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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Faculty

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Hortense and Tobias Lewin Distinguished University Professor in the Humanities
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(Germanic Languages and Literatures)

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Associate Professor
PhD, Harvard University
(Romance Languages and Literatures; IAS)

Endowed Professors

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Dunbar-Van Cleve Professor in Arts & Sciences
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Professors Emeriti

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PhD, Universitat Bonn
(Economics)

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 (https://ias.wustl.edu/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.

N.B.: A single course may satisfy more than one of the distribution requirements (disciplinary; race, gender, class; or world area). Some of these requirements may be completed while abroad (https://ias.wustl.edu/study-abroad).

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

<table>
<thead>
<tr>
<th>Code</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 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 lower-level courses:

<table>
<thead>
<tr>
<th>Code</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>AFAS 2230</td>
<td>The African Diaspora: Black Internationalism Across Time and Space</td>
<td>3</td>
</tr>
<tr>
<td>AMCS 250</td>
<td>Topics in Asian-American Studies</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>First-Year Seminar: The Meaning of Pakistan: History, Culture, Art</td>
<td>3</td>
</tr>
<tr>
<td>Course Code</td>
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<tr>
<td>IAS 135</td>
<td>First-Year Seminar: Chinatown: Migration, Identity, and Space</td>
<td>3</td>
</tr>
<tr>
<td>IAS 140</td>
<td>East Asia in the World</td>
<td>3</td>
</tr>
<tr>
<td>Japan 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>
<tr>
<td>JINE 210C</td>
<td>Introduction to Islamic Civilization</td>
<td>3</td>
</tr>
<tr>
<td>Korean 223C</td>
<td>Korean Civilization</td>
<td>3</td>
</tr>
<tr>
<td>LatAm 165D</td>
<td>Latin America: Nation, Ethnicity and Social Conflict</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 webpage (http://ias.wustl.edu/european-studies) and master course list for full options.

- African and African-American Studies
- Anthropology
- Art History
- Classics
- 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
- Sociology
- Women, Gender, and Sexuality Studies

* Students may submit a request to add a course by following the instructions for the Petition Process. (https://ias.wustl.edu/ias-course-petition)

**Additional Information**

**Language Requirement for the Major in European Studies/International and Area Studies:** All IAS majors must satisfy a foreign language requirement that entails the successful completion of four semesters of one 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 linguistic courses in the target language, once such students complete the basic language sequence. These four semesters are in addition to the 36 units of course work outlined above, and thus advanced courses in literature and culture used to satisfy the four-semester language requirement may **not** also be counted as advanced credit for the IAS major. 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, and in IAS 486 IAS Senior Honors Thesis in the spring of senior year (under the corresponding section number of the faculty member overseeing the student’s thesis).

**Minors**

There is no minor offered in European studies.

**Courses**


**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 will 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 will consider contemporary Europe since 1991, considering such subjects as Green politics, internal migration and immigration, and the culture of the European Union. Same as L97 IAS 244

Credit 3 units. 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 L32 Pol Sci 3024
Credit 3 units. A&S IQ: LCD, SSC Arch: SSC Art: SSC BU: IS EN: S

L79 EuSt 313 Topics in English and American Literature
Called the "Age of Revolution," the Romantic Age of British literature, 1770-1830, witnessed the birth of new lyric forms, the effacement of traditional strictures on style and taste, and produced through poetic voice (and its quaverings and multiplications) what might be called, over simply, the modern subject. Within a developing discourse of human rights and personal freedom, this growing assertion through poetry of individual expressivity allowed William Blake to construct in a single work a visual and verbal "Jerusalem. It encouraged William Wordsworth to write a pathbreaking investigation of the sources of his own creativity that challenged conventional restraints on what topics can, and cannot, be confessed in poetry. Beginning with these two poets, we will consider the historical contexts, and the sometimes competing histories of ideas, that shaped the five major British Romantic poets: Blake, Wordsworth, Samuel Taylor Coleridge, Lord Byron, and John Keats. We will follow an anthology for much of the poetry, including the poems and prose of influential contemporaries (female as well as male) who included the political philosopher Edmund Burke and Mary Wollstonecraft. Texts also to be assigned will include Mary Shelley's Frankenstein and Byron's Don Juan.
Same as L14 E Lit 313
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L79 EuSt 3191 The European Avant-Garde: Interdisciplinary Studies in the Humanities, 20th Century
The first half of the 20th century witnessed the emergence of artistic movements characterized by revolt against tradition, emphasis on radical experimentation and redefinition of the art work. This course familiarizes students with the avant-garde's main currents: Italian Futurism, English Vorticism, Russian Constructivism, "stateless" Dadaism and French Surrealism. We ask ourselves how to define the avant-garde, how it is related to modernity and whether its aesthetic is necessarily political. Texts include Futurist Manifestos, Cendrars' Trans-Siberian Prose, Stein's Tender Buttons, Breton's Nadja. We also examine artworks such as Duchamp's "Large Glass" and films such as Buñuel's Un Chien Andalou.
Same as L93 IPH 3191
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L79 EuSt 320 British Cinema: A History
In cinema, as in politics, Britain is caught awkwardly between America and Europe, never quite knowing how to position itself. Should it try to compete seriously with Hollywood, or develop a smaller-scale and more distinctive national cinema on the French or Swedish model? This uncertainty has commonly been seen as a weakness but it can be seen, conversely, as a strength, fostering a rich diversity and complexity both in the output overall and in the work of key British film-makers like Michael Powell, David Lean, and, in the first half of his career, Alfred Hitchcock.
This course traces the fortunes of British cinema from its lively beginnings through a switchback history of slump and recovery, giving equal attention to the work of high-profile directors like Hitchcock and to important genres like 1930s documentary, Ealing comedy, and Hammer horror. A continuing theme is the 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 L53 Film 320
Credit 3 units. A&S IQ: HUM BU: IS EN: H

L79 EuSt 3221 Topics: The Jewish Experience in Italy
This course will examine the social and political history of the Jews of Italy from the period of Italian unification through the end of World War II. We will 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 will 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 will 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: Ital 307D; no prerequisite for students in other majors. Three five-page papers. Please note: The Ital 3221 cross-listing course is for graduate students only.
Same as L36 Ital 3221
Credit 3 units. 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 will 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 will conclude by examining the impact on national and cultural identity of Fascist propaganda museums instituted under Mussolini's regime. No prerequisites.
Same as L36 Ital 3224
Credit 3 units. A&S IQ: HUM, LCD 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 will 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 will 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 will 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.
Same as L53 Film 323
Credit 3 units. A&S IQ: HUM, LCD BU: IS EN: H

