European Studies

The major in European studies is part of the program in International and Area Studies.

The European studies concentration focuses on the New Europe and its historical and cultural contexts, attempting to understand the European contribution to world politics and cultural exchange. It involves study of both traditional and new European cultural products (literature, film, visual art and electronic media) and also of European institutions and contexts. This concentration will educate students interested in understanding Europe for its own sake, but also as the continent connects with other parts of the world. It is committed to interdisciplinary approaches, and students may take courses in the traditional language-and-literature disciplines, as well as in anthropology, art history, economics, history, philosophy and political science. The concentration defines the geography of modern Europe to include the Atlantic world, as well as its Eurasian and Mediterranean neighbors. We offer advanced course work in most major European languages (including French, German, Italian, Russian and Spanish) as well as study abroad opportunities in all these languages.

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PhD, Washington University
(Russian)

Elyane Dezon-Jones
Doctorat de 3e Cycle, University of Paris
(Romance Languages and Literatures)
**Majors**

**The Major in International and Area Studies — Concentration in European Studies**

The IAS concentration in European studies focuses on the new Europe and its historical and cultural contexts, attempting to understand the European contribution to world politics and cultural exchange. It involves the study of both traditional and new European cultural products (literature, film, visual art and electronic media) and also of European institutions and contexts. This concentration will educate students interested both in understanding Europe for its own sake and in exploring how the continent connects with other parts of the world. It is committed to interdisciplinary approaches, and students may take courses in the traditional language and literature disciplines, as well as in anthropology, art history, economics, film, history, music, philosophy and political science. The concentration defines the geography of modern Europe to include the Atlantic world, as well as its Eurasian and Mediterranean neighbors.

**This concentration requires 36 units of course work:**

- 3 units of introductory course work (100- or 200-level)
- 3 units of European history course work (300-level or above from History department offerings on Europe)
- 3 units of non-European world area course work (any level)
- 27 units of advanced course work from a minimum of three different academic disciplines (at least one course must focus on gender, race or class, and at least two must be at the 400 level)

**Additional requirements and regulations:**

- Completion of all IAS course work with a grade of C+ or higher.
- Students must satisfy the standard IAS foreign language requirement (the successful completion of four semesters of one language appropriate to their concentration) with a European language.
- One semester of language must be completed before declaring the major.
- We strongly encourage students to study abroad. For those students who do not study abroad, an additional 3-unit course at the 300 or 400 level is required.
- We strongly prefer students to select a study abroad location consistent with their chosen language of study (e.g., students who wish to study in Spain must satisfy their language requirement with either Spanish or Portuguese).
- Majors must choose their upper-level course work from a minimum of three academic disciplines (for example: anthropology, art history, economics, film, history, literature, music, philosophy and political science).
- No more than 3 credits may be from directed readings, research or independent study excluding the honors thesis.
- The advanced credits must be unique to the IAS major.
- All prime IAS majors must complete a capstone experience.

**Introductory course work** (choose one from this list, 3 units):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>History 102C</td>
<td>Western Civilization</td>
<td>3</td>
</tr>
<tr>
<td>IAS 129</td>
<td>Perspectives on Migration: History, Memory and the Making of Modern Europe</td>
<td>3</td>
</tr>
<tr>
<td>IAS 244</td>
<td>Introduction to European Studies</td>
<td>3</td>
</tr>
</tbody>
</table>

**Non-European area course work** (3 units):

We consider world areas to be Africa, East Asia, Latin America, the Middle East or South Asia. Courses that may be used to satisfy this requirement may include advanced area specific courses or the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFAS 209B</td>
<td>African Studies: An Introduction</td>
<td>3</td>
</tr>
<tr>
<td>Art-Arch 111</td>
<td>Introduction to Asian Art</td>
<td>3</td>
</tr>
<tr>
<td>East Asia 227C</td>
<td>Chinese Civilization</td>
<td>3</td>
</tr>
<tr>
<td>History 2157</td>
<td>Freshman Seminar: The Meaning of Pakistan: History, Culture, Art</td>
<td>3</td>
</tr>
<tr>
<td>IAS 135</td>
<td>Freshman Seminar — Chinatown: Migration, Identity and Space</td>
<td>3</td>
</tr>
<tr>
<td>IAS 209B</td>
<td>African Studies: An Introduction</td>
<td>3</td>
</tr>
<tr>
<td>IAS 210C</td>
<td>Introduction to Islamic Civilization</td>
<td>3</td>
</tr>
<tr>
<td>IAS 215C</td>
<td>Introduction to Russian Civilization</td>
<td>3</td>
</tr>
<tr>
<td>IAS 216</td>
<td>Introduction to South Asian Civilization</td>
<td>3</td>
</tr>
<tr>
<td>IAS 223</td>
<td>Korean Civilization</td>
<td>3</td>
</tr>
<tr>
<td>IAS 226C</td>
<td>Japanese Civilization</td>
<td>3</td>
</tr>
<tr>
<td>JINE 208F</td>
<td>History, Text and Identity: Introduction to Jewish Civilization</td>
<td>3</td>
</tr>
</tbody>
</table>
Advanced course work: Choose nine courses from current European focused course offerings in the following departments*. All courses must be approved by the student’s IAS adviser in order to count for the major. Visit the concentration website (http://ias.wustl.edu/european-studies) and master course list for full options.

• African and African-American Studies
• Anthropology
• Art History
• Drama
• Economics
• Film and Media Studies
• History
• Interdisciplinary Project in the Humanities
• International and Area Studies
• Languages and Literatures
• Music
• Philosophy
• Political Science
• Russian Studies
• Urban Studies
• Women, Gender, and Sexuality Studies

*Students may petition to add a course by following the instructions on the IAS Courses web page (http://ias.wustl.edu/courses).

Additional Information

Language Requirement for the Major in European Studies/International and Area Studies: All IAS majors and minors must satisfy a foreign language requirement, which entails the successful completion of four semesters of a language appropriate to their concentration while at Washington University. For some students, this may mean the first four semesters of a language; for others who place into advanced language classes, and with approval from IAS language faculty, this may include literature, culture, oral communication and linguistics courses in the target language, once they complete the basic language sequence. Advanced courses in literature, social sciences and culture used to satisfy this requirement may be counted as advanced credit for IAS majors and minors as long as they are cross-listed with IAS or approved for IAS study abroad credit and are not applied toward a language major or minor. A maximum of two of these classes may be completed while abroad on a Washington University-approved program in the target language (may be within the same semester abroad). Native speakers of a foreign language must satisfy the four-semester requirement in another language appropriate to their concentration. Heritage speakers must seek appropriate placement by the coordinator of the language program and complete the four-semester requirement.

Study Abroad: Majors are strongly encouraged to study abroad in one of Washington University’s Overseas Programs during junior year or the summer. Some credit for courses taken abroad may be applied to the major. For those who do not study abroad, an additional 3-credit course at the 300 or 400 level is required.

Senior Honors: Students must confidently expect to graduate with an overall GPA of 3.65 or higher. Students must have maintained a 3.65 grade point average through the sixth semester in order to qualify for Senior Honors. Students should enroll in IAS 485 Preparation for IAS Honors Thesis in the fall of senior year (under the corresponding section number of the faculty member overseeing the student’s thesis), and in IAS 486 IAS Senior Honors Thesis in the spring of senior year in order to be properly tracked by the IAS capstone coordinator.

