initiatives of the period. The ley de igualdad (2007) and el matrimonio homosexual (2005) seek to provide equality for women and homosexuals. Changes in Spain’s política territorial and various estatutos de autonomía (2006) redefine the relationship between the central and regional governments. Modifications in the ley de extranjería (2009) aim to regularize the legal status of immigrants. The ley de memoria histórica (2007) was amended in hopes of achieving at long last a full reconciliation with the legacy of fascism. All of these initiatives continue to fuel public debate in the press, Parliament, and the public sphere over the topic of cultural identities and social relations within a national political framework. The course is designed, therefore, to show how artists—filmmakers, in this case—enter the fray. While doing so, it also provides an overview of contemporary
Spanish social and political history. Supplementary readings taken from official government publications and web sites, from the press, and from various social research agencies (Spain’s Centro de Investigaciones Sociológicas, the Pew Research Center’s Global Attitudes Project, the World Economic Forum) will help bring into focus the often problematic tensions that exist between artistic (cinematographic) representation and sociopolitical realities. Finally, insofar as Spanish films project local responses to transnational issues, the course is designed to stimulate debate over the status of culture in the age of globalization.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL242, COL242, IBST252, COL242, COL242, COL242, IBST252

SPAN253 Families on Stage: Individual, Society, and the Nation in Spanish Theater from 1600 to the Present

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

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL263, THEA253, COL263, THEA253, IBST253, COL263, THEA253, COL263, THEA253

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

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL237, THEA254, COL237, THEA254, COL237, IBST254, THEA254, COL237, THEA254, COL237, THEA254, COL237, THEA254, IBST254, THEA254

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, HA-RLAN
Identical With: IBST255, IBST255
Prereq: None

SPAN257 Performing Ethnicity in Spain: Flamenco, Gypsies, and the Construction of a National Culture

In this course we will analyze how Gypsies and flamenco are interlinked, in fact and in fiction, and how and why they have emerged into the limelight of Spanish national cultural discourses. Although they represent discrete realities, what correlations that exist between Spanish Gypsies and flamenco have been exploited by the media and by artists as an tool for marketing national culture within the global marketplace. Within Spain, widespread recognition of the artistic value of flamenco and of the contribution of the Romany community to Spanish culture has meanwhile been slow to congeal. Our practical goals will be to trace this historical process and to evaluate the motives that have driven it.

On the theoretical plane, we will pursue a deeper understanding of the relationship between ethnicity, music, dance, and other forms of cultural expression–literature, cinema, performance, and art. Our tools include music, film, and essays.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271, COL271

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 playwrights and stage artists—Spanish, Latin American (Mexican), and Latino—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 attended to 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 Straights of Gibraltar and the Rio Grande—and on the two corresponding migratory experiences: North African and sub-Saharan migration into Europe (Spain); Latin American migration into the United States. SPAN258 will be taught in conjunction with a course offered simultaneously at the Universidad Carlos III de Madrid. When possible, classes will be linked through videoconferencing. Wesleyan students will collaborate with their Spanish peers on certain class projects.