L79 EuSt 3250 French Film Culture
Called “the seventh art,” film has a long tradition of serious popular appreciation and academic study in France. This course offers an overview of French cinema, including the origins of film (Lumière brothers, Méliès), the inventive silent period (which created such avant-garde classics as Un chien andalou), the poetic realism of the ’30s, the difficulties of the war years, the post-war emphasis on historical/nationalist themes in the “tradition of quality” films, the French New Wave's attempt to create a more “cinematic” style, the effects of the political turmoil of May ’68 on film culture, the “art house” reception of French films in the United States, and the broader appeal of recent hypervisual (“cinéma du look”) films, such as La Femme Nikita and Amélie. While the primary focus of the course is on French cinema, we also discuss the reciprocal influences between American and French film culture, both in terms of formal influences on filmmaking and theoretical approaches to film studies. French film terms are introduced but no prior knowledge of the language is expected. Required screenings.
Same as L53 Film 325
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: IS EN: H

L79 EuSt 3256 French Literature I: Dramatic Voices: Poets and Playwrights
An interpretation of cultural, philosophical and aesthetic issues as presented in influential works of French poetry and drama from the Middle Ages to the present. May be taken before or after French 326. Prerequisite: French 308D or French 318D.
Same as L34 French 325
Credit 3 units. A&S IQ: HUM, LCD, LS Arch: HUM Art: HUM BU: HUM EN: H

L79 EuSt 3262 French Literature II: Narrative Voices: Fiction and Nonfiction
An investigation of cultural, philosophical and aesthetic issues as presented in influential works of French prose from the Middle Ages to the present. May be taken before or after French 325. Prerequisite: French 308D or French 318D.
Same as L34 French 326
Credit 3 units. A&S IQ: HUM, LCD, LS Arch: HUM Art: HUM BU: HUM 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 hundred years have used or 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 L53 Film 328
Credit 3 units. 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 this 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 L53 Film 329
Credit 3 units. A&S IQ: HUM BU: IS EN: H

L79 EuSt 3318 Topics in Holocaust Studies
This course will approach the history, culture and literature of Nazism, World War II and the Holocaust by focusing on one particular aspect of the period — the experience of children. Children as a whole were drastically affected by the policies of the Nazi regime and the war it conducted in Europe, yet different groups of children experienced the period in radically different ways, depending on who they were and where they lived. By reading key texts written for and about children, we will first take a look at how the Nazis made children — both those they considered “Aryan” and those they designated “enemies” of the German people, such as Jewish children — an important focus of their politics. We will then examine literary texts and films that depict different aspects of the experience of European children during this period: daily life in the Nazi state, the trials of war and bombardment in Germany and the experience of expulsion from the East and defeat, the increasingly restrictive sphere in which Jewish children were allowed to live, the particular difficulties children faced in the Holocaust, and the experience of children in the immediate postwar period. Readings include texts by Ruth Klüger, Harry Mulisch, Imre Kertész, Miriam Katin, David Grossman and others. Course conducted entirely in English. Open to freshmen. Students must enroll in both main section and a discussion section.
Same as L21 German 331
Credit 3 units. A&S IQ: HUM, LCD Art: 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 postwar cinema, beginning with neorealism, continuing through the boom years of the 1950s, and ending with the new introduction 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
L79 EuSt 3331 The Holocaust: History and Memory of the Nazi Genocide

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 L22 History 333
Credit 3 units. A&S IQ: HUM, LCD, SC, SD Art: HUM BU: ETH, HUM, IS EN: H

L79 EuSt 3350 Becoming "Modern": Emancipation, Antisemitism 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. To answer this question, we look at two broad trends that took shape toward the end of the 18th century — the Enlightenment and the formation of the modern state — and we track changes and developments in Jewish life down to the close of the 20th century with analyses of the (very different) American and Israeli settings. The cultural, social, and political lives of Jews have undergone major transformations and dislocations over this time — from innovation to revolution, exclusion to integration, calamity to triumphs. The themes that we will be exploring in depth include the campaigns for and against Jewish "emancipation"; acculturation and religious reform; traditionalism and modernism in Eastern Europe; the rise of political and racial anti-Semitism; 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 L22 History 335C
Credit 3 units. A&S IQ: HUM, LCD, SC, SD Art: HUM BU: HUM, IS EN: H

L79 EuSt 3354 Vienna, Prague, Budapest: Politics, Culture, and Identity in Central Europe

The term Central Europe evokes the names of Freud and Mahler; Kafka and Kundera; Herzl, Lukács, and Konrád. In politics, it evokes images of revolution and counter-revolution, ethnic nationalism, fascism and communism. Both culture and politics, in fact, were deeply embedded in the structures of empire (in our case, the Habsburg Monarchy) — structures which both balanced and exacerbated ethnic, religious, and social struggles — in modern state formation, and in the emergence of creative and dynamic urban centers, of which Vienna, Budapest and Prague were the most visible. This course seeks to put all of these elements into play — empire, nation, urban space, religion and ethnicity — in order to illustrate what it has meant to be modern, creative, European, nationalist or cosmopolitan since the 19th century. It engages current debates on nationalism and national identity; the viability of empires as supranational constructs; urbanism and modern culture; the place of Jews in the social and cultural fabric of Central Europe; migration; and authoritarian and violent responses to modernity.

Same as L22 History 3354

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 L53 Film 336
Credit 3 units. A&S IQ: LCD BU: IS EN: H

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, non-majors and majors. Admission to 400-level courses (except 402, 403D, 404, and 408D) is contingent on completion of this course or 341/341D. The main course is conducted in English, so this will only qualify for major or minor credit when taken in conjunction with one-hour discussion section in German (L21 340D).

