

An interdepartmental program

Courses of Study:
Major (BA)

European Cultural Studies

Objectives

European cultural studies (ECS) offers students the opportunity to study English and continental literature *in translation* in conjunction with one or more related disciplines: fine arts, history, music, philosophy, politics, sociology, and theater arts.

ECS is for those students who feel intellectually adventurous, who want to explore the interrelationships of literature with various other disciplines in order to gain a broader perspective of what constitutes "culture." With the advent of an ever-changing Europe, students in ECS will be better prepared, in all areas, to keep abreast with current and future events.

Many of our students spend some time abroad to get a feel for the cultures in which they are most interested. ECS majors have gone on to graduate school (in history, politics, English, and other fields) and have entered law school, business school, and advanced programs in international studies.

How to Become a Major

It is highly advisable that students make a decision no later than the middle of their sophomore year in order to take full advantage of the ECS major.

Normally, students will choose to focus on either the early period (from the Middle Ages to the mid-1700s) or the modern period (from the mid-1700s to the present day). Variations within the scheme can be worked out with the coordinator.

Each major will plan a program in consultation with the coordinator.

Committee

Stephen Dowden, Coordinator and Undergraduate Advising Head

(German, Russian, and Asian Languages and Literature)

Rudolph Binion

(History)

Dian Fox

(Romance Studies)

Jane Hale

(Romance Studies)

Gila Hayim

(Sociology)

Arthur Holmberg

(Theater Arts)

Edward Kaplan

(Romance Studies)

Jytte Klausen

(Politics)

Richard Lansing

(Romance Studies)

Robin Feuer Miller

(German, Russian, and Asian Languages and Literature)

Paul Morrison

(English and American Literature)

Antony Polonsky

(Near Eastern and Judaic Studies)

Michael Randall

(Romance Studies)

Jerry Samet

(Philosophy)

Nancy Scott

(Fine Arts)

Requirements for the Major

The major consists of ten semester courses (eleven if the student elects to write a thesis).

A. ECS 100a (The Proseminar), to be completed, if possible, *no later* than the junior year.

B. Two comparative literature seminars, or HUM 10a (The Western Canon) and one comparative literature seminar. The student is particularly encouraged to select this second course from COML 102a through COML 106b. Any COML offering is acceptable, however, as long as its subject matter is European and it is otherwise relevant to the student's program.

C. Three courses in European literature. The six European literatures offered are English, French, German, Italian, Russian, and Spanish. The foreign literature courses listed below have been specifically designed for use in the ECS curriculum and *are taught in translation*. Courses in English literature may be used to fulfill this requirement. For courses in comparative literature, consult the appropriate section of this *Bulletin*.

D. Three courses selected from the following seven related disciplines: fine arts, history and history of ideas, music, philosophy, politics, sociology, and theater arts. In consultation with the coordinator, students may be able to use courses from additional departments (e.g., NEJS, anthropology, etc.) so long as such courses are appropriate to the student's program in ECS.

E. Students who elect to write a senior thesis will enroll in ECS 99d. Before enrolling, students should consult with the coordinator. An appropriate GPA is required to undertake the writing of a thesis. Honors are awarded on the basis of cumulative GPA in the major and the grade on the honors thesis.

F. All seniors **not** enrolling in ECS 99d (that is, not electing to write a senior thesis) have a choice of electing *one* additional course in any of the three segments of the major: either an additional course in comparative literature or an additional course in any of the six European literatures or an additional course in any of the seven related areas.

Special Notes Relating to Undergraduates

Courses in the seven related disciplines are generally available for ECS majors. Any questions should be addressed directly to the appropriate representative of the department (fine arts, Ms. Scott; history, Mr. Binion; music, Ms. Owens; philosophy, Mr. Samet; politics, Ms. Klausen; sociology, Ms. Hayim; theater arts, Mr. Holmberg).

ECS majors are encouraged to pursue study abroad, either in England or on the continent. Credit will be applied for appropriate equivalent courses. Interested students should consult with the coordinator and the Office of Academic Services.

Special Note about Courses

The following courses are appropriate for the ECS major and his or her respective foreign literature majors: French, German, Russian, and Spanish. The course abbreviations have the following values:

FECS = French and European Cultural Studies

GECS = German and European Cultural Studies

IECS = Italian and European Cultural Studies

RECS = Russian and European Cultural Studies

SECS = Spanish and European Cultural Studies

Courses of Instruction

(1–99) Primarily for Undergraduate Students

ECS 98a Independent Study

May be taken only by majors with the written permission of the ECS program coordinator.