Offering: Host
with their society, as playwrights are wont to do, regarding the crucial social and
didactic, or testimonial mode of expression, to name just a few. The image of
context in conditioning the decisions poets make in adopting the epic, elegiac,
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, HA-RLAN, HA-RLAN, HA-RLAN
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 politics of the day. The parliamentary regime born in aftermath of the
dictator’s death ushered in an era of fervor and experimentation unprecedented
in recent Spanish cultural history, one in which playwrights have increasingly
embraced the struggle against more covert (social) forms of censorship in
attempting to craft a new social order for a new political context: a democratic
mindset that will serve to solidify the foundations of the young democratic
state. Our goal in this course is to trace these trends through a close reading
of key works by the major Spanish playwrights active since 1939. We will focus
on context, on how the theater, society, and politics are intertwined, through
evaluating both works of dramatic literature and the place and meaning of
the public, commercial, and alternative theater circuits where many of these
plays were premiered. Our aim, broadly, is to understand the extent to which
collective memory and national identity, as staged over the past half century,
have become a battleground where Spaniards either seek or resist reconciliation
with their shared history.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: THEA261, IBST261, THEA261, IBST261, THEA261, IBST261, THEA261, IBST261
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
after 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)
sweeping political and social transformations of the past 30 years as signaled by
the country’s democratization, integration into the European Union, economic
development, and by the massive influx of immigrants from Africa, Latin
America, and Eastern Europe (1977-present). Key essays (critical and theoretical),
some by the poets themselves, are included in the syllabus to provide critical
tools for discussing how the public experience is lyricized through the intimate
filter of the poet’s own sensitivity. We will seek to understand the role played
by context in conditioning the decisions poets make in adopting the epic, elegiac,
didactic, or testimonial mode of expression, to name just a few. The image of
the poet standing at the crossroads of lyrical creativity—word—and historical
context and memory—world—will be central to our critical inquiry.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL260, COL260, COL260, IBST260, COL260, COL260, COL260, IBST260
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,
the theater is an especially vulnerable mode of cultural expression and therefore
becomes the natural prey of both overt (institutionalized) and covert (social)
systems of censorship. The tendency for authoritarian regimes to scrutinize stage
practices is exemplified by the official (state) censorship that prevailed under
Franco (1939-1975), and that prompted Spanish playwrights to develop subtle
strategies for resisting authority in the name of democracy and for dialoguing
with their society, as playwrights are wont to do, regarding the crucial social and
political concerns of the day. The parliamentary regime born in aftermath of the
dictator’s death ushered in an era of fervor and experimentation unprecedented
in recent Spanish cultural history, one in which playwrights have increasingly
embraced the struggle against more covert (social) forms of censorship in
attempting to craft a new social order for a new political context: a democratic
mindset that will serve to solidify the foundations of the young democratic
state. Our goal in this course is to trace these trends through a close reading
of key works by the major Spanish playwrights active since 1939. We will focus
on context, on how the theater, society, and politics are intertwined, through
evaluating both works of dramatic literature and the place and meaning of
the public, commercial, and alternative theater circuits where many of these
plays were premiered. Our aim, broadly, is to understand the extent to which
collective memory and national identity, as staged over the past half century,
have become a battleground where Spaniards either seek or resist reconciliation
with their shared history.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM
Identical With: CHUM316, FIST262, CHUM316, FIST262, CHUM316, FIST262, CHUM316, CHUM316, FIST262, CHUM316, FIST262, CHUM316, FIST262, CHUM316, FIST262, CHUM316, FIST262, CHUM316, FIST262, CHUM316, CHUM316, FIST262, CHUM316, FIST262, CHUM316, FIST262, CHUM316
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 century. We will also survey changing attitudes among Spanish intellectuals with regard to the Islamic world and toward Spain’s Islamic heritage, the result, perhaps, of 20th-century modernization and, most recently, of Spain’s full integration, after Franco’s death, into Europe’s military and political structures. The tools for this study include works of literature primarily, but we will also focus on painting, historical essays, newspaper articles, and film.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: COL231, SPAN250, COL231, SPAN250, COL231, IBST250, COL231, SPAN250, COL231, IBST250, COL231, SPAN250, COL231, IBST250
Prereq: None

SPAN267 Image/Word: Narrative and Photography in Contemporary Spain
The objective of this course is to analyze the relationship between literature and photography, questioning the idea of representation that usually unites them. This relationship goes further than the simple representation of the environment that surrounds us: literature and photography modify not only the perception of, for example, urban space, but also its organization. That is, they have a direct effect on the built environment. This effect creates a productive linkage that challenges the limits of these disciplines and the worlds in which they are created, proving how their work aims not exclusively to describe or represent but also to build. This idea of creating is the base for this seminar in which the students will develop a photographic and a narrative/analytic project in which they will test firsthand the relationships and skills seen in the class. Thus, they will be able to see the connections between disciplines and cultures that guide our everyday life. To do so, the students will work with the help of an artist, the photographer Consuelo Bautista, who will help them to develop a project in which they will connect their own experience with what they have seen in class.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

SPAN269 Out of the Dark and into the Light: (Re)writing Spain during the Dictatorship
How are we able to let our voices be heard when there is a State apparatus in place that suppresses all dissent? How can we elaborate the critique of an unjust situation? How can we effect change when we cannot communicate discord without the risk of going to jail or being put to death? Taking these questions as our point of departure, we will attempt to find answers in the period of the Francoist dictatorship, which officially lasted from end of the Civil War in 1939 until the dictator’s death in 1975. Over these four decades, the regime went from the darkness of the harshest repression in the 1940s to its international opening in the 1960s, followed by the protests and its end in the 1970s. This changing panorama offered a varied social and cultural production that dialogued with and tried to expose and criticize the repression of the Franco dictatorship. Our objective in this seminar is to explore the techniques adopted by authors to avoid censorship and recreate a faithful picture of day-to-day living in Spain under the dictatorship. We will pay special attention to short stories and novels in which the author chooses the voice of a child or a teenager to give light to the oppressive situation of the moment. How do the voices of these young narrators offer an understanding of their present situation? How do these narrative voices evolve in a panorama that is shifting from the darkness of the early days of tyranny to the light of democracy?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