Same as L21 German 340C

L79 EuSt 3430 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 L53 Film 340
Credit 3 units. A&S IQ: LCD BU: IS EN: H
L79 EuSt 3414 The World Is Not Enough: Europe's Global Empires, 1400-1750

“Non sufficit orbis” (the world is not enough) became the motto for King Philip II of Spain, whose empire touched nearly every part of the globe. Europe's expansion to Africa, Asia, and the Americas was a transforming event for world history and for its willing and unwilling participants. This course examines the religious, political, and economic forces driving the overseas expansion of Europe, compares the experience of European sailors, soldiers and merchants in different parts of the world, and analyzes the effect of empire on the colonizers, the colonized, and the balance of world power. Topics covered include: Portuguese and Spanish conquests in the East and West Indies, religious conversion and resistance, trade routes and rivalries, colonial practices and indigenous influence, the establishment of Atlantic slavery, and the rise of the Dutch and English empires.

Same as L21 German 341
Credit 3 units. A&S IQ: HUM BU: ETH EN: H

L79 EuSt 3416 War, Genocide and Gender in Modern Europe

This course explores the way in which gender and gender relations shaped and were shaped by war and genocide in 20th-century Europe. The course approaches the subject from various vantage points, including economic, social, and cultural history, and draws on comparisons between different regions. Topics covered will include: new wartime tasks for women; soldiers' treatment of civilians under occupation, including sexual violence; how combatants dealt with fear, injury and the loss of comrades; masculine attributes of soldiers and officers of different nations and in different wartime roles; survival strategies and the relation to expectations with regard to people's (perceived) gender identity; the meanings of patriotism for women and men during war; and gender-specific experiences of genocide.

Same as L22 History 3416
Credit 3 units. A&S IQ: HUM, LCD SC, SD BU: HUM, IS EN: H

L79 EuSt 3445 Riots and Revolution: A History of Modern France from 1789 to the Present

This course surveys the history of France in the 19th and 20th centuries, from the French Revolution through the European Union. The focus in this course will be on the relationship between Paris and the provinces and how the dynamic between the seemingly all-powerful capital and its periphery, both colonial and metropolitan, played into the history of modern France. Major topics include: the legacy of the French Revolution; the development of French nationalism; popular political uprisings; the meaning of modernity; colonialism; French cultural capital; and the changing fortunes of France on the international stage.

Same as L22 History 3445
Credit 3 units. A&S IQ: HUM, LCD BU: HUM, IS EN: H

L79 EuSt 3451 Greek History: The Dawn of Democracy

From the so-called Dark Ages to the death of Socrates, a survey of the political, social, economic, and military development of early Greece, with emphasis upon citizenship and political structure, religion and culture, and the complex relationships between Greeks and neighboring peoples.

Same as L08 Classics 345C
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM, IS EN: H

L79 EuSt 3453 Modern Germany

This course surveys the political, social, economic, and cultural forces that have shaped German history since 1800. After examining the multiplicity of German states that existed in 1800, we will identify the key factors that resulted in unification in 1871. We then turn to a study of modern Germany in its various forms, from the Empire through the Weimar Republic and Third Reich, to post-war division and reunification. A major focus will be the continuities and discontinuities of German history, particularly with regard to the historical roots of Nazism and attempts to "break with the past" after 1945.

Same as L22 History 3450
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM, IS EN: H

L79 EuSt 3460 British Enlightenment Culture

To capture the range and vibrancy of British enlightenment culture, this class invites students to read broadly and imaginatively in the most influential literary, economic, and philosophical texts of the time.

Same as L14 E Lit 346
Credit 3 units. A&S IQ: HUM BU: HUM, 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 L14 E Lit 348
Credit 3 units. A&S IQ: HUM, LCD 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.
L79 EuSt 3520 Introduction to Postcolonial Literature
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 will introduce some of the foundational responses to this dominance, both literary and theoretical, by the colonized and their descendants. We will 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 will interrogate 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 L14 E Lit 3520
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L79 EuSt 3554 Revolution with an Accent: The Haitian and French Revolutions, 1770-1805
How can politics enact fundamental changes? What makes 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 L22 History 3554
Credit 3 units. A&S IQ: HUM, LCD, SD Arch: HUM Art: HUM BU: HUM, IS 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 will receive a foundation in Soviet political, social, and cultural history with deeper insights into select aspects of life in Soviet society.
Same as L22 History 3559
Credit 3 units. A&S IQ: HUM, LCD, SD BU: HUM, IS EN: H

L79 EuSt 3584 Music in the Holocaust: Portrayals in Sound from Past and Present
The course explores Germany’s road to totalitarianism through three different stages seen through its musical contexts: the embodiment of “music libels” against Jews in 19th-century European culture in general and German culture in particular; the association of Jewish culture with the threat of modernism until World War II; and Nazi policies in the 1930s regarding music and their repercussion on musical activities in the different ghettos (especially Terezin and Lodz). The last segment of this class deals with the challenge of commemorating the holocaust through music.
Same as L75 JINE 3584
Credit 3 units. A&S IQ: HUM EN: H

L79 EuSt 3598 The First World War and the Making of Modern Europe
The First World War ushered our age into existence. Its memories still haunt us, and its aftereffects shaped the course of the 20th century. The Russian Revolution, the emergence of new national states, Fascism, Nazism, the Second World War, and the Cold War are all its products. Today, many of the ethnic and national conflicts that triggered war in 1914 have resurfaced. Understanding the First World War, in short, is crucial to understanding our own era.
Same as L75 JINE 3584
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM, IS EN: H

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: Colin Serreau’s Chaos, Lukas Moodysson’s Lilja 4-ever, Cristian Mungiu’s Occident, Ninila Vachani’s When Mother Comes Home for Christmas, Fatih Akin’s Head-on, Jean-Pierre and Luc Dardenne’s The Silence of Lorna.
Same as L93 IPH 360
Credit 3 units. A&S IQ: HUM, LCD Art: HUM EN: H

L79 EuSt 364 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 L97 IAS 364
Credit 3 units. A&S IQ: LCD, SSC, SD Arch: SSC Art: SSC BU: BA EN: S

L79 EuSt 3640 Literature and Ethics
Same as L16 Comp Lit 364
Credit 3 units. A&S IQ: HUM Art: HUM BU: ETH EN: H

L79 EuSt 366 Women and Film
The aim of this course is primarily to familiarize students with the work of prominent women directors over the course of the 20th century, from commercial blockbusters to the radical avant-garde. Approaching the films in chronological order, we consider the specific historical and cultural context of each filmmaker's work. In addition we discuss the films in relation to specific gender and feminist issues such as the status of women's film genres, representations of men and women on screen, and the gender politics of film production. Required screenings.
Same as L53 Film 366
Credit 3 units. A&S IQ: HUM, SD BU: HUM EN: H