Usually offered every year.
Staff

ECS 98b Independent Study

May be taken only by majors with the written permission of the ECS program coordinator.

Usually offered every year.
Staff

ECS 99d Senior Thesis

Independent research under the supervision of the thesis director. Usually offered every year.

Staff

(100–199) For Both Undergraduate and Graduate Students

ECS 100a European Cultural Studies Proseminar: Modernism

[hum wi]

Explores the interrelationship of literature, music, painting, philosophy, and other arts in the era of high modernism. Works by Artaud, Baudelaire, Benjamin, Mann, Mahler, Schoenberg, Stravinsky, Kandinsky, Schiele, Beckett, Brecht, Adorno, Sartre, Heidegger, and others. Usually offered every fall semester.

Mr. Dowden

ECS 100b European Cultural Studies Proseminar: Making of European Modernity

[hum wi]

May not be repeated for credit by students who took ECS 100a in the spring semester with Mr. Randall in prior years.

Investigates how the paradigm of what we know as modernity came into being. We will look at the works of writers and philosophers such as Descartes, Aquinas, Dante, Ockham, Petrarch, Ficino, Rabelais, and Montaigne. Artwork from the Middle Ages and the Renaissance will be used to understand better what “the modern” means. Usually offered every spring semester.

Mr. Randall

HUM 125a Topics in the Humanities

[hum]

An interdisciplinary seminar on a topic of major significance in the humanities; the course content and instructor vary from year to year; may be repeated for credit with instructor’s permission. Usually offered every third year.

Staff

French

FECS 143a French Existentialism: An Introduction

[hum]

Open to all students. Conducted in English. Readings and essays in French for French majors.

Sartre and Camus are known as the founders of French existentialism, a philosophy of the absurd, loneliness, freedom, and responsibility. Novels, plays, and essays are read on moral commitment and on black, Jewish, and female identities in light of war, colonialism, and the Holocaust. Usually offered every third year.

Mr. Kaplan

FECS 147a Jewish Identities in France since 1945

[hum]

Open to all students. Conducted in English with readings in English translation with French originals available.

After the Holocaust, French thinkers such as Sartre, Levinas, and Memmi provided a foundation for reconstructing Jewish life. Topics include assimilation; Sephardic and Ashkenazic Jews; Muslim, black, and Jewish identity; the role of women, secularism; ethics; and religious faith. Usually offered every third year.

Mr. Kaplan

German

GECS 118a Seduction and Enlightenment

[hum]

Open to all students. Conducted in English with readings in English translation.

Explores the dialectic of reason and the irrational from the late eighteenth century in Germany and Austria until its collapse in World War I. Works by Beethoven, Kant, Mendelssohn, Goethe, Lessing, Mozart, Heine, Novalis, Schopenhauer, Nietzsche, Thomas Mann, and others. Usually offered every third year.

Ms. von Mering

GECS 119b Nietzsche to Postmodernism

[hum]

Open to all students. Conducted in English with readings in English translation.

Explores the dialectic of reason and the irrational from the late nineteenth century in Germany and Austria to the present. Works by Adorno, Benjamin, Brecht, Celan, Habermas, Heidegger, Junger, Kiefer, Thomas and Heinrich Mann, Nietzsche, Schoenberg, Spengler, and expressionist painting and film. Usually offered every second year.

Mr. Dowden

GECS 150a From Rapunzel to Riefenstahl: Real and Imaginary Women in German Culture

[hum]

Open to all students. Conducted in English with readings in English translation.

Exploring German cultural representations of women and real women's responses. From fairy-tale princess to Nazi filmmaker, from eighteenth-century infanticide to twentieth-century femme fatale, from beautiful soul to feminist dramatist, from revolutionary to minority writer. Readings include major literary works, feminist criticism, and film. Usually offered every third year.

Ms. von Mering

GECS 155a Modern German Jewish History

[hum]

Course to be taught at Brandeis summer program in Berlin.

Study of Germany and the European Jews from the period of emancipation in the late eighteenth and early nineteenth century to the present. Examines the role of German Jews in German politics, economic life, and culture; the rise of antisemitism in the nineteenth century; the Nazi government's anti-Jewish policies to the postwar period. Usually offered every year.

Ms. von Mering

GECS 160a In the Shadow of the Holocaust: Global Encounters

[hum]

Traces the experience of German exiles in different parts of the world. Addresses issues of identity, linguistic displacement, problems of integration, (post) colonial encounters, antisemitism and xenophobia, nostalgia, and the experience of those who eventually returned to Germany. Usually offered every third year.

Ms. von Mering

GECS 167a German Cinema: Vamps and Angels

[hum]

Open to all students. Conducted in English with readings in English translation.

From silent film to Leni Riefenstahl and Nazi cinema, from postwar cinema in the East and West to new German film after unification, this course traces aesthetic strategies, reflections on history, memory, subjectivity, and political, cultural, and film-historical contexts with an emphasis on gender issues. Usually offered every second year.

Ms. von Mering

GECS 170a Viennese Modernism, 1890–1938

[hum]

Open to all students. Conducted in English with readings in English translation.

An interdisciplinary exploration of cultural and intellectual life in Vienna from the end of the Habsburg era to the rise of Nazism: film, music, painting, theater, fiction, philosophy, psychology, and physics. Works by Berg, Broch, Canetti, Freud, Hofmannsthal, Klimt, Kraus, Mach, Mahler, Musil, Schoenberg, Webern, Wittgenstein, and others. Usually offered every fourth year.

Mr. Dowden

GECS 180b European Modernism and the German Novel

[hum]

Open to all students. Conducted in English with readings in English translation.

A study of selected novelists writing after Nietzsche and before the end of World War II. Explores the culture, concept, and development of European modernism in works by Broch, Canetti, Doblin, Junger, Kafka, Mann, Musil, Rilke, and Roth. Usually offered every second year.

Mr. Dowden

GECS 182a Franz Kafka

[hum]

Open to all students. Conducted in English.

A detailed exploration of Kafka's works, life, and thought. Emphasis is given to his place in the larger scheme of literary modernism. Usually offered every third year.

Mr. Dowden

GECS 185b Contemporary German Fiction

[hum]

Open to all students. Conducted in English with readings in English translation.

Explores the postmodernist rejection of the German tradition in fiction after World War II, a multifaceted confrontation with German history and organized amnesia that has continued into the present. Works by Koeppen, Grass, Johnson, Bernhard, Handke, Bachmann, Seghers, Treichel, Sebald, and others. Usually offered every year.

Mr. Dowden

GECS 190b German Masterworks

[hum]

Offers students the opportunity to immerse themselves in the intensely detailed study of a single masterpiece of pivotal importance. Any one of the following works, but only one, is selected for study in a given semester: Goethe's *Faust* (parts I and II); Nietzsche's *Thus Spake Zarathustra*; Kafka's *Castle*; Musil's *Man Without Qualities*; Thomas Mann's *Doctor Faustus*; Walter Benjamin's *Origin of German Tragic Drama*; Celan's *Sprachgitter*. Usually offered every year.

Mr. Dowden

Italian

IECS 140a Dante's Divine Comedy

[hum]

Open to all students. Conducted in English with readings in English translation.

A close study of the entire poem—*Inferno*, *Purgatorio*, *Paradiso*—as a symbolic vision of reality reflecting the culture and thought—political, philosophical, theological—of the Middle Ages. Readings will include two minor works, the *Vita Nuova* and *World Government*. Usually offered every second year.

Mr. Lansing

Russian

RECS 130a The Russian Novel

[hum wi]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

A comprehensive survey of the major writers and themes of the nineteenth century including Gogol, Turgenev, Dostoevsky, Tolstoy, Chekhov, and others. Usually offered every second year.

Ms. Miller

RECS 131a Nature, Man, and Machine: Twentieth-Century Russian Literature

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

An introduction to the major works and authors of the modernist, Soviet, and post-Soviet eras, including the emigration. Readings include works by Mayakovsky, Bely, Babel, Bulgakov, Nabokov, Akhmatova, Solzhenitsyn, and Pelevin. Usually offered every second year.

Mr. Powelstock

RECS 134b Chekhov

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Offers a detailed investigation of the evolution of Chekhov's art, emphasizing the thematic and structural aspects of Chekhov's works. Attention paid to methods of characterization, use of detail, narrative technique, and the roles into which he casts his audience. Usually offered every second year.

Ms. Miller

RECS 135a From Pushkin to Chekhov: The Short Story in Russia

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Focuses on the great tradition of the short story in Russia. This genre has always invited stylistic and narrative experimentation, as well as being a vehicle for the striking, if brief, expression of complex social, religious, and philosophical themes. Usually offered every second year.

Ms. Miller

RECS 137a Women in Russian Literature

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Examines questions of female representation and identity and of female authorship. Readings include portrayals of women by men and women authors.