SPAN270 Spanish American Literature and Civilization
A close study of texts from the colonial period to the present will serve as the basis for a discussion of some of the major writers and intellectuals in Latin America: Las Casas, Sor Juana, Bolívar, Sarmiento, Martí, Rodó, Mariátegui, Neruda, Borges, García Márquez, Poniatowska, and Bolaño. Special emphasis will be placed on issues related to culture and politics. For purposes of understanding context, students will also read selected chapters from works by historians and cultural critics and will see several films, including YO, LA PEOR DE TODAS, CAMILA, ROJO AMANECER, and LA BATALLA DE CHILE.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

SPAN271 Intellectuals and Cultural Politics in Latin America
This course will focus on the development of the most internationally celebrated Latin American literary currents of the 20th century: regionalism, the fantastic, and magic realism. With the purpose of analyzing how these literary tendencies became representative of Latin American literature for the world, we will examine the way in which several intellectuals promoted and negotiated a continental cultural identity vis-à-vis European and American literary movements and editorial markets. We will also discuss the manner in which these literary currents confronted previous cultural tendencies to define their own cultural agendas and the critical consequences that their politics of literary representation have had for understanding the extremely diverse cultural manifestations of the continent. Special attention will be given to the study of programmatic essays, polemical texts, and contemporary reviews of major works.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: LAST261, LAST261, LAST261, LAST261, LAST261, LAST261, LAST261, LAST261, LAST270
Prereq: None

SPAN272 Nation and Narration in Latin America
Since the early 19th century, “gauchos,” “mestizos,” “indios,” and “negros” have been repeatedly used as symbols of cultural identity in Latin America. By
analyzing narrations concerning ethnic difference, cultural heritage, and political integration, this course will examine the opposing ways in which intellectual discourses have constructed literary versions of subaltern and minority groups to address specific issues: European immigration, state formation, capitalist expansion, and radical political transformations. This exploration will eventually lead us to a reflection on how representations of particular groups have contributed to forge, endorse, or challenge political and cultural traditions in several countries of the continent.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST276, LAST265, LAST272, LAST272, LAST272, LAST272
Prereq: None

SPAN273 The Idea of Latin America
Since the end of the 19th century, writers and artists involved in the dissemination of revolutionary discourses of political and symbolic identity have reflected upon the possibility of representing Latin America as a single cultural entity. The emergence of some of the most enduring images of the region is indeed intertwined with the outbreak of political conflicts that transformed the continent's history (the Spanish-American War, the Mexican Revolution, the Cuban Revolution), as well as with the activity of numerous intellectuals who played leading roles in the public arena as cultural and social organizers. This course will analyze popular images of Latin America with the purpose of understanding their historical and ideological meaning; it will also explore how these images were circulated and appropriated in different political and cultural circumstances to convey alternative ideological tenets. In particular, we will consider how some intellectuals have used them to endorse or challenge official projects of political reform, community change, and cultural agency. In assessing these issues, we will raise questions of hegemony-building and cultural resistance, ideological legitimization, and social control in Latin America.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST273, LAST273, LAST273, LAST273
Prereq: None

SPAN274 Resistance and Discourse: The Place of the Indigenous in Modern Latin America
This course will examine how intellectuals and writers of the postcolonial period have made use of indigenous cultures as well as of the first European reflections on those cultures: the chronicles of discovery and conquest. Excerpts from Vision de los vencidos and from texts of Cristóbal Colón, Bernal Díaz, Hernán Cortés, and Bartolomé de Las Casas will be read in conjunction with 19th- and 20th-century essayists, novelists, short story writers, and poets. An important premise of this course is that the indigenous is not only a complex reality in Latin America, it is also an object of discourse, a kind of wild card in the intellectual's hand. The major question we will consider is the following: How have so-called pre-Columbian and contemporary indigenous cultures been brought forth in the highly polycultural context of nation building in the 19th and 20th centuries?