L79 EuSt 372 Dostoevsky's Novels
In this discussion-based course we focus on two of Dostoevsky's major novels: Demons (also translated as The Possessed and Devils) and The Brothers Karamazov. Our close readings of the novels are enriched by literary theory and primary documents providing socio-historical context. All readings are in English translation. No prerequisites.
Same as L39 Russ 372
Credit 3 units. A&S IQ: HUM, LCD, WI BU: IS EN: H

L79 EuSt 374 Russian Literature at the Borders: Multiculturalism and Ethnic Conflict
In this course we explore Russian literary works (from the 19th century to the present day) that address issues of multiculturalism and ethnic conflict. The course is structured as a virtual tour of culturally significant places. Our readings take us to Ukraine/Belarus, the Caucasus, Siberia, and Central Asia. Some of the topics we discuss include national narratives and metaphor, authority and rebellion, migration and mobility, empire, orientalism, religious identities, gender roles, memory, and the poetics of place. Materials include poetry, drama, novels, short stories, critical articles, and oral history.
Same as L97 IAS 374
Credit 3 units. A&S IQ: HUM, LCD, SD Arch: HUM Art: HUM BU: IS EN: H

L79 EuSt 3750 Topics in Russian Lit and Culture: Madmen or Visionaries? (WI)
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 will 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, Dostoevsky, 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 L97 IAS 3750
Credit 3 units. A&S IQ: HUM, LCD, WI BU: IS EN: H

L79 EuSt 3760 Cinema and Society
This course explores the history of French cinema through a lens that has long aroused passionate feelings in the francophone world: the social and psychological role of the (post)-industrial workplace. Exploring why the workplace has proved an engaging setting for French cinema, the class will study the Chaplinesque antics of the heroes of René Clair's À nous la liberté and the slapstick pathos of Jacques Tati's maladapted Monsieur Hulot. Students will also consider how film uses the workplace to dramatize society's differences and tensions, analyzing the tragic drama of social classes in Marcel Carné's La Règle du jeu and the sobering view of workplace reform in Laurent Cantet's Ressources humaines. The class will consider depictions of workers and bourgeois in the factories by the Lumière brothers (1895) and compelling performances of modern-day workers by Marion Cotillard (Deux jours, une nuit) and Omar Sy (Samba) in award-winning films from 2014. Our study of film will also address cultural differences between the U.S. and France as we consider the workplace in the context of globalization. There will be an optional extra session for group film viewing. Films will be on reserve in Olin. Prerequisite: French 307D. Taught in French.
Same as L34 French 376C
Credit 3 units. A&S IQ: LCD, LS BU: IS EN: H

L79 EuSt 3783 Modern Art 1905-1960
This course investigates topics in European painting, sculpture, architecture, photography and film. Lectures and readings address major artistic developments, including Cubism, De Stijl, Futurism, Expressionism, Dadaism, Constructivism, Surrealism, the Bauhaus and Art Brut. Prerequisite: Art-Arch 211 or permission of instructor.
Same as L01 Art-Arch 3782
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM

L79 EuSt 3784 The Modernist Project: Art in Europe and the United States, 1905-1980
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 L01 Art-Arch 3783
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM EN: H
L79 EuSt 379 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 disdissents 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 work by Nabokov, Tsvetaeva, Bunin, Brodsky, Ulitksaya and others. Main topics 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 L97 IAS 3866
Credit 3 units. A&S IQ: HUM, LCD BU: IS EN: H

L79 EuSt 3833 Realism and Impressionism
An examination of the development of European art from approximately 1848 to the mid-1880s, with a focus on the development of Realism and Impressionism in England and France. Issues explored include the breakdown of academic art, the rise of landscape and naturalist themes, the emergence of alternative exhibition spaces and new dealer systems, and the relationship between gender and avant-garde practices. Prerequisite: Art-Arch 112 or Art-Arch 211 or permission of instructor. Same as L01 Art-Arch 3833
Credit 3 units. Art: AH BU: HUM

L79 EuSt 3838 Modern Art in Fin-de-Siècle Europe, 1880-1907
This course examines artistic production at the turn of the century in France, Belgium, England and Scandinavia. Beginning with the re-evaluation of Impressionism and naturalism in France, we examine Neo-Impressionism (Seurat and Signac) and Symbolism (Moreau, Van Gogh, Gauguin, the Nabis, Rodin, Munch), as well as later careers of Impressionists (Cassatt, Monet, Degas, Renoir). Considers cross-national currents of Symbolism in Belgium and Scandinavia; the Aesthetic Movement in Britain; the rise of impressionist painting in French art (particularly with the Fauvism of Matisse and Derain), and the juncture of modernist primitivism and abstraction in early Cubism (Picasso). Prerequisite: Art-Arch 112 or permission of instructor. Same as L01 Art-Arch 3838
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM

L79 EuSt 3866 Interrogating "Crime and Punishment"
Whether read as psychological thriller, spiritual journey, or social polemic, Dostoevsky's 1866 novel Crime and Punishment has inspired diverse artistic responses around the world. From the 19th century to the present day, writers and filmmakers have revisited (and often subverted) questions that Dostoevsky's novel poses: What internal and external forces cause someone to "step over" into crime? What are the implications of a confession? To what extent can the legal system provide a just punishment? Are forgiveness and redemption possible, or even relevant? What role does grace — or luck — play in the entire process? This course begins with our close reading of Dostoevsky's novel and then moves on to short stories, novels, literary essays and movies that engage in dialogue with the Russian predecessor. A central concern of our intertextual approach is to explore the interplay between specific socio-historical contexts and universal questions. All readings are in English. No prerequisites. Same as L97 IAS 3866
Credit 3 units. A&S IQ: HUM, LCD, SD Arch: HUM Art; HUM BU: BA EN: H

