

**Quarterly Approved  
Courses:  
Winter 2007**

1. <b>Hispanic, US Latino/a and Luso-Brazilian Cultures</b>
2. <b>Locating Europes and European Colonies</b>
3. <b>Pacific Rim</b>
4. <b>Inter-Area Studies</b>
5. <b>Locating Asias</b> (Nation, Culture, and Diaspora)
6. <b>Atlantic Rim</b>
7. <b>Locating Africas</b> (Nation, Culture, and Diaspora)

## 2. Locating Europes and European Colonies

**Important!**

**Always double-check the DAYS and TIME listed below against the official schedule of classes. Reason: All entries below are tentative!**

**AFAM 110 | CARIBBEAN: COLONIAL-EMANCIPATION | JAMES, W.**

**TuTh 3:30- 4:50p**

*Same as Hist 169.* Exploration of the history of the archipelago from pre-Columbian times to the end of slavery; examining the impact of European colonization, decimation of the indigenous populations, African slavery, resistance and emancipation; the unity and diversity of experience in region.

**ART HIS 103 | GREEK SANCTUARIES | MILES, M.M. // Same as ArtsHum 101  
GREEK SANCTUARIES**

**TuTh 11:00-12:20p**

A study of the art and architecture of the sanctuaries of ancient Greece, with special attention to how archaeology helps illustrate the history of Greek religion. The sanctuaries served as centers of worship of the gods, and were focal points for Greek politics, athletics, medicine, art and architecture. This course covers the panhellenic sanctuaries of Delphi and Olympia; selected city sanctuaries; Eleusis, the site of the Eleusinian Mysteries; and Epidauros, the primary center for the healing god Asklepios. One mid-term examination, one paper, final examination. Recommended prerequisite: Art History 40A or background in Classics.

**ART HIS 121 | RENAISSANCE VENICE | BAUER, L. // Same as ArtsHum 101**

**TuTh 9:30-10:50**

This course will examine the three-way relationship among the city of Venice, the artists and architects working there during the fifteenth and sixteenth centuries, and

developing forms of visual culture. It will consider the geography, history, and institutions of the city, such artists as the Bellini, Titian, and Palladio, and topics ranging from pictorial identity and secular narrative to gender and the development of the nude. In addition to a midterm and a final examination, two short papers will be required.

**ART HIS 198 | AUGUSTAN ROME | MILES, M.M.**

**Tu 2:00- 4:50p**

*Note: Art History 198 enrollment is restricted to senior Art History majors until 5:00 pm Wednesday, November 29 at which time the course will be opened to junior Art History majors (subject to space availability). Art History minors must go to the Art History department office, HIB 85, to obtain authorization to enroll in a section (subject to space availability).*

A study of the Roman art and architecture during the early Imperial period, with an emphasis on the role of the Imperial family as patrons in the arts. We will begin with discussion of the background to the Augustan period (31 BC-AC14), and then focus on individual works of art and architecture and the larger assemblages that distinguish this period. We will also consider the impact of this "Golden Age" on subsequent Roman generations and later in Western art. Some previous knowledge of Classical art and architecture is assumed. Participants will be asked to give one or two oral reports and write a research paper.

**CLASSIC 170 | CLASSICAL CIVILIZATION: ANCIENT GREEK SEXUALITY | GIANNOPOULOU, Z.**

**TuTh 12:30- 1:50p**

This course will focus on ancient Greek sexuality and sexual behavior as historical knowledge and as they relate to our own attitudes, values, and practices. We shall examine both the ancient texts and other evidence, along with the interpretations scholars have placed upon them, and shall attempt to assess for ourselves the nature and extent of our knowledge of ancient Greek sexual mores. Some of the topics to be examined are: 'natural' and 'social' constructions of sexuality; sex and violence; marriage; male/female prostitution and the law; homosexuality; pederasty and pornography. (Classics 170 DOES meet the upper-division foreign language literature in translation requirement for English majors completing the F'05 major requirements.)

**COM LIT 104 | INTRO TO EURO STUDIES: THE CASE OF THE RENAISSANCE | NEWMAN, J.O.**

**TuTh 8:00- 9:20**

*Same as Humanities 101A.* What is Eurocentrism? Where is "the West"? Is the 'New World', including the US, automatically implicated in political and cultural conditions inherited from a strictly (Western) European past? What about Islam, Asia and "the East"? Why do we think geographically about identity anyway? Is identity a matter of a fixed geography, indeed, is identity fixed according to ethnic, religious, and political

coordinates at all? -- These are some of the questions we will examine in this course, which is the first course of the two-course Core Sequence in the Major in European Studies in the School of Humanities. (European Studies majors need to take both quarters at some point, but both courses are also open to non-majors on a first come, first served basis; all other students may sign up under the CL104 number.) This quarter, we will focus on the period of the Renaissance as one of the key periods during which the very concept of Europe began to be defined. Our special interest will be the question of Europe and Islam; we will study 'Europe' as it intersects—commercially, politically, culturally, and in terms of religion—with Africa, the Ottoman Empire and the 'New World'. Using historical maps, literary texts (including Shakespeare's *Othello*, Torquato Tasso's *Jerusalem Liberated*, Cervantes' *Don Quixote*, and Corneille's *The Cid*, among others), and historical and art historical materials, we will begin to trace the influence of politics, religious ideology, military engagement, and mercantilism on the creation of the 'European' subject—whoever she or he may have been. Along the way, we will think about how the construction of Europe and religious identity in the past may bear on how we understand our always complex, often confusing, and at times pretty scary political and cultural present. Reading logs and a research paper.