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Identical With: LAST234, LAST234, LAST234, SPAN251, LAST234, LAST234, LAST234, LAST234, SPAN251, LAST234, LAST234, SPAN251
Prereq: SPAN221

SPAN275 Jorge Luis Borges
Jorge Luis Borges is one of the most well-known writers of the 20th century. His short stories and essays have exerted a significant influence on philosophers, historians, filmmakers, and fiction writers across the globe. In this course, we will examine Borges' literary work, as well as the production of a wide array of cultural critics who have appropriated and discussed his ideas to develop their own intellectual projects. We will pay special attention to the ways in which Borges' conception of literature has played a special role in developing new notions of authorship, fiction, history, and modernity.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST284, LAST284, LAST265
Prereq: None

SPAN276 Body Fictions: Latin American Visual Culture and the 20th Century
This French philosopher Jean-Luc Nancy maintains that we do not have bodies, we are bodies. The subject is mere exteriority, infinite exposition: the body emptying itself outward. This exteriority, however, regularly metaphorizes itself, submerging within and taking on allegories; at other times, it manages to call attention to itself as matter. This seminar explores the diverse representations of the body in Latin America from a visual culture perspective. To this end, it proposes an exploration of different bodies in direct relationship to their matter, races, and sexualities. The seminar makes visible both canonical and marginalized bodies through visual representations (films, performances, photographs, exhibitions) and literary texts.

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

SPAN277 Minor Tales: Youth and Childhood in Latin American Culture
This course is an exploration of Latin American literature and film about childhood and youth in the 20th and 21st centuries. Youth, a fundamental concept for political projects and fiction, also serves as the focus of a wide array of issues: poverty, education, cultural identity, language and aesthetics, revolution, political activism and repression, immigration, violence, historical change, sexuality, and marginalization. What does it mean to speak for a child? What is the political function of the testimony of youth? How do texts about growing up in Latin America reflect on the social and psychic formation of the subject? How do they narrate some of the major events that have shaped the region's history? We will examine a wide array of texts ranging from novels of formation to experimental short fiction, as well as testimony, film, and visual culture of different historical periods of regions.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST277, LAST277
Prereq: None

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

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

SPAN279 Latin American Theater and Performance
This course will focus on the history, theory, and practice of theater and performance in Latin America in the twentieth century. We will be particularly interested in the inter-cultural aspects of Latin American theater and performance, which 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 twentieth century. We will take as our primary source material both readings and video recordings, when available, which 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, HA-RLAN, HA-RLAN
Identical With: LAST266, THEA297, LAST266, LAST266, THEA297, LAST266, LAST266, LAST266, LAST266, LAST266
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. As such, this seminar will focus on a wide array of issues such as poverty, education, cultural identity, historical memory, national and regional belonging, revolution, political activism and repression, immigration, violence, sexuality, and marginalization. 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.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: LAST280, LAST280, LAST280, LAST280
Prereq: None

SPAN281 Islas sonantes*: Music and Sound Technologies in Hispanic Caribbean Literature
Cuban author Alejo Carpentier once stated that the Antilles (the Caribbean islands) could easily be referred to as "Islas sonantes" (sounding islands) because of their strong musical tradition. Music, according to him, is their common denominator. Inspired by this statement and extending it, in this course we will examine the role of music, as well as other sound and vocal productions in Hispanic Caribbean literature from the end of the 19th century to the present. Through close readings, we will reflect on how music and other sound media or communication devices (such as radio, audio recordings, sound magnification, and telephone) have helped reconceptualize social identities, notions of time and space, and human interaction. We will also look at their, at times, ideological, political, or purely aesthetic functions. No knowledge of music or sound technologies is required for this course.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST281
Prereq: None

SPAN282 Narratives of Crisis: Violence and Representation in Contemporary Latin American Culture
How have Latin American literature, film, and performance of the past three decades articulated the many forms of violence in a region facing complex armed conflicts, wars deployed around the drug trade, and diverse forms of political unrest? Focusing on Colombia, Peru, Central America, and Mexico, we will investigate how contemporary cultural artifacts reflect on the linguistic, ethical, and social dimensions of subjectivity in times of crisis and provide productive analytical frameworks to examine violence, history, and memory in the region.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST285
Prereq: None

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

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

SPAN285 Asian Latino Encounters: Imagining Asia in Hispanic America
This course will explore the distinctive, and overlooked, Asian connection in Hispanic-American cultures: the fascinating literatures, songs, paintings, and films about “Asian Latinos” in Spanish America, the U.S., as well as the Philippines, a Spanish colony for over three centuries that developed its own Spanish-language literature after 1898—in part as a response to the subsequent Americanization of the Philippines. We will begin examining “Orientalist” or exoticizing views of Asian culture and Asian women of early 20th-century Spanish American and Filipino writers (such as Dario, Tablada, and Jesús Balmori). Then, we will assess travel writings produced across the Pacific—from Mexico to India (Paz), from Chile to Southeast Asia (Neruda), and from the Philippines to Chile...
SPAN286 Simón Bolívar: The Politics of Monument Building