L79 EuSt 3875 Rejecting Reason: Dada and Surrealism in Europe and the United States
In this multimedia, interdisciplinary course, we consider the history, theory and practice of Dada and Surrealism, from its Symbolist and Expressionist roots at the end of the 19th and the beginning of the 20th centuries through its late expressions in Beat culture and Pop art of the 1950s and 1960s. Dada's emergence in Zurich and New York in the midst of the First World War set the tone for its stress on irrationality as an oppositional strategy. Surrealist research into the domain of the unconscious continued this extreme challenge to dominant culture, but in a revolutionary spirit that proposed new possibilities for personal and collective liberation. The international character of the movements, with substantial cross-transmission between Europe and the United States, are emphasized. Prerequisite: Art-Arch 112 Intro to Western Art or Art-Arch 211 Intro to Modern Art or permission of instructor. Same as L01 Art-Arch 3875
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM EN: H

L79 EuSt 3892 Modern Sculpture: Canova to Koons
This course surveys sculpture in Europe and the United States from approximately 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. Prerequisite: Art-Arch 112 Intro to Western Art or Art-Arch 211 Intro to Modern Art, or permission of instructor. Same as L01 Art-Arch 3892
Credit 3 units. A&S IQ: HUM Art: AH BU: HUM EN: H

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 L97 IAS 390
Credit 3 units. 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 13 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 L97 IAS 396
Credit 3 units. A&S IQ: HUM EN: H

L79 EuSt 39CJ The City in Early Modern Europe: Writing-Intensive Seminar
From the city-states of Renaissance Italy to the 18th-century boomtowns of London and Paris, cities functioned as political, economic, and cultural centers, creating unique opportunities and challenges for their diverse inhabitants. Their conflicting experiences and expectations created not only social and economic unrest, but also a resilient social infrastructure, a tradition of popular participation in politics, and a rich legacy of cultural accomplishment.

Same as L22 History 39CJ
Credit 3 units. A&S IQ: HUM, WI BU: IS 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, Günderode, the Brothers Grimm, Kleist, E.T.A. Hoffmann, Eichendorff, Bettina von Arnim. Discussion, readings and papers in German. Prerequisite: Refer to German Majors section.

Same as L21 German 4101
Credit 3 units. A&S IQ: HUM, LCD, LS, 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-siècle. 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: Refer to German Majors section.

Same as L21 German 4102
Credit 3 units. A&S IQ: HUM, LCD, LS, WI Art: HUM EN: H

L79 EuSt 4103 German Literature and Culture: 1914 to the Present
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, Seghers, Böll, Bachmann, Grass, Wolf. Discussion, readings and papers in German. Prerequisite: Refer to German Majors section.

Same as L21 German 4103
Credit 3 units. A&S IQ: HUM, LCD, LS, WI Art: HUM BU: HUM

L79 EuSt 4104 Studies in Genre
Exploration of the definition, style, form and content that characterize a specific genre. Investigation of the social, cultural, political and economic forces that lead to the formation and transformation of a particular genre. Examination of generic differences and of the effectiveness of a given genre in articulating the concerns of a writer or period. Topics and periods vary from semester to semester. Discussion, readings and papers in German; some theoretical readings in English. Prerequisite: Refer to German Majors section.

Same as L21 German 4104
Credit 3 units. A&S IQ: HUM, LCD, LS, WI Art: HUM

L79 EuSt 4105 Topics in German Studies: Science + Fiction = Science Fiction?
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: Refer to German Majors section.

Same as L21 German 4105
Credit 3 units. A&S IQ: HUM, LCD, LS, WI Arch: HUM Art: HUM EN: H

L79 EuSt 415 The 19th-Century French Novel: From Realism to Naturalism to 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 vs. the province, love, money, ambition, dreams, material success, decadence, etc. Prerequisites: French 325 and 326 or one of these courses and the equivalent Washington University transfer literature course from Toulouse or Paris. One-hour preceptorial required for undergraduates. Same as L34 French 415 Credit 3 units. A&S IQ: HUM, LCD Art: HUM EN: H

L79 EuSt 4191 The French Islands: From Code Noir to Conde

The French have been dreaming about the tropics ever since transatlantic trade became possible in the 16th century, and literature in French has reflected these dreams ever since. Closer to our own period, writers from the French Caribbean have written themselves into the French canon, winning prestigious literary prizes. This course links these two phenomena by studying literature from and about the tropics from the 18th century to the present. In our readings, we attempt to see the ways in which the literature from and about France’s island possessions has contributed to the forming of cultural and political relations between France and the islands, but also among the islands and within the Americas. Almost all texts available in English for students not majoring in French; main seminar session taught in English with weekly undergraduate preceptorial in French. Prerequisite: French 325 and French 326. One-hour preceptorial for required for undergraduates. Same as L34 French 4191 Credit 3 units. A&S IQ: HUM, LCD EN: H

L79 EuSt 422 Europe, Questions of Identity and Unity

Nation-states and their cultures have been changed by globalization. Within this process, continentalisation has played an important role. The European Union is only half a century old, but continental unity has been discussed and demanded by European writers and thinkers for hundreds of years. We will read essays on Europe (its identity, its cultural diversity and its cultural roots, contemporary problems, and future goals) by writers like Coleridge, Madame de Staël, Novalis, Chateaubriand, Heine, Nerval, Hugo, Thomas Mann, Ernst Jünger, T.S. Eliot, Klaus Mann, de Mbardariga, Kundera, Enzensberger, Frischmuth, and Drakulic; we will discuss studies reinventing Europe by philosophers like the Abbé de Saint-Pierre, Kant, Hegel, Nietzsche, and Ortega y Gasset; we will deal with the mythological figure of Europa and her resurrections in the world of art; we will study the Nazarene painters of the early 19th century in Rome and will discuss portraits of Bonaparte by French painters of the time. Comparative Literature students will meet with the instructor for an additional two hours per month. Same as L97 IAS 422 Credit 3 units. 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 we will deal with the historical development that lead to the purchase of the Louisiana Territory in 1803, will review the developments of World’s Fairs since 1851 and will have a look at the grand dimension of the 1904 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 will 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. Course conducted in English. May not be taken for German major or minor credit. Same as L97 IAS 4224 Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH EN: H

L79 EuSt 4225 European Utopian Settlements in the American Midwest (1814-1864): Diversity and Antislavery