Minors

There is no minor offered in European studies.

Courses

Visit https://courses.wustl.edu to view semester offerings for L79 EuSt.

L79 EuSt 244 Introduction to European Studies
This course provides an introduction to the study of contemporary Europe through an historical examination of the moments of crisis, and their political and cultural aftermath, that shaped modern Europe and continue to define it today. These crises include: the revolutions of 1848, the advent of 19th-century nationalisms, the Great War, the Spanish Civil War, the rise and defeat of state fascism, the Cold War, the formation of the EEC and Union, May 1968, and the return of right-wing politics. After the study of these traditions, the final portion of the semester considers contemporary Europe since 1991, considering such subjects as Green politics, internal migration and immigration, and the culture of the European Union.

Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD BU: IS EN: H

L79 EuSt 3024 International Institutions
This course surveys in historically and theoretically informed fashion the role of various international institutions in international relations. It addresses the fundamental question of the contribution of international institutions to world order. The course first traces the historical evolution of international organization before turning to international institutions since World War II. It then focuses on the following: the most important regional international organization, the European Union; the most important international organizations dealing with the issues of peace and security, the United Nations and NATO; and the major international economic institutions, the WTO, the IMF and the World Bank. Prerequisites: Intro to International Politics L32 103B.

Same as Pol Sci 3024
Credit 3 units. A&S: SS A&S IQ: SSC Arch: SSC Art: SSC BU: IS EN: S
giving equal attention to the work of high-profile directors like David Lean, and, in the first half of his career, Alfred Hitchcock. and in the work of key British filmmakers like Michael Powell, fostering a rich diversity and complexity both in the output overall as a weakness but it can be seen, conversely, as a strength, or Swedish model? This uncertainty has commonly been seen Should it try to compete seriously with Hollywood, or develop a complex economic relationship between British cinema and Hollywood: co-productions, trade barriers, the drain of talent to Hollywood, and the intermittent success of British films like The King's Speech in the American market. Required screenings. Same as Film 320 Credit 3 units. A&S: TH A&S IQ: HUM BU: IS EN: H

L79 EuSt 3221 The Jewish Experience in Italy, 1850–1945 This course examines the social and political history of the Jews of Italy from the period of Italian unification through the end of the Second World War. We look through two different prisms: first, the constant of Jews' minority status in a Catholic country at a time when Church doctrine was hostile to them and second, their changing status during significant moments in the brief history of the Italian monarchy. Under the latter rubric we study the rehabilitation of the Jews under liberal political philosophies, their problematic relationship with Fascism, and finally the arrival of the Holocaust in Italy and efforts to defend Jews against Nazi genocide. We approach these topics wherever possible through primary texts, including essays, memoirs and novels. Reading knowledge of Italian is not required. Readings in English; some readings in Italian for Italian majors. Discussion in English. Prerequisite for Italian majors: Italian 307D; no prerequisite for students in other majors. Three five-page papers. Please note: the JINE 5221 cross-listing course is for graduate students only. Same as Ita 3221 Credit 3 units. A&S: TH A&S IQ: HUM, LCD EN: H

L79 EuSt 3224 Topics in Italian: Basilisks to Botticelli: the Birth, Development and Politics of Museums in Italy This course investigates the rise and cultural authority of museums in Italy from the Renaissance to the 20th century. The course unfolds chronologically, beginning with the distant precursors and etymological roots of the museum in ancient Alexandria and Rome. We trace the origins of the museum in the art collection and patronage that surged during the Renaissance, including the 16th- and 17th-century Curiosity Cabinet with its fossils, mythical basilisks, gems and weapons and church displays of religious and classical art. We study the establishment during the Enlightenment in Italy of the first public art museums epitomized by the Vatican Museums, the Uffizi Gallery and the Capitoline Museums. We conclude by examining the impact on national and cultural identity of Fascist propaganda museums instituted under Mussolini's regime. No prerequisites. Same as Ita 3224 Credit 3 units. A&S: TH A&S IQ: HUM EN: H

L79 EuSt 323 The Cinema of Eastern Europe in the Cold War Era This course has two objectives. On the one hand, we watch masterpieces of European cinema, awarded at international festivals and directed by legendary names such as Milos Forman, Emir Kusturica and Andrzej Wajda, and focus on their artistic genius. On the other hand, we study the way in which the confrontational politics of the Cold War inform these films, with a special focus on the perplexing predicament of a divided and antagonized Europe. The readings for this class emphasize our dual exploration. We work with texts dealing with both film history and its aesthetics and with broader analyses of the intellectual and political landscape of the Cold War context. Required screenings.
imported political, philosophic, literary and artistic concepts have been skillfully passed down from one generation to another through a masterful usage of French prose. By looking closely at the aesthetic and social questions raised by works such as theirs, so characteristic of their times, students come to appreciate better the evolution of French prose and its true place within the general history of France.

Same as French 326
Credit 3 units. A&S: TH A&S IQ: HUM, LCD, LS BU: IS EN: H

L79 EuSt 328 History of German Cinema
This course explores the major developments of German cinema throughout the 20th century. More specifically, this course engages with issues relating to German film culture’s negotiation of popular filmmaking and art cinema, of Hollywood conventions and European avant-garde sensibilities. Topics include the political functions of German film during the Weimar, the Nazi, the postwar and the postwall eras; the influence of American mass culture on German film; the role of German émigrés in the classical Hollywood studio system; and the place of German cinema in present-day Europe and in our contemporary age of globalization. Special attention is given to the role of German cinema in building and questioning national identity, to the ways in which German feature films over the past 100 years have used and challenged mainstream conventions to recall the national past and envision alternative futures. Films by directors such as Murnau, Lang, Fassbinder, Herzog, Tykwer and many others. All readings and discussions in English. May not be taken for German major or minor credit. Required screenings.

Same as Film 328
Credit 3 units. A&S: TH BU: IS EN: H

L79 EuSt 3290 Italian Neorealism
This course explores the visual language of one of the most influential film movements of the 20th century. We concentrate on the origins of neorealism in Italian post-war cinema and history, and focus on the works of filmmakers such as Roberto Rossellini, Vittorio De Sica and Luchino Visconti. We also consider the longer-term influence of the movement both in Italy and elsewhere. Throughout the course, we reflect on the possibilities of mimesis in cinema, on the social and political engagement of neorealist film, and on the factors that caused its decline.

