

Possible Electives '09 – '10

the English Major allows TWO

Literature in foreign languages and in translation (those in translation are starred **)

Fall:

CL231: Hero's Rage in the Iliad

EA332: Masterpieces: Modern Japanese Novels**

FR128: French IV: Reading in Cultural Contexts

FR238: Introduction to the Francophone World: North America (New Course)

FR361: Francophone Cultures and Literatures of the Indian Ocean (New Course)

FR376: Shadows of the Past: Remembering Vichy France and the Holocaust (new course)

FR493: Senior Seminar: Excess, Violence and the Birth of Human Rights (not generally open to non-majors)

GM187: German Identity After Auschwitz

GM237: The German fairy tale in popular culture (in English) (new course)

IT355: Medieval and Renaissance Italian Literature: A User's Manual

RU237: Gamblers, Madmen And Murderers (new course)

JanPlan:

EA252: Hell on Earth? Chinese Writers on Modern Chinese Society**

GM252: Mission Impossible: Multicultural German Literature and Film (in English)

IT153: Modern and Contemporary Italian Fiction in Translation in Verona

Spring:

CL138: Heroes of the World

EA251: Gender Politics in Chinese Drama and Film**

FR128: French IV: Reading in Cultural Context

FR252: Provocative Texts

FR358: Passionate Discontent: The 19th-Century Epidemic

FR370: Gender, Body, Space: Postcolonial Space in Francophone Africa

RU298: Russian Cinema from Lenin to Putin (in English)

RU237f Gamblers, Madmen and Murderers (in English) Selected stories and novels by world-renowned nineteenth-century Russian writers (Pushkin, Gogol, Lermontov, Dostoevsky, Tolstoy and Chekhov) read through the analytical lens of gender construction. What is the relationship between masculinity and the Russian state? Course emphasizes skills in symbolic reading and the development of cogent arguments in speaking and writing, including work with drafts of papers. First-year students are welcome. Conducted in English; no knowledge of Russian required.

RU298s Russian Cinema from Lenin to Putin A survey of major periods, genres, and themes of Russia's "most important art," including Soviet Revolutionary montage cinema of the 1920s (Kuleshov, Vertov, Eisenstein and Dovzhenko), Stalinist "easterns" and propaganda musicals of the 1930s and 40s (Vasiliev Brothers, Aleksandrov), the post-Stalinist cinematic revival of the 1950s and 60s (Kalatozov, Tarkovsky, Muratova, Askoldov), and the post-Soviet search for new aesthetics, themes and heroes (Balabanov, Bodrov, Zviagintsev and Sokurov). Topics will include: issues of gender, class and ethnicity; the theory and aesthetics of Soviet and Russian filmmakers; the development of the Russian and Soviet film industry; issues of censorship, production and film distribution. Conducted in English.

IT355S *Medieval and Renaissance Italian Literature: A User's Manual*. How can I become a better citizen of my community and inspire others to do the same? What do I need to be a well-rounded person? What are the qualities and skills of a successful politician? Is fortune stronger than a person's will? How does our past shape our future? These were some of the pressing questions of Medieval and Renaissance Italian poets and writers. Reading masterpieces such as Dante's *Commedia*, Boccaccio's *Decamerone*, Machiavelli's *Principe*, Castiglione's *Cortegiano*, and Fonte's *Il merito delle donne*, we will explore their answers. In order to do so, we will gradually learn to understand and appreciate their language and style, and reflect on both the continuity and change between Medieval, Renaissance, and contemporary Italian language and culture. Prerequisite: IT237 or equivalent. *Four credit hours*. L. MONGIAT FARINA. Fall Semester, Tuesdays and Thursdays, 2-3:15 p.m.

GM187f **German Identity After Auschwitz** **Tues, Thurs 1:00-2:15pm** *Four credit hours*. L. Shahan How did the Enlightenment shape German identity in the 19th and 20th centuries? What does Auschwitz mean for the legacy of the Enlightenment and its rational and just individual? What kind of German(y), under the shadow of the monumental violence of the Holocaust, emerged out of its own self-inflicted ruin? Uses literary and philosophical texts to investigate representations and conceptions of German identity springing forth from the Enlightenment, leading to and following the marker "Auschwitz." Requires concurrent enrollment in English 187 and Religious Studies 187. *Prerequisite*: Concurrent enrollment in English 187 and Religious Studies 187.

GM237f **The German Fairy Tale in Popular Culture (in English)** **Tues, Thurs 1:00-2:15pm**. L. Koch Fairy tales permeate our culture on every level. Our fascination with *Cinderella* and *Snow White* are but two cases that help us understand how we think about ourselves and the world around us. Examines the role of the fairy tale (folktales, romantic variations, and Disney versions alike) in the construction of culture along with their adaptations in the media, comics, literature, art, and film. In analyzing the historical and social development of fairy tales as a genre, students are introduced to methods of literary analysis and cultural criticism. Counts toward the German major or minor. Open to first-year students. Conducted in English.

GM252j **Mission Impossible: Multicultural German Literature and Film (in English)** **MTWR 9:00-10:50** *Three credit hours*. L, I. Koch Introduction to German-speaking literature and film by writers and filmmakers of African (May Ayim, Katharina Oguntoye), Japanese (Yoko Tawada), Jewish (Paul Celan, Barbara Honigmann), Romanian (Herta Müller, Richard Wagner), Russian (Vladimir Kaminer), and Turkish (Emine Sevgi Vzdamar, Feridan Zaimoglu, Fatih Akin) backgrounds. Emphasis on contemporary literature, with background readings from the Enlightenment through the present. Examination of creative approaches to issues of migration, exile, and globalization, with focus on language politics, identity formation, gender, history and memory, and the multicultural city. The course counts toward the German major or minor. Open to first-year students. Conducted in English.