During the first part of the 19th century, a number of utopian visionaries from Europe (Germany, France and England) tried to establish communities in the American Midwest. These colonies were based either on religious or philosophical/social ideals which could be traced back to interpretations of the Old and the New Testament or to Enlightenment principles of freedom and equality that had been propagated during the revolutions in Europe of 1789, 1830 and 1848 which in turn had been influenced by the American war of independence. These groups showed strong anti-slavery convictions. The Midwest was chosen since the areas in the vicinity of the confluence of the Mississippi and the Missouri were seen as open to new social experiments. Part of the seminar are field trips to the St. Louis-based Missouri History Library as well as to the St. Louis Public Library and one-day excursions to New Harmony in Indiana, Nauvoo in Illinois, and to small towns in Warren County, Missouri. Same as L97 IAS 4225 Credit 3 units. A&S IQ: HUM, LCD, SC, SD EN: H

L79 EuSt 4244 19th- and 20th-Century French Poetry

Prerequisites: French 325 and French 326 or one of these courses and the equivalent Washington University transfer literature course from Toulouse or Paris. One-hour preceptorial for required for undergraduates. Same as L34 French 424 Credit 3 units. A&S IQ: HUM, LCD EN: H

L79 EuSt 4248 The New Sicilian School

The unification of Italy in the mid-19th century led to the creation of a new “Sicilian School,” the first since that of the court poets associated with Frederick II in the 13th century. These new Sicilian writers have given us many narrative masterpieces, focusing on common concerns such as the island’s identity over two millennia and the impact of Italian nationalism; the rise of bourgeois culture and the decline of indigenous patriarchal structures; the role of law and the role of the Mafia; and the politics of language. We will read novels by Verga, Pirandello, Vittorini, Brancati, Tomasi di Lampedusa and Sciascia. Course taught in Italian or English. Same as L36 Ital 428 Credit 3 units. A&S IQ: HUM, LCD Art: HUM EN: H
L79 EuSt 430 Divergent Voices: Italian Women Writers
This course engages the fictional and political works of Italian women writers from the 17th century to the present day. We will read one of the acclaimed Neapolitan novels of Elena Ferrante, who is considered by many to be the most important Italian fiction writer of her generation. We will examine a cloistered Venetian nun’s defiant 1654 indictment of the misogynist society that forced her into the convent. We will confront the reality of a woman writer who in 1901 was compelled to choose between her child and her literary career. Among other contemporary writers, we will study the humorous and radical feminist one-acts of playwright Franca Rame. Taught in English. No final.
Same as L36 Ital 430
Credit 3 units. A&S IQ: HUM, LCD, SC, SD EN: H

L79 EuSt 432 Divergent Voices: Italian Women Writers
This course examines select novels, poetry and political writings by such noted authors as Sibilla Aleramo, Dacia Maraini, Luisa Muraro and Anna Banti. Special attention is paid to the historical, political and cultural contexts that influenced authors and their work. Textual and critical analysis focuses on such issues as historical revisionism in women’s writing, female subjectivity and the origins and development of contemporary Italian feminist thought and practice. Taught in English.
Same as L36 Ital 432
Credit 3 units. A&S IQ: HUM, LCD, SD Art: HUM

L79 EuSt 433 Literature of the Italian Enlightenment
This course aims to explore the spectrum of intellectual and literary discourse of the Italian Enlightenment by examining a wide array of texts and genres. Readings include selections from Enlightenment and popular periodicals, scientific tracts on human anatomy, women’s fashion magazines, the reformed theater of Carlo Goldoni, as well as Arcadian poetry, and literary criticism. We study the rise and characteristics of “coffee culture” during this age. We pay special attention to the “woman question,” which stood at the center of 18th-century Italian intellectual discourse, and which was critical to the contemporary drive to define the enlightened nation-state. The class is conducted as a workshop in which students and instructor collaborate in the realization of course goals. Readings in Italian or English; discussion in English. Prerequisite: Ital 323C or Ital 324C.
Same as L36 Ital 433
Credit 3 units. Art: HUM

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 through a study of the coffee houses themselves, a number of which are still in existence. Theaters, concert halls, gaming houses, literary and scientific academies, galleries, churches and universities are part of the standardized itinerary we follow. During this 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 archeological 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 L36 Ital 437
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H

L79 EuSt 4382 Aesthetics
Same as L16 Comp Lit 438
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L79 EuSt 4442 The Jewish Experience in Eastern Europe
A study of Jewish culture, society and politics in Poland-Lithuania, Hungary, the Czech lands, Russia, Romania and the Ukraine, from the 16th century through the 20th century. Among the topics covered are: economic, social and political relations in Poland-Lithuania; varieties of Jewish religious culture; Russian and Habsburg imperial policies toward the Jews; nationality struggles and anti-Semitism; Jewish national and revolutionary responses; Jewish experience in war and revolution; the mass destruction of East European Jewish life; and the transition from Cold War to democratic revolution.
Same as L22 History 4442
Credit 3 units.

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 L48 Anthro 4481
Credit 3 units. A&S IQ: LCD, SSC, WI Arch: SSC Art: SSC EN: S

L79 EuSt 4485 Topics in Irish Literature: Modern Irish Narrative and Questions of Identity
Topics course in Irish literature.
Same as L14 E Lit 4485
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM EN: H

L79 EuSt 4492 The Irish Literary Revival
The class will study major writings by Oscar Wilde, W.B. Yeats, J.M. Synge, James Joyce, & 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.I. Thompson and Declan Kiberd will be an
organizing principle in the course. The class will see two films, offer oral reports, and write papers.
Same as L14 E Lit 4492
Credit 3 units.

L79 EuSt 4560 English Novel of the 19th Century
Prose fiction by such writers as Jane Austen, Dickens, Thackeray, George Eliot, the Brontës, and Hardy.
Same as L14 E Lit 456
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L79 EuSt 458 Major Film Directors: Alfred Hitchcock
What does the film director do? In the earliest movies, film directors modeled themselves on their theatrical counterparts: they chiefly focused on how to stage an action in a confined space for a stationary camera that represented an ideal member of the audience. As the camera began to be used to direct audience attention, first through cutting, then through actual movement, the film director evolved from a stager of events to a narrator. By analyzing the work of one or more major film directors, this course explores the art of film direction. We learn how film directors may use the camera to narrate a scene, to provide their own distinctive view of the actions playing out on the movie screen. May be repeated for credit with permission of the instructor. Required screenings.
Same as L53 Film 458
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L79 EuSt 4615 Caricature: The Culture and Politics of Satire
This course examines the golden age of caricature. Beginning with the prints of William Hogarth, we look at the caricatural traditions in France and England from the late 18th-century through the early 20th century. Special emphasis is placed on visual satire as a vehicle for social and political critique, on theories of humor (particularly Baudelaire and Bakhtin), and the development of a mass market for this imagery. Other figures discussed include Rowlandson, Cruikshank, Daumier, Gavarni, Philipon, and Gil. We take advantage of a major collection of French caricature in the Mildred Lane Kemper Art Museum at Washington University, as well as collections available for study in Olin Library and at the St. Louis Art Museum. Prerequisites: Art-Arch 112 or Art-Arch 211, or a 300-level course in modern European history or literature, or permission of the instructor.
Same as L01 Art-Arch 4615
Credit 3 units. A&S IQ: HUM Art: AH EN: H