Same as Film 329
Credit 3 units. A&S: TH A&S IQ: HUM BU: IS EN: H

L79 EuSt 3318 Topics in Holocaust Studies
Content variable.
Same as German 331
Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM EN: H

L79 EuSt 332 Topics in Film Studies: Italian Cinema
Among the great European-and world-cinematic traditions, Italian cinema ranks near the top. Making its breakthrough around 1945, it has continued to surprise and challenge audiences in the decades that followed. After a brief review of the early decades of Italian film, we focus on the first two decades of post-war cinema, beginning with neo-realism, continuing through the boom years of the 1950s, and ending with the new introspection of the 1960s. Looking at the movies of five great directors, Rossellini, De Sica, Fellini, Antonioni, and Visconti, we consider their evolving aesthetic and their engagement with both history writ large and the social and political issues that inform Italian
life as the nation struggles to reconstruct an identity shattered by fascism and war. Course conducted in English; Italian majors must read in Italian, others in English translation. Three class hours per week plus a three-hour film viewing. Same as Ital 332
Credit 3 units. A&S: TH A&S IQ: HUM, LCD Art: HUM BU: IS

L79 EuSt 3331 The Holocaust: History and Memory
Origins, causes, and significance of the Nazi attempt to destroy European Jewry within the context of European and Jewish history. Related themes: the Holocaust in literature; the psychology of murderers and victims, bystanders and survivors; contemporary implications of the Holocaust for theology and politics. Same as History 333
Credit 3 units. A&S: TH, SD A&S IQ: HUM, SD Art: HUM BU: ETH, HUM, IS EN: H

L79 EuSt 3335 Topics in Italian Cinema
A companion to Italian 332, this course focuses on a select topic in the history of Italian cinema, such as the work of a single director or a significant cinematic movement. Course conducted in English. Italian majors read in Italian, others in English translation. Prerequisite for Italian majors: Italian 307D. Prerequisite for nonmajors: Italian 332, Film 220, or permission of instructor. Same as Ital 334
Credit 3 units. A&S: TH BU: IS

L79 EuSt 3335 Becoming "Modern": Emancipation, Anti-Semitism and Nationalism in Modern Jewish History
This course offers a survey of the Jewish experience in the modern world by asking, at the outset, what it means to be — or to become — modern. We begin with the Enlightenment and the formation of the modern state and end with American and Israeli settings at the close of the 20th century. The cultural, social and political lives of Jews have undergone tremendous transformations and dislocations over this time — a period marked by innovation, tragedy and success. Among the themes that we explore in depth are: the campaigns for and against Jewish "emancipation"; acculturation and religious reform; traditionalism and modernism in Eastern Europe; the rise of political and racial antisemitism; mass migration and the formation of American Jewry; varieties of Jewish national politics; Jewish-Gentile relations between the World Wars; the destruction of European Jewry; the emergence of a Jewish nation-state; and Jewish culture and identity since 1945. Same as History 335C
Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD Art: HUM BU: ETH, HUM

L79 EuSt 3356 Out of the Shtetl: Jews in Central and Eastern Europe Between Empire, State and Nation
Out of the Shtetl is a course about tradition and transformation; small towns and urban centers; ethnicity and citizenship; nations, states and empires. At its core, it asks the question: What did it mean for the Jews of Central and Eastern Europe to emerge from small market towns and villages to confront modern ethnicities, nations and empires? What lasting impact did the shtetl experience have on Jewish life in a rapidly changing environment? The focus is on the Jewish historical experience in the countries that make up Central and Eastern Europe (mainly the Bohemian lands, Hungary, Poland and Russia) from the late 18th century to the fall of the Soviet Union. Among the topics that we cover are: Jews and the nobility in Poland-Lithuania; the multicultural, imperial state; Hasidism and its opponents; absolutism and reform in imperial settings; the emergence of modern European nationalisms and their impact on Jewish identity; anti-Semitism and popular violence; nationalist and radical movements among Jews; war, revolution and genocide; and the transition from Soviet dominion to democratic states. Same as History 3350
Credit 3 units. A&S: TH A&S IQ: HUM BU: IS EN: H

L79 EuSt 3336 Cinema and Ireland
Like many other anglophone and francophone countries, Ireland only even started to develop a robust national cinema in the 1970s. As in, for instance, Australia and New Zealand, growth had previously been blocked by the dominance of local screens by films from, on the one hand, the overbearing "imperial" power, Britain, and, on the other, Hollywood, center of an even stronger cultural imperialism. Increased national self-assertion coincided with the weakening of the grip of those two cinemas in the post-classical period. A major focus of the class is on some of the key works of the filmmakers who established themselves in the 1980s, notably Neil Jordan and Jim Sheridan. But, as the title indicates — not simply Irish Cinema — it deals with more than this. Like Ireland itself, Irish cinema is deeply marked by, and preoccupied with, the political and cultural struggles of the past, and recent cinema is illuminated by seeing it in the context of earlier films: Hollywood and British versions of Ireland, whether shot on location or in the studio, as well as the isolated earlier landmarks of an indigenous Irish cinema. We also look at the rich topic of the representation of Irish immigrants in Hollywood films. Required screenings.
Same as Film 336
Credit 3 units. A&S: LA, CD A&S IQ: LCD BU: IS EN: H

L79 EuSt 340 History of World Cinema
The course surveys the history of cinema as it developed in nations other than the United States. Beginning with the initially dominant film-producing nations of Western Europe, this course considers the development of various national cinemas in Europe, Asia, and third world countries. The course seeks to develop an understanding of each individual film both as an expression of a national culture as well as a possible response to international movements in other art forms. Throughout, the course considers how various national cinemas sought ways of dealing with the pervasiveness of Hollywood films, developing their own distinctive styles, which could in turn influence American cinema itself. Priority given to majors. Required screenings.
Same as Film 340
Credit 3 units. A&S: TH, CD A&S IQ: LCD BU: HUM, IS

L79 EuSt 3400 German Literature and the Modern Era
Introduction in English to German writers from 1750 to the present. Discussion focuses on questions like the role of outsiders in society, the human psyche, technology, war, gender, the individual and mass culture, modern and postmodern sensibilities as they are posed in predominantly literary texts and in relation to the changing political and cultural faces of Germany over the past 250 years. Readings include works in translation by some of the most influential figures of the German tradition, such as Goethe, Nietzsche, Freud, Kafka, Thomas Mann, Brecht, and Christa Wolf. Open to first-year students, nonmajors, and majors. Required for admission to 400-level courses (except 404 and 408D). Qualifies for major
or minor credit when taken in conjunction with a one-hour discussion section in German. The discussion section provides an introduction to critical German vocabulary and is open to students with prior knowledge of German (German 210D or equivalent, or placement by examination).
Same as German 340C
Credit variable, maximum 4 units. A&S: TH, CD A&S IQ: HUM, LCD Art: HUM BU: ETH, IS

L79 EuSt 341 German Thought and the Modern Era
In this introduction to the intellectual history of the German-speaking world from roughly 1750 to the present, we read English translations of works by some of the most influential figures in the German tradition, including Kant, Hegel, Marx, Nietzsche, Freud, Adorno, Heidegger, Arendt, Habermas and others. Our discussions focus on topics such as secularization, what it means to be modern, the possibility of progress, the role of art and culture in social life, the critique of mass society and the interpretation of the Nazi past. We consider the arguments of these thinkers both on their own terms and against the backdrop of the historical contexts in which they were written. Open to first-year students, nonmajors and majors. Admission to 400-level courses (except 401, 404 and 408D) is contingent on completion of this course or 340C. Qualifies for major or minor credit when taken in conjunction with one-hour discussion section in German. The discussion section provides an introduction to critical German vocabulary and is open to students with prior knowledge of German (German 210D or equivalent, or placement by examination).
Same as German 341
Credit variable, maximum 4 units. A&S: TH A&S IQ: HUM BU: ETH EN: H