**ENGLISH 102C | ROMANTIC LITERATURE | HENDERSON, A.**

**TuTh 2:00- 3:20p**

In this course we will examine some key topics in eighteenth- and early-nineteenth-century art: sentimentalism, gothicism, and Romanticism. We will discuss not only various literary genres--poetry, the novel, the essay--but also other arts, particularly painting and architecture. Our goal will be to understand how social issues of the day, especially the French Revolutionary ideology of "liberty, equality, fraternity," influenced both the subject matter and the form of English art in this period. Readings will include *A Sentimental Journey*, *Confessions of an English Opium-Eater*, *Frankenstein*, and poems by Wordsworth, Coleridge, Keats, Shelley, and Byron.

**ENGLISH 102D | ANGLO-AMERICAN MODERNISM | NORRIS, M.**

**TuTh 9:30-10:50**

This course is designed to explore the major canonical works of Modernism by British and American writers whose works encompass the period from just before the turn of the century to the outbreak of World War II. Encompassing a moment between two world wars, the period from 1900-1940 was one of great upheaval that had significant repercussions for culture and the arts on both sides of the Atlantic. The lectures in this course will focus on the historical conditions of each author, and the formal experiments and innovations that were the poetic responses of writers to those conditions. We will read Joseph Conrad's *The Heart of Darkness*, T. S. Eliot's *The Waste Land*, D. H. Lawrence's *Lady Chatterley's Lover*, several stories from James Joyce's *Dubliners*, Gertrude Stein's *The Autobiography of Alice B. Toklas*, Djuna Barnes's *Nightwood*, Nella Larsen's *Quicksand*, as well as some poetry from the Harlem Renaissance. There will be two examinations--a mid-term and a final--and possibly a short paper. The examinations will be half objective, half essay. Book List: Joseph

Conrad, The Heart of Darkness; T. S. Eliot, The Waste Land; D. H. Lawrence, Lady Chatterley's Lover; James Joyce, Dubliners; Gertrude Stein, The Autobiography of Alice B. Toklas; Djuna Barnes, Nightwood; Nella Larsen, Quicksand

**FLM&MDA 110 | FILM & MEDIA THEORY | DIMENDBERG, E.**

**Th 3:30- 6:20p**

This class will introduce key French film theorists through the 1970s. Particular emphasis will be placed upon the tradition of classical French film theory during the 1920s (Jean Epstein), later phenomenological theories of film (Andre Bazim, Jean Mitry), and the discourses that circulated in the magazine "Cahiers du Cinema" during the 1950s and 1960s (the auteur theory, theories of film and ideology). Our goal will be to read this body of work in relation to evolutions in film form and technology, social and political developments in France, and more general processes of modernity and modernization. Select film screenings will accompany the readings. Requirements include regular class attendance and completion of a research paper and take home final. This course has a non-refundable lab fee.

**FRENCH 150 | FRENCH ORIENTALISMS | ZAYED, O.**

**TuTh 2:00- 3:20p**

Since France's colonization of Algeria in 1830, one means whereby French culture sought to dominate and "manage" the non-European Third World was by uniformly locating and constituting the "Orient" as the Other of the Occident. While appropriating the Orient as language depended on the construction of consistent clichés and stereotypes that represent their objects as fixed or stable, Orientalist literature is marked by contradictions, slippages and moments of instability which point not only to the heterogeneity of the orientalist object but to orientalist discourse as the site of multiple inscriptions of difference. In reading works by Fromentin, Flaubert, Gautier and Loti, we will be looking at various orientalisms, giving particular attention to places in the text where what purports to be a univocal narrative finds itself troubled, interrupted and rearticulated against itself. (French 150 DOES meet the upper-division foreign language literature in translation requirement for English majors completing the F'05 major requirements.)

**HISTORY 110C | EUROPE, 1300-1500 | GIVEN, J.B.**

**TuTh 12:30- 1:50p**  
**(see Class schedule for Discussion times)**

*Same as Human 110.* This is a survey of Western European history between 1300 and 1500. Topics to be discussed will include the causes and consequences of the great population collapse of the fourteenth century, the chronic warfare and social unrest that beset Western Europe, controversies within the Catholic church, the evolution of the

European economy, and European contacts with Asia and Africa. Some attention will be given to the problem of the "transition from feudalism to capitalism." This is the final part of a three-quarter sequence dealing with European history in the middle ages. Students who have taken History 110A or 110B will probably find the material covered in this course more immediately accessible, but 110C has no prerequisites and all students, even those with no prior exposure to medieval history, are welcome. Written work includes mid-term and final examinations and a term paper.