L79 EuSt 4720 19th-Century Spanish 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, Span 308E and at least two 300-level literature courses taught in Spanish. One-hour preceptorial for undergraduates. In Spanish.
Same as L38 Span 472
Credit 3 units. A&S IQ: HUM, LCD Art: HUM

L79 EuSt 475 Screening the Holocaust
This course surveys the history of Holocaust representation on film, examining a wide range of documentary and fictional works from 1945 to the present day. Discussions consider a number of key questions, including: What challenges does the Holocaust pose to cinematic representation, and how have filmmakers grappled with them? How have directors worked within and against notions of the Holocaust as unrepresentable, and how have they confronted the challenge of its association with a limited set of highly iconic images? What are the more general ethical and political dimensions of representing the Holocaust onscreen — its victims as well as its perpetrators, the systematic genocidal violence that characterized it, and the sheer absence of so many dead? We also probe the changing significance of cinematic representation of the Holocaust, exploring the medium’s increasingly memorial function for audiences ever further removed from the historical moment of its occurrence. Screenings may include The Last Stage; Distant Journey; Night and Fog; Judgment at Nuremberg; Shoah; Europa, Europa; Schindler’s List; Train of Life; The Specialist; Photographer; A Film Unfinished. Critical readings by figures such as Giorgio Agamben, Jean Amery, Shoshana Felman, Geoffrey Hartman, Marianne Hirsch, Sidra Israhi, Dominick LaCapra, Alison Landsberg, Berel Lang, Michael Rothberg, and James Young. Required screenings.
Same as L53 Film 475
Credit 3 units. A&S IQ: HUM, LCD EN: H

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 United States 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 nature, 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 L01 Art-Arch 4770
Credit 3 units. A&S IQ: HUM Art: AH EN: H

L79 EuSt 4816 Art and Culture in Fin-de-Siècle Europe
An examination of painting, photography and the decorative arts in France during the period between the two World’s Fairs of 1889 and 1900. Artistic movements include Symbolism (Van Gogh, Gauguin, Redon), later Impressionism (Monet and Morisot), Neo-Impressionism (Seurat and Signac) and Art Nouveau. Themes include urban leisure and café culture; the agrarian ideal; the promises and threats of science and technology; the lure of the primitive; and the impact of nationalism and feminism on the arts. Prerequisites: Art-Arch
L79 EuSt 4854 Gauguin in Polynesia: the Late Career
This seminar focuses on the late career of Paul Gauguin, in Tahiti and the Marquesas. This course examines closely the colonial context of fin-de-siècle French Polynesia, Gauguin's response to indigenous culture, his ongoing interests in European currents of theosophy and anarchism, the development of his primitivist style in response to the French avant-garde, and Gauguin's legacy to modern art and culture in the early 20th century. Readings range from primary texts (literature and journals read by the artist, his letters, his satirical articles and caricatures produced for a Tahitian newspaper, his treatises on religion), to postcolonial theory and recent critiques of primitivism. French reading skills are useful, but not required for the course. We visit the Saint Louis Art Museum to view both the Oceanic collection, and prints and paintings by Gauguin. Prerequisite: at least one upper-level course in modern art history, or permission of the instructor.
Same as L01 Art-Arch 4854
Credit 3 units. A&S IQ: HUM; Art: AH EN: H

L79 EuSt 4856 French Art and Politics in the Belle Epoque
This interdisciplinary seminar addresses the rich intersection of politics, fine arts and visual culture in modern France from the Franco-Prussian War (1870) to the First World War (1914). We will study the political trends, historical events, and cultural conditions of the era, and their direct influence on the production and reception of a wide range of visual arts, ranging from official paintings and monuments to popular culture such as tourist and documentary photography, commercial posters and political caricature. We also examine the question of what it meant in the Belle Epoque to be an avant-garde artist, and how such artists expressed political sentiment in their work. Prerequisites: permission of instructor.
Same as L01 Art-Arch 4856
Credit 3 units. 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 will look at artists such as Delacroix, Ingres, Gérôme, Beardsley, and Matisse and will screen films such as The Sheik, The Mummy, Salome, Cleopatra, Pepe le Moko, Naked Lunch, Shanghai Gesture, Thief of Bagdad, 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 will study methods of visual analysis in film studies and art history. All students must attend film screenings. 3 credits
Same as L53 Film 485
Credit 3 units. A&S IQ: HUM, LCD, 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 L38 Span 486
Credit 3 units. A&S IQ: HUM, LCD Art: H

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 will include the artist's writings, studies of avant-garde culture and primitivism in fin-de-siècle France, and postcolonial theory. Special emphasis will be 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 L01 Art-Arch 4861
Credit 3 units. A&S IQ: HUM Art: AH EN: H

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 fin-de-siècle primitivism. Sample artists and authors include Delacroix, Flaubert, Gauguin, LaFarge, Picasso and Matisse. Prerequisites: any 300-level course in art history and permission of the instructor.
Same as L01 Art-Arch 4864
Credit 3 units. A&S IQ: HUM Art: AH EN: H