L79 EuSt 344 German Thought and the Modern Era
In this introduction to the intellectual history of the German-speaking world from roughly 1750 to the present, we read English translations of works by some of the most influential figures in the German tradition, including Kant, Hegel, Marx, Nietzsche, Freud, Adorno, Heidegger, Arendt, Habermas and others. Our discussions focus on topics such as secularization, what it means to be modern, the possibility of progress, the role of art and culture in social life, the critique of mass society and the interpretation of the Nazi past. We consider the arguments of these thinkers both on their own terms and against the backdrop of the historical contexts in which they were written. Open to first-year students, nonmajors and majors. Admission to 400-level courses (except 401, 404 and 408D) is contingent on completion of this course or 340C. Qualifies for major or minor credit when taken in conjunction with one-hour discussion section in German. The discussion section provides an introduction to critical German vocabulary and is open to students with prior knowledge of German (German 210D or equivalent, or placement by examination).
Same as German 341
Credit variable, maximum 4 units. A&S: TH A&S IQ: HUM BU: ETH EN: H

L79 EuSt 3444 Riots and Revolution: A History of Modern France: 1789 to the Present
Same as History 3445
Credit 3 units. A&S: TH A&S IQ: HUM LCD BU: IS EN: H

L79 EuSt 3453 Modern Germany
Same as History 3450

L79 EuSt 3460 British Enlightenment Culture
Same as E Lit 346
Credit 3 units. A&S: TH A&S IQ: HUM BU: IS EN: H

L79 EuSt 3482 Masterpieces of Literature II
Masterpieces of Western literature in English translation: the 17th century through the 20th century.
Same as E Lit 348
Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM EN: H

L79 EuSt 3500 The 19th-century Russian Novel (WI)
The 19th-century "realistic" novel elevated Russian literature to world literary significance. In this course we do close readings of three major Russian novels: Alexander Pushkin's Eugene Onegin, Fyodor Dostoevsky's Crime and Punishment, and Lev Tolstoy's Anna Karenina. While we consider a variety of formal and thematic concerns, special emphasis is placed on the social context and on questions of Russian cultural identity. Readings and discussions are supplemented by critical articles and film. This is a Writing Intensive course: workshops are required. All readings are in English translation. No prerequisites.
Same as Russ 350C
Credit 3 units. A&S: TH, WI A&S IQ: HUM LCD, SD WI Art: HUM BU: HUM

L79 EuSt 3520 Introduction to Postcolonial Literature and Theory
At its zenith, the British Empire encompassed almost a quarter of the globe, allowing the diminutive island nation unprecedented economic, military and political influence upon the rest of the world. This course introduces some of the foundational responses to this dominance, both literary and theoretical, by the colonized and their descendants. We examine important critiques of colonialism by theorists such as Frantz Fanon, Aimé Césaire, Edward Said, Homi Bhabha, and Gayatri Spivak, as well as literary works that reflect a postcolonial critique by authors such as V.S. Naipaul, George Lamming, Doris Lessing, and Ngugi wa Thiong'o. The course interrogates how literature could be said to help consolidate Empire as well as ways in which it might function as rebellion against imperial power, with a view toward teasing out the problematic of race, gender, language, nationalism and identity that postcolonial texts so urgently confront.
Same as E Lit 3520
Credit 3 units. A&S: TH, SD A&S IQ: HUM LCD BU: HUM EN: H

L79 EuSt 3554 Revolution with an Accent: The Haitian and French Revolution, 1770-1805?
How can politics enact fundamental changes? What make those changes a "revolution"? How do we judge the legitimacy of such changes? When these questions arise over the course of ordinary political arguments, the example of the French Revolution often looms large, casting a shadow tinted with blood and terror. Much less present in the collective political imagination is the Haitian Revolution. These two events are complex and complicated, and are filled with fascinating, chilling, inspired characters, enflamed rhetoric and challenging questions. This course examines both the unfolding of events and the rise and fall of protagonists within these two revolutions and explores the ways that issues such as religion, state finance, loyalty, race and slavery became politicized.
Same as History 3554
Credit 3 units. A&S: TH, SD A&S IQ: HUM, SD EN: H
L79 EuSt 3559 Socialist and Secular? A Social History of the Soviet Union
This class explores daily life and cultural developments in the Soviet Union, 1917 to 1999. Focusing on the everyday experience of Soviet citizens during these years, students learn about the effects of large-scale social and political transformation on the private lives of people. To explore daily life in the Soviet Union, this class uses a variety of sources and media, including scholarly analysis, contemporaneous portrayals, literary representations, and films. Students receive a foundation in Soviet political, social and cultural history with deeper insights into select aspects of life in Soviet society.
Same as History 3559
Credit 3 units. A&S: TH, CD, SD A&S IQ: HUM, LCD, SD BU: IS EN: H

L79 EuSt 3560 Russia and the West
Same as IPH 3560
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

L79 EuSt 3564 Anarchism: History, Theory and Praxis
This course analyzes the origins, historical trajectories, and influence of anarchism from its classical period (1860s-1930s) until the present. It examines the major personalities, complex ideas, vexing controversies, and diverse movements associated with anarcho-collectivism, anarcho-communism, individualist anarchism, anarcho-syndicalism, anarchist feminism, green anarchism, lifestyle anarchism, and poststructuralist anarchism. In doing so, it explores traditional anarchist concerns with state power, authority, social inequality, capitalism, nationalism, imperialism, and militarism. It also analyzes anarchism's conception of individual and collective liberation, mutual aid, workers' organization, internationalism, direct democracy, education, women's emancipation, sexual freedom, and social ecology. Special attention is given to past and contemporary globalizing processes and their relation to the dissemination and reception of anarchism in the global South.
Same as IAS 364
Credit 3 units. A&S: SS A&S IQ: SSC BU: BA EN: S

L79 EuSt 359C Topics in European History: Modern European Women
This course examines the radical transformation in the position and perspective of European women since the 18th century. The primary geographical focus is on Britain, France and Germany. Topics include: changing relations between the sexes; the emergence of mass feminist movements; the rise of the "new woman"; women and war; and the cultural construction and social organization of gender. We look at the lives of women as nurses, prostitutes, artists, mothers, hysterics, political activists, consumers and factory hands.
Same as History 359
Credit 3 units. A&S: TH, SD A&S IQ: HUM, SD Art: HUM BU: IS

L79 EuSt 3601 The Traffic in Women and Contemporary European Cinema
What binds society together? One of the most influential answers to this question was offered by French anthropologist Claude Lévi-Strauss. He argued that the fabric of a society is formed by a network of exchanges among kinship groups, which circulate three kinds of objects: economic goods, linguistic signs and women. In this course, we inquire into the place of women in this argument. We trace rudiments of the traditional marriage system (a father figure still "gives away" the bride in the marriage ceremony), its range of displacements in a global economy (transnational wives, nannies and domestic servants), the role of new media in the formation of new systems of trafficking (internet brides), and the place of the debate on gay marriage within the larger conversation. We read texts by Friedrich Engels, Sigmund Freud, Marcel Mauss, Claude Lévi-Strauss, Gayle Rubin, Luce Irigaray, Judith Butler, Barbara Ehrenreich and Arlie Russell Hochschild; and we watch a number of films that dramatize the traffic in women in the context of contemporary Europe: Coline Serreau's Chaos, Lukas Moodysson's Lilja 4-ever, Cristian Mungiu's Occident, Nilitta Vachani's When Mother Comes Home for Christmas, Fatih Akın's Head-on, Jean-Pierre and Luc Dardenne's The Silence of Lorna.
Same as IPH 360
Credit 3 units. A&S: TH, CD, SD A&S IQ: HUM, LCD Art: HUM EN: H
L79 EuSt 374 Russian Literature and Empire
In this course we explore Russian literary works (from the 19th century to the present day) that address issues of empire. We consider the building of the Russian empire during tsarist times with the conquest of Siberia, Ukraine, the Crimea, the Caucasus, Central Asia, and the Far East; then we look at the remaking of the Russian empire as the Soviet Union under the "anti-imperialist" communist regime; we conclude with a glance at the legacy of empire in contemporary Russia, with a focus on the Chechen Wars. Some of the topics we discuss include the poetics of space, orientalism, authority and rebellion, imperial bureaucracy, religious identities, migration and deportation, and multiculturalism. We do close readings of works by Pushkin, Lermontov, Gogol, Tolstoy, Chekhov, Babel, Platonov, Iskander, Aitmatov, Petrushevskaya, and others. Primary readings are in English and English translation. There are no prerequisites.
Same as IAS 374
Credit 3 units. A&S: TH, CD, SD A&S IQ: HUM, LCD, SD BU: IS EN: H

L79 EuSt 375 Screening the Holocaust
The course surveys ways in which the story of the Holocaust is conveyed through film. Focusing on the individual and aesthetic pleasure, modern Western film seem to be an inappropriate genre to depict the German mass murdering of six million Jews. But since the broadcasting of the NBC series Holocaust in 1975, feature films have replaced documentaries and historiographies in educating the public about the traumas of the unprecedented genocide. With the continuing impact of the Holocaust on Jewish, American, and German identity and politics, Holocaust films are more scrutinized than any other genre. We examine these aesthetic and philosophical controversies as well as the narrative and editing strategies filmmakers use to relate collective history and individual trauma. Special attention is given to the complex cinematographic perspectives on human agency in a world of bureaucratically administered killing. In the course, we try to close the gap between reading film theory and watching a Holocaust movie: we analyze the properties of cinematic language, reconstruct the sociohistorical and psychological formation of memory and imagination, and even question our own evaluation of a film. Screenings include Shoah; The Wannsee Conference; Europa, Europa; Enemies, a Love Story; Jakob the Liar; Schindler's List; and Life Is Beautiful. Required screenings. Same as Film 375
Credit 3 units. A&S: TH BU: BA

L79 EuSt 3750 Topics in Russian Lit and Culture
Where is the borderline between "insanity" and the "visionary" experience? What is the correlation between madness and creativity? How does the Russian conception of madness compare to the Western one? In general, how do our cultural experiences shape our perception of madness? These are some of the questions we address in this course as we explore the role and representation of madness in Russian culture and literature. Class discussions focus on close readings of formative works by Pushkin, Gogol, Dostojevsky, Tolstoy, Chekhov, Gippius, and Nijinsky. These primary literary texts are supplemented by critical and theoretical articles as well as film. This is a Writing-Intensive course: workshops are required. All readings are in English translation. No prerequisites.
Same as IAS 3750

L79 EuSt 3760 Cinema and Society
This survey of French and Francophone cinema examines the history of the medium from its origins through some of its more recent trends, focusing on its socially activist tendencies. Films viewed have explicit social and political messages, oftentimes highly critical of established ideological currents. Among the film auteurs studied are Gance, Clair, Renoir, Truffaut, Godard, Varda, Sembene, and Jaoui. There is an optional extra session for group film viewing. Films will be on reserve in Olin Library. Grading consists of presentations of the films and directors; a midterm exam, and a final paper. Prerequisite: French 307D. Taught in French.
Same as French 376C

L79 EuSt 3763 Modern Art, Theory and Criticism, 1905–1960
Same as Art-Arch 3782
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH BU: HUM

The course surveys major tendencies in painting and sculpture from Fauvism in France and Expressionism in German to the beginnings of Postmodernism in photo-based work in the U.S. About two-thirds of the course treats European art, about one-third treats American art. Photography, architecture and work in other forms are considered selectively when pertinent to the individual class topics. Within the lecture topics, emphasis is on avant-garde innovation; the tension in modernist art between idealism and critique; reaction by artists to current events; relationship between art and linguistics, philosophy, literature, economics and science; the role of geopolitics in art production; intersections of art and society; the role of mass culture; issues of race and gender in the production and reception of art; the challenge to the concept of authorship and creativity posed by Postmodernism at the end of this period. Prerequisites: Art-Arch 112, Art-Arch 113, Art-Arch 211 or Art-Arch 215; one 300-level course in Art History preferred; or permission of instructor.
Same as Art-Arch 3763
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH BU: HUM

L79 EuSt 3770 Russians Abroad: Literature, Migration, Identity
This course focuses on several waves of Russian emigration in the 20th century: the so-called "White Russian" emigration in the wake of the 1917 Revolution; the exile of dissidents and defectors from behind the "Iron Curtain"; Jewish emigration in the 1980s; and migrations and displacements after the disintegration of the Soviet Union. Through our exploration of novels, short stories, poetry, memoirs, literary essays and film, we "travel" to China (Harbin), Turkey, Europe (Paris, Berlin, Prague), America (Mexico City, New York), Central Asia and Israel. We read works by Nabokov, Tsvetaeva, Bunin, Brodsky, Ullitskaya and others. Main topics to be discussed include memory, place, nostalgia, alienation, citizenship, and various constructs of personal and cultural identity. All assignments are in English and English translation. There are no prerequisites.
Same as IAS 379
Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD BU: IS EN: H
L79 EuSt 3833 Realism and Impressionism
Same as Art-Arch 3833
Credit 3 units. A&S: TH: AH BU: HUM

L79 EuSt 3838 Modern Art in Fin-de-Siècle Europe, 1880–1907
Same as Art-Arch 3838
Credit 3 units. A&S: TH & A&S IQ: HUM: LCD Art: HUM

L79 EuSt 3850 Paris and New York: The Art of the City
Topics in Comparative Literature. Subject matter varies from semester to semester.
Same as Comp Lit 385
Credit 3 units. A&S: TH, CD & A&S IQ: HUM, LCD Art: HUM

L79 EuSt 3875 Dada and Surrealism in Europe and the United States
Same as Art-Arch 3875
Credit 3 units. A&S: TH & A&S IQ: HUM: WI BU: IS EN: H

L79 EuSt 3880 The Russian Revolution
The "Ten Days that Shook the World" divided Russian, European and American society from 1917 until the dissolution of the USSR in 1991. This seminar examines major interpretations of the Russian Revolution through readings and a series of written exercises including a formal book review, a comparative essay and an analytical research paper.
Same as History 38R8
Credit 3 units. A&S: TH, WI & A&S IQ: HUM, WI BU: IS EN: H

L79 EuSt 3892 Modern Sculpture: Canova to Koons
This course surveys sculpture in Europe and the United States from about 1800 to the present, with an emphasis on the period 1890-1980. A rapid traverse of Neoclassicism, Realism, and the rage for statuary in the later 19th century take us to the work of Rodin and a more systematic exploration of developments in sculpture of the 20th century. Particular emphasis also is given to the work of Brancusi, Picasso, Matisse, Duchamp, Giacometti, Oppenheim, David Smith, Serra, Morris, Judd, Hesse, and Bourgeois. An important theme running through the course as a whole, from an age of nationalism and manufacturing to our own time of networks and information, is the changing definition of sculpture itself within its social and political context. We also explore various new artistic practices — video, performance, installations and body art, for instance — and interrogate their relationship to sculptural tradition and innovation. Prerequisites: Art-Arch 112 Intro to Western Art, or Art-Arch 211 Intro to Modern Art, or permission of instructor.
Same as Art-Arch 3892

L79 EuSt 390 Topics in Migration and Identity
The course examines migration movements that are related to the Nazi genocide in Europe. Grounded in a study of the Nazi project to reshape the European geopolitical map, students explore how the mass movement of people is impacted by geopolitics, political violence, and economical considerations. Class materials address the relationship between identity, formation and social exclusion, thus opening up a critical investigation of concepts of citizenship, human rights, and their institutional frameworks (states, international organizations, etc.) more generally. Students work with a variety of sources, including primary sources, scholarly analyses, podcasts, literary works and film to study migrations related to the prehistory, policies and aftermath of the Nazi regime. The class provides insights into issues of expulsion, refuge, forced migration, settlement projects, ethnic cleansing and others, but also demonstrates the global impact and long-term repercussions of political and genocidal violence. Looking at the Nazi regime through the lens of migration shows that the Nazi genocide is embedded in a history of racism, colonialization and mass violence.
Same as IAS 390
Credit 3 units. A&S: TH & A&S IQ: HUM BU: IS EN: H

L79 EuSt 396 Comintern: The Communist International's Global Impact
The Communist International was the third of the global left-wing organizations aimed to develop communist organizations around the globe to aid the development of a proletarian revolution. Begun in 1919, hosted in Moscow, and closely tied to the developing USSR, the Comintern hosted seven World Congresses and thirteen Enlarged Plenums before Stalin dissolved it in 1943. This course examines the history of the nearly 25 years of the Comintern, paying particular attention to engagement with countries outside of the Soviet sphere.
Class texts provide a general historical overview and interrogate central ideological arguments/debates across several countries and political systems. Course materials look at the Comintern's engagement with Fascism and the Spanish Civil War, ideas of Nationalism and Internationalism, and Self-Determination in the Colonial World. Class units are designed to highlight regional similarities and differences, taking a global approach to the study of Communism. Students gain an understanding of the global political complexities developing after World War I and leading to World War II. Reflecting on the critique of imperialist capitalism offered by the Comintern, students explore liberation struggles and ideological dictatorships around the globe.
Same as IAS 396
Credit 3 units. A&S: TH & A&S IQ: HUM EN: H

L79 EuSt 4101 German Literature and Culture: 1750–1830
Exploration of the literature and culture of the Enlightenment, Storm and Stress, Weimar Classicism, and Romanticism within sociohistorical contexts. Genres and themes vary and may include the representation of history, absolutism and rebellion, the formation of bourgeois society, questions of national identity, aesthetics, gender, romantic love, and the fantastic. Reading and discussion of texts by authors such as Lessing, Goethe, Schiller, Kant, Novalis, G ünderode, the Brothers Grimm, Kleist, E.T.A. Hoffmann, Eichendorff, Bettina von Arnim. Discussion, readings and papers in German. Prerequisite, see headnote.
Same as German 4101
Credit 3 units. A&S: TH, CD, WI & A&S IQ: HUM, LCD, WI Art: HUM

L79 EuSt 4102 German Literature and Culture: 1830–1914
Exploration of 19th-century literature and culture within sociohistorical contexts. Genres and themes vary and may include the representation of history, liberalism and restoration, nationalism, industrialization, colonialism, class, race and gender conflicts, materialism, secularization, and fin-de-si ècle. Reading and discussion of texts by authors such as Büchner, Heine, Marx, Storm, Keller, Meyer, Fontane, Droste-Hülshoff, Nietzsche, Ebner-Eschenbach, Schnitzler, Rilke. Discussion,
Readings and papers in German. Prerequisite: See semester Course Listings. Same as German 4102 Credit 3 units. A&S: TH, CD, WI A&S IQ: HUM, LCD, WI Art: HUM EN: H

L79 EuSt 4103 German Literature and Culture: 1914 to the Present: East German Literature after 1989
Exploration of modern and contemporary literature within sociohistorical contexts. Genres and themes vary and may include the representation of history, the crisis of modernity, the two World Wars, the Weimar Republic, the Third Reich, generational conflicts, the women's movement and postmodern society. Reading and discussion of texts by authors such as Wedekind, Freud, Mann, Kafka, Brecht, Wagner, Beel, Bachmann, Grass, Wolf. Discussion, readings and papers in German. Prerequisite: See semester Course Listings. Same as German 4103 Credit 3 units. A&S: TH, CD, WI A&S IQ: HUM, LCD, WI Art: HUM

L79 EuSt 4104 Studies in Genre
Same as German 4104 Credit 3 units. A&S: TH, CD, WI A&S IQ: HUM, LCD, WI Art: HUM

L79 EuSt 4105 Topics in German Studies
Focus on particular cultural forms such as literature, film, historiography, social institutions, philosophy, the arts or on relationships between them. Course examines how cultural meanings are produced, interpreted and employed. Topics vary and may include national identity, anti-Semitism, cultural diversity, construction of values, questions of tradition, the magical, the erotic, symbolic narrative and the city. Course may address issues across a narrow or broad time frame. Discussion, readings and papers in German. Prerequisite: See department website. Same as German 4105 Credit 3 units. A&S: TH, CD, WI A&S IQ: HUM, LCD, WI Art: HUM

L79 EuSt 4105 The 19th-century French Novel: From Realism to Naturalism to Huysmans
In this seminar we read some of the great realist novels of the 19th century, by the four masters of the genre: Balzac, Stendhal, Flaubert, Zola. We also examine Huysmans’ A Rebours, which was written in reaction to the excesses of Realism. We determine what characterizes the realist novel and how it has evolved from Balzac to Zola. We consider its theoretical orientation, but we also focus on the major themes it addresses: the organization of French society throughout the 19th century, Paris versus the province, love, money, ambition, dreams, material success, decadence, etc. Prerequisites: French 325 and French 326 or one of these courses and the equivalent WU transfer literature course from Toulouse or Paris. One-hour preceptorial required for undergraduates. Same as French 415 Credit 3 units. A&S: TH A&S IQ: HUM, LCD Art: HUM

L79 EuSt 4101 The French Islands: Isles and Exiles: Literature of the Francophone Tropics
Same as French 4191 Credit 3 units. A&S: TH A&S IQ: HUM, LCD EN: H

L79 EuSt 422 Europe, Questions of Identity and Unity
Same as IAS 422 Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD BU: BA EN: H

L79 EuSt 4224 The 1904 St. Louis World's Fair: German and Austrian Art Exhibited
The St. Louis World's Fair of 1904 (The Louisiana Purchase Exposition) was one of the greatest events of its time. At the beginning of the course, we deal with the historical development that lead to the purchase of the Louisiana Territory in 1803 and have a look at the grand dimensions of the World's Fair (connected with the Olympic Games). Of central importance are the Art Exhibits from Germany and Austria with their cultural-political implications. The German Emperor had a hand in selecting the German paintings to be sent to St. Louis, and his opposition against modern movements like Impressionism caused opposition in Germany. Austria was different: In their Art Nouveau Pavilion they included secessionists (Hagenbund). The Wiener Werkstaetten (Vienna's Workshops) attracted a lot of attention. Different from the paintings, German Arts and Crafts represented avant-garde movements. We visit libraries, archives and museums in St. Louis that have World's Fair holdings. The seminar is for advanced undergraduate students but beginning graduate students can take it with permission of the instructor. Same as IAS 4224 Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD EN: H

L79 EuSt 4244 19th- and 20th-century French Poetry
Same as French 424 Credit 3 units. A&S: TH A&S IQ: HUM, LCD EN: H

L79 EuSt 4280 The New Sicilian School
Same as Ital 428 Credit 3 units. A&S: TH, WI A&S IQ: HUM, LCD Art: HUM EN: H

L79 EuSt 430 Divergent Voices: Italian Women Writers
This course juxtaposes the fictional and political writings by Italian women writers from the 17th century to the present day with artworks representing women from the same periods in the exhibition "Wanting Women," in the Kemper Teaching Gallery. Through close readings of visual images of women and literary texts by them, we extend our analysis of constructions of femininity and women's critical responses and methods of resistance. Among the works by Italian women writers, we examine the defiant indictment of a Venetian nun writing from her monastic cell in 1654 against the society that forced her into the convent. We hear the learned oration in defense of women's education spoken in 1763 from the podium of a major academy by a woman poet and mathematician. We confront the reality of a woman writer who, in 1901, was compelled to choose between her child and her literary career. We analyze the radical feminist voice of a woman "at war" with misogynist society in Italy of the 1960s. Along with contemporary literary works, we study the unique voice, history and politics of Italian separatist feminism. Taught in English. Same as Ital 430 Credit 3 units. A&S: TH, SD A&S IQ: HUM EN: H

L79 EuSt 432 Divergent Voices: Italian Women Writers
Same as Ital 432
L79 EuSt 437 Literature of the Italian Enlightenment
Same as Ital 437
Credit 3 units. A&S: TH, WI A&S IQ: HUM, LCD, SD Art: HUM

L79 EuSt 4366 Europe’s New Diversities
Since the late 1980s, three major upheavals have transformed European senses of identity. The demise of the Soviet Union has forced citizens of new “post-socialist” nations to forge new senses of belonging and new strategies of survival. The rise of a new public presence of Islam, and the growth of children of Muslim immigrants to adulthood, have challenged notions that Europe is a secular or post-Christian space. Finally, the heightened authority of European institutions has challenged the nation-state from above, and by fostering new forms of subnational autonomy to regions and peoples, from below. The new Europe is increasingly constituted by way of regional identifications and transnational movement(s), and by umbrella European legal and political organizations; these new realities occasion new rhetorics of secularism, nationalism, and ethnic loyalties. We examine those forms of diversity, movement and debate by way of new works in anthropology, sociology and political science.
Same as Anthro 4366
Credit 3 units. A&S: SS A&S IQ: SSC Art: SSC EN: S

L79 EuSt 437 Caffe, Cadavers, Comedy and Castrati: Italy and the Age of the Grand Tour
Taught in English. With French libertine philosopher the Marquis de Sade, German novelist Johann Wolfgang von Goethe, Romantic poet Lord Byron, and other illustrious travelers of high birth and good fortune who sought finishing enrichment by making their Grand Tour to Italy from the mid-18th through the early 19th centuries, we explore the richness and variety of Italian life and culture as depicted by both Grand Tourists as well as their Italian interlocutors. Chief among our destinations are Venice, Bologna, Florence and Rome. Attractions typical of the early modern Tour circumscribe our journey. Coffee houses first appeared in the 18th century and, in ways strikingly similar to their function today, became the real and symbolic centers of social, intellectual and civil exchange. We explore 18th-century coffee culture through comedies and Enlightenment and popular journals that took them as their theme, as well as a study of the coffee houses themselves, a number of which are still in existence. Theatres, concert halls, gaming houses, literary and scientific academies, galleries, churches and universities are part of the standardized itinerary we follow. During the period, anatomy and physiology attained new legitimacy as crucial scientific disciplines, and we visit both the anatomical theater at the University of Bologna, where the annual Carnival dissection took place, as well as the first museum of anatomy and obstetrics founded in the Bolognese Institute of Sciences in 1742 by Pope Benedict XIV. We visit archaeological excavation sites, in particular Pompeii, first unearthed in 1748. Fashion, an obsessive preoccupation of the day, also is a point of interest in our travels. Through primary and recently published secondary sources we also encounter the remarkable authority of Italian women unmatched anywhere else in Europe at the time.
Prerequisite: at least one 300-level literature course. Readings in Italian or English.
Same as Ital 437

L79 EuSt 4382 Aesthetics
Same as Comp Lit 438
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H

L79 EuSt 4442 The Jewish Experience in Eastern Europe
Same as History 4442
Credit 3 units. A&S: TH, CD

L79 EuSt 4480 Russian Intellectual History
Same as History 4480
Credit 3 units. A&S: TH A&S IQ: HUM BU: IS EN: H

L79 EuSt 4481 Writing Culture
Different ways of writing about people, culture and society in past and present times. Readings include anthropological works as well as works of fiction that represent people and the times, places and circumstances in which they live. Students conduct and write about their own ethnographical observations.
Same as Anthro 4481
Credit 3 units. A&S: SS, WI A&S IQ: SSC, WI Art: SSC

L79 EuSt 4482 Russian History to the 18th Century
Same as History 448C
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

L79 EuSt 4485 Topics in Irish Literature
Topics course in Irish literature.
Same as E Lit 4485
Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM

L79 EuSt 449 Imperial Russia
The Russian tsars, from Peter the Great to Nicholas II, built the empire which became the Soviet Union. Now that the USSR is gone, historians focus not only on the governance of the Russians, but also on the fate of scores of nationalities ruled by them. This course also explores the changing reputation of Russia’s rulers, especially the women rulers of the 18th century; the rise of an intelligentsia committed to radical reform; the fate of millions of serfs, and the government’s efforts to steer a path between Muscovite traditions and a dynamic West.
Same as History 449C
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

L79 EuSt 4492 The Irish Literary Revival
The class studies major writings by Oscar Wilde, W.B. Yeats, J.M. Synge, James Joyce and Flann O’Brien within the contexts of the language movement, colonialism, cultural nationalism, the socialist movement and the 1913 Lockout, the Easter Rising and the War for Independence, the Civil War, the founding of the Irish Free State, the Partition, and the Irish Theocracy. Wilde’s notions of the primacy of art with regard to politics and their elaboration by W.J. Thompson and Declan Kiberd are organizing principles in the course. The class sees two films, offers oral reports and writes papers.
Same as E Lit 4492
Credit 3 units. A&S: TH

Credit 3 units. A&S: TH, SD, WI A&S IQ: HUM, LCD, SD Art: HUM

Credit 3 units. A&S: TH, SD, WI A&S IQ: HUM, LCD BU: HUM EN: H

Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM EN: H
L79 EuSt 4580 English Novel of the 19th Century
Prose fiction by such writers as Jane Austen, Dickens, Thackeray, George Eliot, the Brontës, and Hardy.
Same as E Lit 4586
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM

L79 EuSt 4580 Major Film Directors
Same as Film 458
Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM

L79 EuSt 4615 Caricature: The Culture and Politics of Satire
Same as Art-Arch 4615
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H

L79 EuSt 4720 Spanish 19th-century Novel
Departing from writings on realism by both 19th-century European writers and more contemporary literary theorists, the course carries out a critical reappraisal of the notion of "realism" in the 19th-century Spanish novel. Texts covered include selected works of Benito Pérez Galdós, Leopoldo Alas (Clarín), and Emilia Pardo Bazán that represent different periods of their literary trajectory. Daily readings and discussions focus on issues such as: the "reality effect"; the poetics of detail; naturalism in the Spanish context; the aesthetics of beginnings and endings; gender and consumption; fin-de-siècle crisis of gender ("New Women" and emasculated men); the problem of modernity; and the intersections of gender, class and national identity. These critical issues are situated in the context of theoretical discussions on the complex, and often ambivalent, function of realist discourse in Spanish fin-de-siècle culture and society. Prerequisites: Span 307D and Span 308E and at least two 300-level literature courses taught in Spanish. One-hour preceptorial for undergraduates; in Spanish.
Same as Span 472.
Credit 3 units. A&S: TH A&S IQ: HUM, LCD Art: HUM

L79 EuSt 4750 Screening the Holocaust
Same as Film 475
Credit 3 units. A&S IQ: HUM

L79 EuSt 4770 Cosmopolitan and Native Modernisms: The U.S. and Europe Between the Wars
This seminar focuses on two contrasting currents within American and European modernism between the two world wars: native and cosmopolitan. Alternating between the U.S. and France, it begins in the years before World War I and concludes with the rise of virulent forms of cultural nationalism in the late 1930s. We consider the subjects, personalities, aesthetic strategies, and political and social investments associated with these alternative modernisms, linked to a search for roots on the one hand and, on the other, to a desire for forms of spatial and social mobility. Comparing "homegrown" and expatriate experience, we consider divergent attitudes toward identity, gender, nation, time and space, analyzing these two fundamental responses to modernity in relation to one another.
Prerequisites: Art-Arch 112 Introduction to Western Art or Art-Arch 211 Introduction to Modern Art; one 300-level course in Art History preferred or permission of instructor.
Same as Art-Arch 4770
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H

L79 EuSt 4816 Art and Culture in Fin-de-Siècle Europe
Same as Art-Arch 4816
Credit 3 units. A&S: TH Art: AH

L79 EuSt 4854 Paul Gauguin: the Late Career
Same as Art-Arch 4854
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H

L79 EuSt 4856 French Art and Politics in the Belle Epoque
Same as Art-Arch 4856
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H

L79 EuSt 4859 Visualizing Orientalism: Art, Cinema and the Imaginary East 1850–2000
This seminar examines film and modern art within the framework of "Orientalism." Reading foundational texts by Said, and incorporating theory and historical discourse concerned with race, nationalism and colonialism, we explore artistic practice in European photography, painting and decorative arts from 1850 to recent times and European and Hollywood film. We study how power and desire have been inscribed in Western visual culture across the bodies of nations and peoples through conventions such as the harem, the odalisque, the desert and the mysteries of ancient Egypt. To that end, we look at artists such as Delacroix, Ingres, Gérôme, Beardsley and Matisse and screen films such as The Sheik, The Mummy, Salome, Cleopatra, Pepe le Moko, Naked Lunch, Shanghai Gesture, Thief of Baghdad, Princess Tam Tam and The Sheltering Sky. Subjects include the representation of gender, sexuality, desire, race and identity as well as the cultural impact of stereotype and "exotic" spectacle. Students study methods of visual analysis in film studies and art history. All students must attend film screenings.
Same as Film 485
Credit 3 units. A&S: TH, SD A&S IQ: HUM, SD EN: H

L79 EuSt 4860 20th-century Spanish Novel
A study of the novel in 20th-century Spain, focusing on the contemporary period. Prerequisites: Span 307D and Span 308E and at least two 300-level literature courses taught in Spanish. One-hour preceptorial for undergraduates; in Spanish.
Same as Span 486
Credit 3 units. A&S: TH A&S IQ: HUM, LCD Art: HUM

L79 EuSt 4861 Paul Gauguin in Context
An examination of the art and career of Paul Gauguin (1848–1903) and the artistic, social and political milieu in which he worked in France and Polynesia. Readings include the artist's writings, studies of avant-garde culture and primitivism in fin-de-siècle France, and postcolonial theory. Special emphasis is given to the relationship of the artist and his work to indigenous Polynesian and French colonial cultures of the 1890s. Prerequisite: Art-Arch 211, or any 300-level course in art history, or permission of instructor. Reading knowledge of French useful but not required.
Same as Art-Arch 4861
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH

L79 EuSt 4864 Exoticism and Primitivism in Modern Art
An interdisciplinary investigation of the development of exoticism and primitivism in European and American Art from the Enlightenment to World War II. Topics include exoticist representations of non-Western cultures; the links between
colonialism and Orientalism; the intersection of discourses on race and gender with exoticism; and the anti-Modernist impulse of modernist primitivism. Sample artists and authors include Delacroix, Flaubert, Gauguin, LaFarge, Segalen, Picasso and Matisse. Prerequisites: any 300-level course in Art History and permission of the instructor.
Same as Art-Arch 4864
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H

L79 EuSt 4867 The Impressionist Landscape: Style, Place and Global Legacies 1870–1920
Same as Art-Arch 4867
Credit 3 units. A&S: TH A&S IQ: HUM, LCD Art: AH EN: H

L79 EuSt 4869 Reading War and Peace
Same as IAS 4869
Credit 3 units. A&S: TH, CD, SD A&S IQ: LCD, SD

L79 EuSt 4878 Cold War Cultures, United States and Europe, ca. 1945–1955
Same as Art-Arch 4878
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH EN: H

L79 EuSt 491 Postmodernism
Same as Ital 491
Credit 3 units. A&S: TH, WI

L79 EuSt 492 The Italian Detective Novel
Same as Ital 492
Credit 3 units. A&S: TH, WI Art: HUM

L79 EuSt 4921 The Avant-Garde in Spain: Poetry/Visual Art/ Cinema
This course examines the development of the avant-garde in Spain during the two decades prior to the Spanish Civil War (1936-1939) from an interdisciplinary perspective, including poetry, the visual arts and cinema. We first study the development of the historical avant-garde through a study of four key avant-garde movements either developed by Spanish artists or taking place in Spain: Cubismo (Pablo Picasso, Juan Gris), Creacionismo (Vicente Huidobro, Gerardo Diego), Ultraísmo (Gomez de la Serna, Cansinos-Assens, Pedro Salinas) and Surrealismo (Luis Buñuel, Salvador Dalí, Rafael Alberti, Luis Cernuda, Federico García Lorca and Joan Miro). We then analyze different connections with the historical avant-garde traceable in the work of a later generation of experimental Spanish poets and artists working under the strict censorship existing during Franco’s fascist dictatorship, such as Jose del Omar, Joan Brossa, Antoni Tàpies, José Angel Valente, Pere Gimferrer, Jose Miguel Ullán and José Luis Guerin. We also incorporate in our discussion theoretical writings by various critics including Ortega y Gasset, Peter Burger, C. Brian Morris, and Román Gubern. Prerequisites: Span 307D, Span 308D and at least two 300-level literature/culture courses taught in Spanish. One-hour preceptorial for undergraduates only; in Spanish.
Same as Span 4921
Credit 3 units. A&S: LA A&S IQ: LCD EN: H

L79 EuSt 4936 The Unmaking and Remaking of Europe: The Literature and History of the Great War of 1914–1918