Usually offered every second year.

Staff

RECS 146a Dostoevsky: Gods and Monsters

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

A comprehensive survey of Dostoevsky's life and works, with special emphasis on the major novels. Usually offered every second year.

Ms. Miller

RECS 147b Tolstoy: Freedom, Chance, and Necessity

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Studies the major short stories and novels of Leo Tolstoy against the backdrop of nineteenth-century history and with reference to twentieth-century critical theory. Usually offered every second year.

Ms. Miller

RECS 148a Russian Drama

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

Examines the rich tradition of Russian drama and theater. Readings include masterpieces of the nineteenth and twentieth centuries, including those by Chekhov, Pushkin, Gogol, Ostrovsky, Mayakovsky, Erdman, and others. Usually offered every second year.

Mr. Powelstock

RECS 149b The Rise and Fall of Russian Modernism: Cultural and Political Revolutions, 1900–1934

[hum]

Open to all students. Conducted in English. Students may choose to do readings either in English translation or in Russian.

An interdisciplinary immersion in the period, emphasizing the connections between historical and artistic trends and employing prominent theories of culture. Focuses on major figures, works, and events in film, literature, the performing and visual arts, and political, philosophical, and religious thought. Usually offered every second year.

Mr. Powelstock

RECS 154a Nabokov

[hum]

Open to all students. Conducted in English. Students may choose to read the Russian novels either in English translation or in Russian.

A concentrated study of Vladimir Nabokov, the most noted Russian author living in emigration and one of the most influential novelists of the twentieth century. Focuses on the major Russian- and English-language novels. Usually offered every second year.

Mr. Powelstock

Spanish**SECS 150a Golden Age Drama and Society**

[hum]

Open to all students. Conducted in English with readings in English translation.

The major works, comic and tragic, of Spain's seventeenth-century dramatists.

Texts may include Cervantes's brief witty farces, Tirso's creation of the "Don Juan" myth, Lope's palace and "peasant honor" plays, and Calderon's baroque masterpieces, which culminate Spain's Golden Age.

Usually offered every second year.

Ms. Fox

SECS 169a Travel Writing and the Americas: Columbus's Legacy

[hum]

Open to all students. Conducted in English with readings in English translation.

Following the arrival of Columbus, the continent later known as America engaged with other continents in a mutual process of cultural, historical, geographical, and economic representation. The development of some of those representations is explored, beginning with travel writing and ending with recent images of the encounter.

Usually offered every second year.

Ms. Perez

Cross-Listed Courses: Partial Listing

For comparative literature, consult the comparative literature offerings in this *Bulletin*; for English literature, consult the offerings under the Department of English and American Literature.

The following courses from the various departments associated with ECS represent, in most instances, a mere selection from among the total courses in that department that "count" toward the completion of the ECS major. For full descriptions, consult the appropriate department. Be sure to consult the offerings under the Department of Theater Arts for ECS courses although they are not cross-listed. Check with the coordinator for a listing.

ENG 68a

The Political Novel

FA 40b

The Formation of Jewish, Christian, and Islamic Art

FA 58b

High and Late Renaissance in Italy

FA 60a

Baroque in Italy and Spain

FA 70a

Paris/New York: Revolutions of Modernism

FA 71a

Modern Art and Modern Culture

FA 118b

Drawing upon Literature

FA 170b

Nineteenth-Century European Painting and Sculpture

FA 177b

Twentieth-Century European Art and Architecture in Berlin

HIST 52b

Europe from 1789 to the Present

HIST 132a

European Thought and Culture: Marlowe to Mill

HIST 132b

European Thought and Culture since Darwin

HIST 133b

Rights and Revolutions: History of Natural Rights

MUS 42a

The Music of Johann Sebastian Bach

MUS 45a

Beethoven

MUS 56b

Romanticism and Music

MUS 57a

Music and Culture: From Romanticism to the Modern Era

MUS 65a

Music, the Arts, and Ideas in *Fin-de-Siècle* Vienna

PHIL 113b

Aesthetics: Painting, Photography, and Film

PHIL 138a

Metaphysics

PHIL 179a

Continental Rationalism: Descartes, Spinoza, Leibniz

POL 11bIntroduction to Comparative Government:
Europe**POL 194a**

Politics and the Novel

SOC 141a

Marx and Freud

POL 156b

West European Political Systems

SOC 10b

Introduction to Sociological Theory

SOC 164a

Existential Sociology

An interdepartmental program

Courses of Study:
Minor

Film Studies

Objectives

Film studies is an interdisciplinary liberal arts program offering insight into motion picture media. Broadly understood to encompass inquiry into the aesthetics, history, and cultural meanings of the moving image, the film studies program has two primary goals: to offer an informed background in motion picture history and to develop a critical appreciation of the cultural meanings of film. It is not a preprofessional program emphasizing technical skills, but a humanities-based course of study stressing the study of film style and content, film history, and the relationships between film and culture.

The curriculum is designed to provide a broad overview of the history of the moving image, to develop expertise in cinematic style and cultural meaning, to lend theoretical sophistication to an understanding of the moving image, and to ensure some appreciation of the practical and technical side of motion picture production. A field especially congenial to interdisciplinary inquiry, film studies is a practical complement to a range of established majors for which an expertise in visual style and motion picture history is becoming ever more important—American studies, English and American literature, fine arts, history, politics, sociology, and theater arts.

How to Become a Minor

The program is open to all Brandeis undergraduates. To enroll in the program, consult with a member of the film studies committee. Students who complete the requirements of the program receive film studies certificates and notations on their transcripts.

Committee

Alice Kelikian, Chair
(History)**Scott Edmiston**
(Office of the Provost)**Matthew Fraleigh**(German, Russian, and Asian Languages and
Literature)**Timothy Hickey**

(Computer Science)

Paul Morrison

(English and American Literature)

Sabine von Mering(German, Russian, and Asian Languages and
Literature)

Requirements for the Program

Students must complete six courses:

A. Core course: FILM 100a (Introduction to the Moving Image).**B.** Five additional courses from the approved film studies curriculum, which must include one course in a non-American cinema and one course in some creative aspect of film production.**C.** A research or creative paper usually written in the senior year and approved by the film studies committee.

Courses of Instruction

(1–99) Primarily for Undergraduate Students

FILM 92a Internship in Film Studies

Usually offered every year.
Staff

FILM 98a Independent Study

Usually offered every year.
Staff

FILM 98b Independent Study

Usually offered every year.
Staff

(100–199) For Both Undergraduate and Graduate Students

FILM 100a Introduction to the Moving Image

[ca hum]

An interdisciplinary course surveying the history of moving image media from 1895 to the present, from the earliest silent cinema to the age of the 500-channel cable television. Open to all undergraduates as an elective, it is the introductory course for the minor in film studies. Usually offered every year.
Staff

Electives

The following courses are approved for the program. Not all are given in any one year. Please consult the *Schedule of Classes* each semester.

AMST 111a

Images of the American West in Film and Culture

AMST 112b

American Film and Culture of the 1950s

AMST 113a

American Film and Culture of the 1940s

AMST 113b

American Film and Culture of the 1930s

AMST 114a

American Film and Culture of the 1920s

AMST 130b

Television and American Culture

AMST 131b

News on Screen

ANTH 26a

Communication and Media

ENG 27a

Page, Stage, and Screen

ENG 27b

Classic Hollywood Cinema

ENG 147a

Film Noir

ENG 177a

Hitchcock's Movies

NEJS 181a

Jews on Screen

NEJS 181b

Film and the Holocaust

NEJS 182a

Jewish Life in Film and Fiction

THA 155a

Icons of Masculinity

Courses in Non-American Cinema

CHIN 130b

China on Film: The Changes of Chinese Culture

GECS 167a

German Cinema: Vamps and Angels

HBRW 170a

Israeli Cinema

HIST 170a

Italian Films, Italian Histories

JAPN 135a

Screening National Images: Japanese Film and Anime in Global Context

RECS 149b

The Rise and Fall of Russian Modernism: Cultural and Political Revolutions, 1900–1934

SAS 150b

Indian Film: The Three-Hour Dream

SPAN 193b

Topics in Cinema: Global Latin American Cinema

Courses in Creative Aspects of Film Production

AMST 196d

Film Workshop: Recording America

COSI 65a

Introduction to 3-D Animation

ENG 67a

Art of the Screenplay

ENG 79a

Directed Writing: Beginning Screenplay

ENG 129b

Understanding the Screenplay: A Workshop

ENG 139b

Intermediate Screenwriting

MUS 107a

Introduction to Electro-Acoustic Music

THA 50b

Sound for Theater, Film, and Television

THA 52b

Fundamentals of Lighting

THA 125a

Acting for the Camera

Senior Seminars

FA 102a

American Avant-Garde Film and Video