L79 EuSt 4867 The Impressionist Landscape: Style, Place and Global Legacies 1870-1920
We will consider Impressionism as a dominant style of the Parisian art world, first undertaken as an extension of Barbizon naturalism, but soon expanded into an avant-garde style that objectified sensation and emotion in the name of truth in representation. We will examine the place of individual perception, the physiology of sight, and theories of the natural in the development of the Impressionist landscape, through the consideration of style, genre, artistic theory, and these artists' investment in particular sites. Furthermore, the social, commercial and critical networks that supported the movement will be analyzed. Particular attention will be given to Monet, and a special exhibition of his water lily paintings on view at the Saint Louis Art Museum. Other key artists include Degas, Morisot, Renoir and Cassatt. We will also discuss the relationship of the Impressionist landscape to the development of modernist abstraction, and the aesthetic and nationalist motivations for its appropriation across the globe. Prerequisite: Introduction to Western Art; Introduction to Modern Art, or permission of instructor.
Same as L01 Art-Arch 4867
Credit 3 units. A&S IQ: HUM, LCD Art: AH EN: H
L79 EuSt 4869 Reading War and Peace
What is it like to enter into a fictional world for a semester? In this course we read Leo Tolstoy’s War and Peace in its entirety. Set during the Napoleonic wars (1805-1812), War and Peace takes the reader on a panoramic journey from the battlefield to the hay field, from the war room to the ballroom. It is a vivid portrayal of 19th-century Russian society as well as a penetrating examination of the causes and consequences of violence and the nature of love and family dynamics. In our discussions, we explore philosophies of history, issues of social injustice and gender inequality, the psychology of human suffering and joy, questions of literary form and genre, and the very experience of reading a long work of fiction. We begin with a selection of Tolstoy’s early works that laid the foundation for War and Peace and conclude with a few of Tolstoy’s late works that had an enormous influence on, among others, Mahatma Gandhi. Primary texts are supplemented with literary theory and film. All readings are in English.
Same as L97 IAS 4869
Credit 3 units. A&S IQ: HUM, LCD, SD EN: H

L79 EuSt 4879 Marking History: Painting and Sculpture After World War II in the US, France and Germany
This seminar focuses on the aesthetic, cultural and philosophical reactions to the devastating events surrounding World War II and its later reception. We consider artistic developments within a network of international exchange — biennials, gallery and museum exhibitions — in which France, Germany, and the U.S. participated equally within a field of visually similar aesthetic responses to a seismic shift in historical consciousness. What distinctive artistic languages emerged after the war to express transformations in historical consciousness, and in older ideas about an unfettered subjectivity? In what ways did concepts of trauma with which we live today reshape collective memory and leave their trace on painting and sculpture? Looking at abstraction and semi-abstract works in painting and sculpture, we analyze the works of Jackson Pollock, Willem de Kooning, Alberto Giacometti and Jean Dubuffet, Wols, K.O. Götz, Emil Schuhmacher and Hans Hartung. Student research for this seminar will contribute to an exhibition being organized by Schuhmacher and Hans Hartung. Student research for this course may offer a variety of topics. Semester subtitle varies. It has been offered as an in-depth study of the individual through autobiographies; and as a course on visual poetics 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 Val 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: L01 215 Intro to Modern Art, Architecture and Design or permission of the instructor.
Same as L01 Art-Arch 4879
Credit 3 units. A&S IQ: HUM EN: H

L79 EuSt 491 Postmodernism
This course explores the complex significance of Italian Postmodernism through an examination of the theoretical arguments and literary works that have shaped the cultural and political debate of the past 50 years. Students will study, among others, the critical theories of “open work” (Umberto Eco), “literature as lie” (Manganelli), and “weak thought” (Gianni Vattimo) that developed from the neo-avant-garde movement of the 1960s. Analysis will focus on the novels of four authors who have had a defining influence on Italian postmodern thought and narrative forms: Carlo Emilio Gadda, Italo Calvino, Luigi Malerba, and Umberto Eco. Course conducted in English; Italian majors read in Italian, others in English translation. Prerequisite for Italian majors: Ital 307/D; or permission of instructor.
Same as L36 Ital 491
Credit 3 units.

L79 EuSt 492 The Italian Detective Novel
The detective novel has an unusual and exceptionally brief history in Italy. Only within the past 35 years has an Italian version or, more precisely, subversion of the genre emerged and come to dominate the Italian literary scene. Prominent Italian writers such as Italo Calvino, Umberto Eco, Leonardo Sciascia, and Luigi Malerba have deconstructed the conventions of the detective novel in order to portray the disorder and arbitrary meaning of the postmodern world. This course will explore the history of the “anti-detective” novel in Italy, and the philosophical and political questions the genre evokes. Readings in Italian and English. Conducted in English.
Same as L36 Ital 492
Credit 3 units. 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), Ultraismo (Gomez de la Serna, Cansinos-Assens, Pedro Salinas) and Surrealismo (Luis Buñuel, Salvador Dalí, Rafael Alberti, Luis Cernuda, Federico García Lorca and Joan Miró). 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 Val 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 L38 Span 4921
Credit 3 units. 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
This course focuses on the aesthetic, cultural and philosophical reactions to the devastating events surrounding World War II and its later reception. We consider artistic developments within a network of international exchange — biennials, gallery and museum exhibitions — in which France, Germany, and the U.S. participated equally within a field of visually similar aesthetic responses to a seismic shift in historical consciousness. What distinctive artistic languages emerged after the war to express transformations in historical consciousness, and in older ideas about an unfettered subjectivity? In what ways did concepts of trauma with which we live today reshape collective memory and leave their trace on painting and sculpture? Looking at abstraction and semi-abstract works in painting and sculpture, we analyze the works of Jackson Pollock, Willem de Kooning, Alberto Giacometti and Jean Dubuffet, Wols, K.O. Götz, Emil Schuhmacher and Hans Hartung. Student research for this seminar will contribute to an exhibition being organized by the Kemper Museum of Art. Students with reading skills in German or French are encouraged. Prerequisites: L01 215 Intro to Modern Art, Architecture and Design or permission of the instructor.
Same as L01 Art-Arch 4936
Credit 3 units. A&S IQ: HUM EN: H

L79 EuSt 494 The Unmaking and Remaking of Europe: The Literature and History of the Great War of 1914-1918
Same as L16 Comp Lit 493
Credit 3 units.

L79 EuSt 4945 Seminar (Comp Lit): Diverse Topics in Literature
This course may offer a variety of topics. Semester subtitle varies. It has been offered as an in-depth study of the individual through autobiographies; and as a course on visual poetics from antiquity to the present. Consult the department for further details.
Same as L16 Comp Lit 4945
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L79 EuSt 4952 Seminar (Comp Lit)
Seminar in Comparative Literature Studies. Topics vary. Consult course listings for current semester’s offering.
Same as L16 Comp Lit 4952
Credit 3 units. A&S IQ: HUM Art: HUM