No figure has been seized upon more as a symbol of cultural and political unity in Latin America than the liberator Simón Bolívar. In this course, we will examine not only the case of contemporary Venezuela with its cult-like tradition but also several of the countless appropriations of Bolivar that have occurred across the Americas and in Europe in the 180 years since his death. From the Cuban José Martí to the Colombian García Márquez, from the Spaniard Miguel de Unamuno to the U.S. socialist Waldo Frank, from, to be sure, the powerful tradition of the Latin America essay essay with its identity politics to the U.S.-led Pan Americanism of the 1920s, 1930s, and 1940s, Bolivar has been made to serve complex and important functions in discourse about national and continental identity. To consider all this, we will study a number of rewritings of Bolivar's life and works, focusing on the dynamic process in which literary, cultural, and political traditions have been formed around him, while giving special attention to issues bearing on race, gender, and modernization. A wide range of texts will be examined, including letters, essays, poems, novels, screenplays, and films.

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

SPAN287 Constructions of the Self

How does one define oneself? What forces are active in the creation of our personal identities? How much control do we exercise over these processes? What role do writing and literature play in the construction of notions of the self? While these questions are timeless and know no geographical boundaries, we will examine how several different Latin American and U.S. Latino authors have addressed these concerns in their art, with an eye toward understanding the cultural specificity of each of their propositions, as well as how writing itself becomes the subject of writing in the search for subjectivity.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: [SPAN270 or LAST226] OR SPAN221 OR [SPAN250 or COL219]
Prereq: [SPAN270 or LAST226] OR SPAN221 OR [SPAN250 or COL219]

SPAN288 Cultures in Conflict: Latin American Novels of the 20th and 21st Centuries

In this course we will examine several important novels that deal with social and cultural dislocation in the context of revolution, civil war, and globalization. In addition to the crucial issue of innovation in literary form, we will ask ourselves how the novel represents local and national culture, as well as how it portrays the interconnection of power, gender and desire, cultures in conflict, marginalization, and violence. Works of essayists, historians, and theorists, as well as films, will assist us in defining context.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: LAST292
Prereq: None
SPAN301 The History of Spanish Cinema
This course explores the development of Spanish cinema from the early 20th century to the present. We will evaluate how social, political, and economic circumstances condition Spanish cinematic at key junctures of Spanish cultural history in terms of the production and distribution of films, cinematographic style, and thematics. The course will highlight as well key facets of the Spanish star system as well as the auteurism of those directors who have achieved international acclaim by reworking a national film idiom within international frames of reference.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FIST301, FILM301, COL334, FIST301, FILM301, COL334, FIST301, FILM301, COL334, FIST301, FILM301, COL334
Prereq: None

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

SPAN355 Translation: Theory and Practice
This course treats the reading of theoretical texts on translation and the production of creative texts in the literary mode of translation as complementary heuristic procedures for opening an investigation into certain problems of language and meaning. Readings will include literary, philosophical, historical, and linguistic accounts of translation in conjunction with (and sometimes directly paired with) influential and experimental translations from a range of 20th-century writers. We will familiarize ourselves with the practical choices that face a translator, from classical distinctions between free and literal translation through contemporary concerns regarding domestication and foreignization, (post-)colonial power relations, and translation across media.
Written assignments will consist of intra- and interlingual translations that will provide firsthand experience with the choices a translator must make and the resistances that language can offer, as well as a space for exploring the limits of rewriting, manipulation, and transformation within a rubric of translation. Final projects will be hybrids of creative and critical writing, with students producing readings of their chosen foreign-language texts through some interaction between translation and more conventional forms of criticism. Students who are working on a longer translation project (e.g., as part of a senior thesis) will be allowed to focus on this text for many of the assignments during the semester.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Prereq: None

SPAN401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor. Each tutorial must be approved by the department chair, to whom should be submitted a detailed statement of the reading to be undertaken and the papers to be written.
Offering: Host
Grading: OPT

SPAN402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor. Each tutorial must be approved by the department chair, to whom should be submitted a detailed statement of the reading to be undertaken and the papers to be written.
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 Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

SPAN408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
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
Offering: Host
Grading: OPT

SPAN412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

SPAN420 Student Forum
Offering: Host
Grading: Cr/U

SPAN466 Education in the Field, Undergraduate
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

SPAN491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

SPAN492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT