The major in Comparative Literature leads to a BA degree. This program is designed to attract students who wish to pursue an interdisciplinary plan of course work focused on the study of literature as written in various languages and in various parts of the world.

Such a student might come to the University with a strong background in languages other than English and want to work in two or more literatures (one of which can be English). Another student might have a strong interest in literary study and wish to address general, generic, and/or transnational questions that go beyond the boundaries of national literature offered by English and other literature departments. Or, a student might wish to pursue an in-depth study of the interrelationship of literature and culture, as well as issues that transcend the traditional demarcations of national literary history and area studies.

These descriptions of academic interest are not mutually exclusive. Each student will design a plan of course work that will suit his or her individual goals and that will take advantage of the rich offerings of this university.

Program Requirements

The aim of the following guidelines is to help students develop a balanced and coherent plan of study. The Director of Undergraduate Studies in Comparative Literature is available to discuss these guidelines with students who are interested in comparative literature.

(1) In addition to the thirteen courses counted toward the major, students must complete a second-year sequence in a language other than English or demonstrate language ability of an equivalent skill through accreditation. Students should have completed this requirement, or be well on their way to its completion, by the time they apply to the program, typically the end of their second year. See Participation in the Program below for further details.

(2) Six courses in a primary field, or in closely integrated subject areas in more than one field, are required.

(3) Four courses in a secondary field, or in closely integrated subject areas in more than one field, are required.
One obvious choice for a BA project is a substantial essay in literary study across national boundaries with a focus on generic and transnational questions. A student interested in literary and cultural theory might choose theory as either a primary or secondary field, paired with another field designed along generic lines or those of one or more national literatures. Courses in the various literature departments and in Interdisciplinary Studies in the Humanities are obviously germane to the building of any individual program. A student is likely to find courses in the Humanities Collegiate Division and in the Department of History that extend beyond the usual definitions of literature (e.g., film, art, music, history) to be appropriate to her or his individual program of study. Study abroad offers an attractive means of fulfilling various aims of this program as well.

Participation in the Program. Students should express their interest in the major as soon as possible, typically before the end of their second year. The first step is to meet with the Director of Undergraduate Studies to consult about a program of study. Thereafter, students are required to submit a written proposal of about one thousand words in length that consists of two parts: (1) a statement explaining how the proposed plan of study will take advantage of existing College offerings and meet departmental requirements; and (2) a list of proposed courses (as well as alternates) and indications of how they will fulfill the department's requirements. Applicants must also submit a list of completed courses and a list of courses in which they are currently registered. Special mention should be made of language courses or other language training that affirms a student's level of language proficiency. Each proposal will be evaluated on the basis of the interest of the student and his or her achievement in the languages needed to meet the goals of the intended course of study. Students will be notified by email of their acceptance to the program.

Comparative Literature majors should demonstrate proficiency in a literary language (other than English) that is relevant to their proposed course of study (as indicated in requirement number one above). This requirement must be met at the time of application or shortly thereafter. Such proficiency is measured by the completion of a second-year sequence in the language, or by demonstration of an equivalent skill. Language ability is essential to work in comparative literature of whatever sort. The Department of Comparative Literature takes language preparation into consideration when evaluating applications, but it will also help students achieve their individual goals by suggesting programs of study that will add to their language expertise as appropriate.

BA Project. One obvious choice for a BA project is a substantial essay in comparative literary study. This option should not, however, rule out other possibilities. Two examples might be a translation from a foreign literature with accompanying commentary, or a written project based on research done abroad in another language and culture relating to comparative interests. Students are urged to base their project on comparative concepts, and to make use of the language

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(4) Two courses that emphasize critical and intellectual methods in comparative literature are required, one of which must be an introduction to the study of comparative literature. See, for example, CMLT 21202, 23702, 24902, 25102, 26600, 27402, 28401, and 29100 in Courses section.

(5) Students who are majoring in Comparative Literature are required to complete a BA project. The project will be supervised by a faculty member of the student’s choice, with that faculty member’s consent and the approval of the Director of Undergraduate Studies; that faculty member may be, but need not be, on the faculty of Comparative Literature. A graduate student in Comparative Literature will serve as preceptor for all BA projects through the BA workshop, moderating discussions, working with students on the mechanics of writing, and providing tutorial assistance. For details, see the following information on the BA workshop and the BA project.

(6) As part of the process of writing the BA paper, fourth-year students are required to register for the BA workshop (CMLT 29801) and attend its meetings. The workshop begins in Autumn Quarter with readings and discussion of themes and methods in Comparative Literature. It continues through the middle of the Spring Quarter with workshops in which students provide written and oral feedback on each other’s work in progress toward the BA project. While the BA workshop meets in all three quarters, it counts as a one-quarter course credit. Students may register for the course in any of the three quarters of their fourth year. A grade for the course will be assigned in the Spring Quarter based partly on participation in the workshop and partly on the quality of the BA paper.

Summary of Requirements

- 6 primary field courses
- 4 secondary field courses
- 2 critical/intellectual methods courses
- 1 BA project and workshop (CMLT 29801)

The department encourages students to pursue further language study by taking courses in a second or third language. NOTE: Those language courses will be approved for use in the major only if they are at an intermediate or advanced level; elementary-level courses cannot be counted toward the total number of courses needed to complete the major.

Additional courses in critical/intellectual methods may be counted toward the six courses in the primary field or toward four courses in the secondary field if their materials are appropriate for those purposes, but the total number of courses presented for the major must total thirteen.

A student wishing to work in two literatures (one of which can be English) might choose two literatures as the primary and secondary fields. A student interested in literary study across national boundaries with a focus on generic and transnational
proficiency that they will develop as they meet the program’s requirements. Visit humanities.uchicago.edu/depts/complit/undergraduate/ for details on the BA project.

This program may accept a BA paper or project used to satisfy the same requirement in another major if certain conditions are met and with the consent of the other program chair. Approval from both program chairs is required. Students should consult with the chairs by the earliest BA proposal deadline (or by the end of third year, when neither program publishes a deadline). A consent form, to be signed by both chairs, is available from the College adviser. It must be completed and returned to the College adviser by the end of Autumn Quarter of the student’s year of graduation.

Grading. All courses to be used in the major must be taken for a quality grade, which must be a B- or higher.

Honors. To be eligible for honors in Comparative Literature, students must earn an overall cumulative GPA of 3.25 or higher, and a GPA of 3.5 or higher in the major. They must also complete a BA essay or project that is judged exceptional in intellectual and/or creative merit by the first and second readers.

Advising. In addition to their College adviser, students should consult on an ongoing basis with the Director of Undergraduate Studies. Further advice and counseling will be available from the preceptor for the program and from the faculty member who supervises the student’s BA project.

Faculty

Courses: Comparative Literature (CMLT)

20500/30500. History and Theory of Drama I. (=CLAS 31200, CLCV 21200, ENGL 13800/31000, TAPS 28400) May be taken in sequence with CMLT 20600/30600 or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. This course is a survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, and Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, and Dryden. The goal is not to develop acting skill but, rather, to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other members of the class. End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended. D. Bevington, D. Dir. Autumn.

20600/30600. History and Theory of Drama II. (=ENGL 13900/31100, TAPS 28401) This course meets the general education requirement in the dramatic, musical, and visual arts. May be taken in sequence with CMLT 20500/30500 or individually. This course is a survey of major trends and theatrical accomplishments in Western drama from the late seventeenth century into the twentieth (i.e., Molière, Goldsmith, Ibsen, Chekhov, Wilde, Shaw, Brecht, Beckett, Stoppard). Attention is also paid to theorists of the drama (e.g., Stanislavsky, Artaud, Grotowski). The goal is not to develop acting skill but, rather, to discover what is at work in the scene and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other students. End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended. D. Bevington, D. Dir. Winter.

21101/31101. Roman Elegy. (=LATN 21100/31100), The centerpiece of this class is a reading of Book IV of the Elegies of Propertius. The class, however, also considers elegy more broadly as an avant-garde poetic practice. To this end, we look at Propertius’ claim to be the Roman Callimachus in the light of the reinvention of Greek elegy by the Alexandrian poets. Finally, we consider Ezra Pound’s “Homage to Sextus Propertius” as a retroactive assimilation of Symbolism’s Laforgian vector to the practice of the ancient elegists. M. Payne. Autumn.

21202/41202. Decolonizing Drama and Performance in Africa and Beyond. (=CMST 24508/44508, ENGL 24402/44508) PQ: Third- or fourth-year standing and prior course in either theatre or African studies. Working knowledge of French and/or Spanish is required for Comparative Literature status and recommended, but not required, for other students. This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature. This course examines the connections among dramatic writing, theatrical practice, and theoretical reflection on decolonization primarily in Africa and the Caribbean in the twentieth century. Authors (many of whom write theory and theater) may include Aima Aidoo, Fatima Dike, Aime Césaire, Franz Fanon, Fernandez Retamar, Athol Fugard, Biodun Jeyifo, Were Liking, Mustafa Maturi, Jose Marti, Ngugi wa Thiong’o, Kwame Nkrumah, Wole Soyinka, and Derek Walcott. Texts in English, French, and/or Spanish. L. Kruger. Spring.

21600. Comparative Fairy Tale. (=GRMN 28500, NORW 28500) For some, fairy tales count as sacred tales meant to enchant rather than to edify. For others, they are cautionary tales, replete with obvious moral lessons. Critics have come to apply all sorts of literary approaches to fairy tale texts, ranging from stylistic analyses to psychoanalytical and feminist readings. For the purposes of this course, we assume that these critics are correct in their contention that fairy tales contain essential underlying meanings. We conduct our own readings of fairy tales from the German Brothers Grimm, the Norwegians, Asbjørnsen and Moe, and the Dane, Hans Christian Andersen. We rely on our own critical skills as well as on selected secondary readings. All work in English. K. Kenny. Spring.
21901/31901. The Book of Kings: Ferdowsi’s *Shahnameh* as World Literature. (=FNDL 26102, NEHC 20752/30752) Ferdowsi completed his verse rendition of the tragic history of the Iranian nation a millennium ago, in 1010. Through close reading, lecture, and discussion, this course analyzes the *Shahnameh* both as world literature and a foundational text for Persian ethnicity and Iranian national feeling. We consider the *Shahnameh* as epic genre, as comparative Indo-Iranian mythology, as political commentary, as reflective of ideals of masculinity and femininity, and as an illustrated text. All work in English. Optional Persian discussions sessions offered. *F. Lewis. Autumn.*

22201/32201. Magic Realist and Fantastic Writings from the Balkans. (=SOSL 27400/37400) In this course, we ask whether there is such a thing as a “Balkan” type of magic realism and think about the differences between the genres of magic realism and the fantastic, while reading some of the most interesting writing to have come out of the Balkans. We also look at the similarities of the works from different countries (e.g., lyricism of expression, eroticism, nostalgia) and argue for and against considering such similarities constitutive of an overall Balkan sensibility. *A. Ilieva. Autumn.*

22400/32400. History of International Cinema I: Silent Era. (=ARTH 28500/38500, ARTV 26500, CMST 28500/48500, ENGL 29300/47800, MAPH 33600) *PQ: Prior or concurrent enrollment in CMST 10100. This is the first part of a two-quarter course. Taking these courses in sequence is strongly recommended but not required. This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking. J. Lastra. Autumn.*

22500/32500. History of International Cinema II: Sound Era to 1960. (=ARTH 28600/38600, ARTV 26600, CMST 28600/48600, ENGL 29600/48900, MAPH 33700) *PQ: Prior or current registration in CMST 10100 required; CMLT 22400/32400 strongly recommended. The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir. Y. Tsivian. Spring.*

22601/32601. Cinema from the Balkans. (=SOSL 27600/37600) This course is designed as an overview of major cinematic works from Bulgaria, Albania, Greece, Rumania, former Yugoslavia and Turkey. While the main criterion for selection is the artistic quality of the work, the main issues under consideration are those of identity, gender, the poignant relation with the “Western World,” memories of conflict and violence, and socialism and its disintegration and subsequent emigration. We compare the conceptual categories through which these films make sense of the world, especially the sense of humor with which they come to terms with that world. Directors whose work we examine include Vulchanov and Andonova (Bulgaria); Kusturica, Makavejev, and Grlac (Former Yugoslavia); Guney (Turkey); Boulotemis (Greece); and Manchevski (Macedonia). *A. Ilieva. Autumn.*

22900/42900. Cinema in Africa. (=AFAM 21900, CMST 24201/34201, CRES 24201/34201, ENGL 27600/48601, SOSL 27600) *PQ: Prior college-level course in either African studies or film studies. This course examines cinema in Africa and films produced in Africa. It places cinema in SubSaharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, and art cinema to TV. We begin with *La Noire de..* (1966), a groundbreaking film by the “father” of African cinema, Ousmane Sembene. We compare this film to a South African film, The Magic Garden (1960), that more closely resembles African American musical film. Other films discussed in the first part of the course include anticolonial and anti-apartheid films from Lionel Rogosin’s *Come Back Africa* (1959) to Sarah Maldoror’s *Samhizanga*, Ousmane Sembene’s *Camp de Thiaroye* (1984), and Jean Marie Teno’s *Afrique, Je te Plumerai* (1995). We then examine cinematic representations of tensions between urban and rural, traditional and modern life, and the different implications of these tensions for men and women, Western and Southern Africa, in fiction, documentary and ethnographic film. L. Kruger. Winter.*

23201-23401/33201-33401. The Other within the Self: Identity in Balkan Literature and Film. This two-course sequence examines discursive practices in a number of literary and cinematic works from the South East corner of Europe through which identities in the region become defined by two distinct others: the “barbaric, demonic” Ottoman and the “civilized” Western European.

23201/33201. Returning the Gaze: The Balkans and Western Europe. (=NEHC 20885/30885, SOSL 27200/37200) This course investigates the complex relationship between South East European self-representations and the imagined Western “gaze” for whose benefit the nations stage their quest for identity and their aspirations for recognition. We also think about differing models of masculinity, the figure of the gypsy as a metaphor for the national self in relation to the West, and the myths Balkans tell about themselves. We conclude by considering the role that the imperative to belong to Western Europe played in the Yugoslav wars of succession. Some possible texts/films are Ivo Andric, *Bosnian Chronicle*; Aleko Konstantinov, *Baj Ganvo*; Emir Kusturica, *Underground*; and Milcho Manchevski, *Before the Rain*. *A. Ilieva. Autumn.*

23401/33401. The Burden of History: A Nation and Its Lost Paradise. (=NEHC 20573/30573, SOSL 27300/37300) This course begins by defining the nation both historically and conceptually, with attention to Romantic nationalism and its flourishing in Southeastern Europe. We then look at the narrative of original wholeness, loss, and redemption through which Balkan countries retell their Ottoman past. With the help of Freud’s analysis of masochistic desire and Žižek’s theory of the subject as constituted by trauma, we contemplate the national fixation on the trauma of loss and the dynamic
between victimhood and sublimity. The figure of the Janissary highlights the significance of the other in the definition of the self. Some possible texts are Petar Njegos’s *Mountain Wreath*; Ismail Kadare’s *The Castle*; and Anton Dončev’s *Time of Parting*. A. Ilieva. Spring.

**23301/33301. Balkan Folklore.** (=NEHC 20568/30568, SOSL 26800/36800) This course is an overview of Balkan folklore from ethnographic, anthropological, historical/political, and performative perspectives. We became acquainted with folk tales, lyric and epic songs, music, and dance. The work of Milman Parry and Albert Lord, who developed their theory of oral composition through work among epic singers in the Balkans, helps us understand folk tradition as a dynamic process. We also consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition first hand through our visit to the classes and rehearsals of the Chicago-based ensemble “Balkanske igre.” A. Ilieva. Winter.

**23702/33702. Making a Scene.** (=ENGL 25931/42409) This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature. This course seeks to explore the arena of social interactions—from flirting to striving for status to solidarity-seeking and beyond—that is captured by the term “the social scene.” We make use of literary fiction (i.e., Austen, Flaubert, Wilde), artwork (i.e., Manet), film (i.e., Warhol), and television (i.e., Jersey Shore) that helps bring into visibility the morphology, power dynamics, and ethical or political possibilities inherent in scenes. We also look at some efforts to conceptualize scenes (e.g., Benjamin, Lefebvre, Fischer, Jameson, Bourdieu, Foucault). L. Rothfield. Spring.

**23901/33901. Gender in the Balkans through Literature and Film.** (=GNDR 27702/37700, SOSL 27610/37610) This introductory course examines the poetics of femininity and masculinity in some of the best works of the Balkan region. We contemplate how the experiences of masculinity and femininity are constituted and the issues of socialization related to these modes of being. Topics include the traditional family model, the challenges of modernization and urbanization, the socialist paradigm, and the postsocialist changes. Finally, we consider the relation between gender and nation, especially in the context of the dissolution of Yugoslavia. All work in English. A. Ilieva. Winter.

**24302/34302. Three Generations.** (=GRMN 24311/34311, SCTR 34311) Gottfried Benn, Elizabeth Bishop, Durs Grünbein, Zbigniew Herbert, C. K. Williams are three generations of Modernism in poetry: Benn as one of the grandfathers, Bishop and Herbert as representatives of the middle generation, and C. K. Williams and Grünbein as grandchildren. The idea of the class is to read poems closely and to discuss them in the class. Discussion section arranged for students who are majoring in German. All work in English. D. Wellbery. A. Zagajewski. Autumn.

**24902. Mimesis.** (=CLCV 22510, EALC 24902, GNDR 24903) This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature. This course introduces the concept of mimesis (imitation, representation), tracing it from Plato and Aristotle through some of its reformulations in recent literary, feminist, and critical theory. Topics include desire, postcolonialism, and non-Western aesthetic traditions. Readings may include Plato, Aristotle, Euripides’s *Bacchae*, *Book of Songs*, Lu Ji’s *Rhapsody on Literature*, Auerbach, Butler, Derrida, and Spivak. T. Chin. Spring.

**25102/35102. Problems Around Foucault.** (=PHIL 21910/31910) This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature. This course is a reading of some of Foucault’s most important essays. We also discuss other philosophers whose work influenced or was influenced by Foucault (e.g., Deleuze, Hacking, Hadot). A. Davidson. Winter.

**25601. The Re-Enchantment of the World: The Sacred and the Secular in Modern Literature and Philosophy.** (=ENGL 25939, ITAL 25601, RLST 26701) Looking at nineteenth- and twentieth-century creative literature, memoirs, and philosophical works, we investigate the connections between modernity and new forms of religious thought. With burgeoning scientific explanations for what were once perceived as miracles, combined with the array of religious and irreligious choices offered by an increasingly secular society, how do modern thinkers approach the problem of transcendent or mystical experience? Why has the yearning toward an ultimate, sacred reality proven strong in apparently secular authors? How does a rising interest in Hindu and Buddhist philosophy impact upon ancient Western debates about the relationship between the material and the spiritual? We explore such questions through detailed engagement with a series of short but challenging readings. Authors include Giacomo Leopardi, Friedrich Nietzsche, Henry David Thoreau, Emily Dickinson, Rainer Maria Rilke, Miguel de Unamuno, Henri Bergson, Virginia Woolf, T. S. Eliot, Eugenio Montale, and Pier Paolo Pasolini. Classes conducted in English. Students taking the course for credit toward the Italian major or minor read and discuss Leopardi, Montale, Pasolini, and others in special sessions conducted in Italian. L. Barca. Autumn.

**25801. Machiavelli and Machiavellism.** (=FDNL 21603, ITAL 23000) This course is a comprehensive introduction to Machiavelli’s *The Prince* in light of his vast and varied literary corpus and European reception. The course includes discussion of Machiavelli as playwright (*The Mandrake*); fiction writer (*Belfagor, The Golden Ass*); and historian (*Discourses, Florentine Histories*). We also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccaccini); France (Bodin and Gentillet); Spain (Ribadeneyra); and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond. Classes conducted in English. Students who are majoring or minorin in Italian do all work in Italian. R. Rubini. Spring.

**26000. Medieval Vernacular Literature in the British Isles.** (=ENGL 15801, RLST 28301) This course meets the critical/intellectual methods course requirement
for students who are majoring in Comparative Literature. This course covers the Celtic tradition, Old and Middle English, Anglo-Norman French, and a late text from Scotland. Texts include: from Old English, Beowulf; from Irish, The Battle of Móintan and the Tain, and two of the immrama or voyages that concern Bran Son of Ferbal and Mael Duin; from Anglo-Norman French, The Lay of Marie de France; from Welsh, The Four Branches from the Mabinogion; from Middle English, selections from The Canterbury Tales and Sir Gawain and the Green Knight; and from Scotland, Dunbar. M. Murrin. Winter.

26701/36701. Marsilio Ficino's On Love. (=FNDL 21103, ITAL 23900/33900) This course is first of all a close reading of Marsilio Ficino's seminal book On Love (first Latin edition, De amore, 1484; Ficino's own Italian translation, 1544). Ficino's philosophical masterpiece is the foundation of the Renaissance view of love from a Neo-Platonic perspective. It is impossible to overemphasize its influence on European culture. On Love is not just a radically new interpretation of Plato's Symposium. It is the book through which sixteenth- and seventeenth-century Europe read the love experience. This course analyzes its multiple classical sources and its spiritual connotations. During our close reading of Ficino's text, we show how European writers and philosophers appropriated specific parts of this Renaissance masterpiece. In particular, we read extensive excerpts from some important love treatises (e.g., Castiglione's The Courtier [Il cortigiano], Leone Ebreo's Dialogues on Love, Tullia d'Aragon's On the Infinity of Love), but we also read selections from a variety of European poets (e.g., Michelangelo's canzoniere, Maurice Scève's Délire, Fray Luis de León's Poesía). Classes conducted in English. A. Maggi. Winter.

26900/46900. Coetzee. (=ENGL 28605, FNDL 26203) This course is not simply about contemporary South Africa, and the novels of Coetzee but also about the manner in which the public confession of past sins was and continues to be a critical point of reference for the ways in which political transition and justice are imagined. We read Coetzee's Waiting for the Barbarians, Foe, The Life and Times of Michael K, and Disgrace, and the volume of essays, Giving Offence. We also read Dostoyevsky's Notes from Underground, Yvette Christiaanse's novel, Unconfessed, and Hannah Arendt's Eichmann in Jerusalem. We consider the playtext Malon by YaelFarber. The two films we study are Alain Resnais's groundbreaking Hiroshima Mon Amour and Christopher Nolan's recent psychological thriller, Memento. Theoretical readings include works from Freud, Derrida, and Foucault. D. Bunn, J. Taylor. Autumn.

27101. Chinese Historiography. (=EALC 27101) PQ: Two literary Chinese courses. This course introduces Han dynasty historiography and its relation to the Chinese literary tradition. Through close readings of the Shi Ji and Han shu, we explore a range of prose and poetic forms and consider traditional and comparative methods of interpretation. T. Chin. Spring.

27402/37402. Contemporary Chinese Writers and the Literary Field. (=EALC 28620/38620) This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature. This course explores the ways in which Chinese writers and critics have responded and contributed to the transformations in the Chinese literary field from the 1970s to the present. Drawing on Pierre Bourdieu's theory of the literary field, we discuss notions of autonomy and authorship, concepts of high and popular literature, and writers' attitudes toward commercialization. Texts include poems by Bei Dao and Yang Lian; and fiction by Mo Yan, Wang Shuo, Yu Hua, Han Shaogong, and Chen Ran. Texts in English. Students who read Chinese are encouraged to use Chinese materials. P. Iovene. Spring.

27601. Renaissance Demonology. (=HIST 22110, ITAL 26500, RLST 26501) This course analyzes the complex concept of demonology according to early modern European culture from a theological, historical, philosophical, and literary point of view. The term “demon” in the Renaissance encompasses a vast variety of meanings. Demons are hybrids. They are both the Christian devils, but also synonyms for classical deities, and Neo-Platonic spiritual beings. As far as Christian theology is concerned, we read selections from Augustine's and Thomas Aquinas's treatises, some complex exorcisms written in Italy, and a new recent translation of the infamous Malleus maleficarum, the most important treatise on witch-hunt. We pay close attention to the historical evolution of the so-called witch-craze in Europe through a selection of the best secondary literature on this subject, with special emphasis on Michel de Certeau's The Possession at Loudun. We also study how major Italian and Spanish women mystics, such as Maria Maddalena de' Pazzi and Teresa of Avila, approach the issue of demonic temptation and possession. As far as Renaissance Neo-Platonic philosophy is concerned, we read selections from Marsilio Ficino's Platonic Theology and Girolamo Cardano's mesmerizing autobiography. We also investigate the connection between demonology and melancholy through a close reading of the initial section of Robert Burton's Anatomy of Melancholy and Cervantes's short story The Glass Graduate (El licenciado Vidriera). Classes conducted in English. A. Maggi. Spring.

28102/38102. Cervantes's Enigmatic Feasts: The Exemplary Novels and Don Quijote, Part II. (=REMS 34301, SPAN 24311/34311) This course focuses on The Exemplary Novels (1613) and Don Quijote, Part II (1615) from the point of view of calendared feasts. To the recently instituted Gregorian calendar, the novel superimposes at least three other time maps. First, the Julian calendar with its many feasts as depicted in Ovid's Fasti; second, the celestial movement through the twelve signs of the zodiac as represented by Hercules' twelve labors; and third, the Egyptian lunar calendar that leads to the knight's defeat. This meandering through calendars creates an instability and sense of unease that recalls the changes in mapping that are taking place with the discovery of America and the change to a heliocentric cosmos. The Novelas show an inordinate interest in feasts while, as Don Quijote proceeds, a kind of dilatio takes place, as Don Quijote diverts his route over and over again from his destination (Zaragoza and the feast of St. George). Time then becomes a subjective phenomenon that affects both the reader and the characters. We examine Cervantes's novel through the lenses of Ovid's Fasti and Apuleius' Golden Ass. Maps and paintings of the period are also examined. Classes taught in English. Students in Spanish and REMS read
the text in the original language and write their papers in Spanish. *F. de Armas.*

Spring.

**28401/38401. Comparative Metrics.** (=CLAS 38410, CLCV 28410, ENGL 28914/38401, GRMN 28411/38411, SLAV 28502/38502) Working knowledge of one European language besides English is strongly recommended. This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature. This class offers an overview of major European systems of versification, with particular attention to their historical development. We are particularly concerned with Graeco-Roman quantitative metrics, its afterlife, and the evolution of Germanic and Slavic verse. In addition to analyzing the formal properties of verse, we inquire into their relevance for the articulation of poetic genres and, more broadly, the history of literary (and sub-literary) systems. *B. Maslov.* Spring.

**28700. Major Works of Modernism.** (=GRMN 29000) This course is centered on several canonical works of classical modernism: Hugo von Hofmannsthal’s *Ein Brief*, Robert Walser’s *Jakob von Gunten*, Thomas Mann’s *Tod in Venedig*, Franz Kafka’s *Die Verwandlung*, Arthur Schnitzler’s *Fräulein Else*, and Bertolt Brecht’s *Mutter Courage und ihre Kinder*; and poetry by Stefan George, Hofmannsthal, Gottfried Benn, Rainer Maria Rilke, and Georg Trakl; as well as essays by Georg Simmel, Walter Benjamin, and Robert Musil. On the basis of the works studied, we endeavor to develop a concept of modernism sufficiently capacious to embrace radically opposed literary and cultural agendas. All work in German. *D. Wellbery.* Winter.

**29100/39100. Renaissance Epic.** (=ENGL 16300/36300, RLIT 36300) This course meets the critical/intellectual methods course requirement for students who are majoring in Comparative Literature. This course is a study of classical epic in the Renaissance or Early Modern period. Emphasis is both on texts and on classical epic theory. We read Tasso's *Jerusalem Delivered*, Camões’ *Lusiads*, and Milton’s *Paradise Lost*. A paper is required and perhaps an examination. *M. Murrin.* Winter.

**29700. Reading Course.** PQ: Consent of instructor and Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. Must be taken for a quality grade. This course does not satisfy distribution requirements for students who are majoring in CMLT unless an exception is made by the Director of Undergraduate Studies. Autumn, Winter, Spring.

**29801. BA Project and Workshop: Comparative Literature.** Required of fourth-year students who are majoring in CMLT. This workshop begins in Autumn Quarter and continues through the middle of Spring Quarter. While the BA workshop meets in all three quarters, it counts as a one-quarter course credit. Students may register for the course in any of the three quarters of their fourth year. A grade for the course is assigned in the Spring Quarter, based partly on participation in the workshop and partly on the quality of the BA paper. Attendance at each class section required. Autumn, Winter, Spring.