**HISTORY 120B | FRENCH REVOLUTION / NAPOLEON | TACKETT, T.N.**

**TuTh 8:00- 9:20**  
(see Class schedule for Discussion times)

A study of French history from the end of the Old Regime through the fall of Napoleon in 1815. Particular emphasis will be placed on the origins of the French Revolution, the radicalization of the Revolution, Louis XVI's trial and execution, the Reign of Terror, and the rise of Napoleon Bonaparte. Substantial use will be made of visual representations and the cinema of the Revolution. No prerequisites. There will be a midterm, a final, and two quizzes.

**130C Topics in Jewish History (4) | Schroeter. D. J.**

**TuTh 12:30- 1:50p**

No course description given. May be repeated for credit as topics vary.

**HISTORY 135E | HISTORY OF NAVIGATION | SEED, P.**

**TuTh 12:30- 1:50p**

Sailing, shipbuilding, navigation happens the world over, but rarely do we learn about its history, which goes back thousands of years. This course develops the comparative history of sailing and navigation around the globe--in Polynesia, the South China Seas, the Atlantic, and Arabian and Persian Oceans from the first sailors through the advent of steam.

**RUSSIAN 150 | NEW RUSSIAN CINEMA | MJOLSNESS, L.**

*Same as Flm&Mda 160.*

**TuTh 9:30-10:50**  
**Discussion TuTh 11:00-12:20p**

This course focuses on the collapse of the Soviet Union and the need for Russians to refine, reconstruct and recreate a national identity in film. After the literal collapse of a once all-powerful ideology that hand defined nationhood, created myths of a bright future, and even rewrote the past, post-Soviet filmmakers began to portray the ruined reality that surrounded them. This course will examine the role of the Soviet Film industry in film production and the independent film studios that appeared in the

wake of its demise. The role of the filmmaker in creating a new Russian national cinema will be considered: is the filmmaker to be considered a prophet, an artist or perhaps a mass entertainer? Come see the Russian blockbusters from the last ten years and decide for yourself. Students are required to write a final paper and two short film reviews.

**WOMN ST 156A | RACE AND GENDER | KIM, K.**

**TuTh 11:00-12:20p**

*Note: Womn St 156A was offered prior to F'05 as one of the topics available under Womn St 162. Students who took Womn St 162 when the topic was Race and Gender, will NOT receive credit for Womn St 156A.*

This course examines the nexus of sexuality, degeneracy, and racism central to proslavery discourses that sanctioned the brutal exercise of power and absolute domination over captive bodies and to colonial discourses that consolidated the myth of imperial authority and rationalized the exploitative structures of colonial rule. The course looks at the figuration of both the captive person during New World slavery and the "native" during European colonial conquest over African and Asian territories and revolves around a seeming paradox that recurs in the representative discourse that ascribes degenerate sexuality to racialized bodies: the simultaneous figuration of the Other as empowered and subordinated, as desired and/or repugnant, as wholly different but also the same. The course looks as well at the effects of these discourses: material, psychic, and political. The course's study of the effects of these discourses during Reconstruction and decolonization acknowledges the continuities and discontinuities between slavery and emancipation, between colonial and postcolonial practices around this repertoire of images and its twinned discourse of bourgeois civility, which was articulated by post-abolition freed black populations and postindependence nationalist movements as grounds for citizenship and as evidence of self-determination and autonomy from foreign mandates. (VII-A)

**Anthro 121D Cross-Cultural Studies of Gender  
O'ROURKE, S.**

**TuTh 5:00- 6:20p**

Familiarizes students with the diversity of women's experiences around the world. Gender roles and relations are examined within cultural and historical contexts. A central concern is how class, race, and global inequalities interact with women's status. Prerequisite: Anthropology 2A or 2B. (VII-B)

**Soc Sci 185W PEOPLE IN SOCIETY  
OKANE, J.**

**TuTh 3:30- 4:50p**

185 People in Society (4). Through readings about people in distinctly different societies throughout history, students learn concepts that cross the boundaries of the social science disciplines. Such themes as democracy, elitism, power, social class, race, gender are used as basis for discussion and writing. Prerequisite: satisfactory completion of the

lower-division writing requirement.

**Soc Sci 119**  
**GEOGRAPHY OF EUROPE | BRAND, J.**

**TuTh 2:00- 3:20p**

Social Science 119A-Z Special Topics in Geography (4) F, W, S. May be repeated for credit. Prerequisites vary.

### **Special note:**

**Please note that the 103B course listed hereafter — required for the Global Major — is offered this coming quarter:**

**HUMAN 103B | Global Literature and Culture | ALKASSIM, D.**

**M 3:00- 5:50p**

**For your info, here are the overall requirements for our Major:**

Requirements for the Major

Fourteen courses are required: History 21A-B-C; Humanities 103A-B; eight upper-division courses from an approved emphasis list (see sample below), six of which must be selected from one emphasis and two from a second emphasis (three of the eight courses must focus on representation, i.e., Art History, Film, Media, Literature, History, French, Italian, Spanish, Russian); and Humanities 191. Quarterly consultation with a faculty advisor is also required.