COMPARATIVE LITERATURE

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.

4. All students will be asked to take two quarters of a sequence that introduces the theoretical, scholarly, and critical practices relevant to comparative literature. The first quarter, taught by a Comparative Literature faculty member, will be CMLT 29701 Introduction to Comparative Literature I: Problems, Methods, Precedents. The second quarter will be a free-standing but related course taught by an advanced graduate student. Students are expected to take both courses in the same year. Critical methods classes taken prior to the 2012–13 inauguration of this sequence may count as the equivalents to one or both of the two new required courses.

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 paper.

6. As part of the process of writing the BA paper, fourth-year students are required to register for CMLT 29801 BA Project and Workshop: Comparative Literature 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**

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<th>Requirement</th>
<th>Units</th>
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<tr>
<td>6 primary field courses</td>
<td>600</td>
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<tr>
<td>4 secondary field courses</td>
<td>400</td>
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<tr>
<td>2 critical/intellectual methods courses</td>
<td>200</td>
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<tr>
<td>CMLT 29801 BA Project and Workshop: Comparative Literature</td>
<td>100</td>
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<tr>
<td><strong>Total Units</strong></td>
<td><strong>1300</strong></td>
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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 questions might create a primary field along generic lines (e.g., film, the epic, the novel, poetry, drama, opera); the secondary field might be a particular national literature or a portion of such a literature. 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
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 proficiency that they will develop as they meet the program's requirements. Visit complit.uchicago.edu/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, except for CMLT 29801 BA Project and Workshop: Comparative Literature, must be taken for a quality grade, which must be a B- or higher. CMLT 29801 is graded on a Pass/Fail basis.

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.

COMPARATIVE LITERATURE COURSES

CMLT 20222. Writing the Jewish Body: Health, Disease, Literature. 100 Units.
This course investigates the representation of the Jewish body in twentieth-century prose. We will focus on the European, American and Israeli contexts, exploring how the figures of health and illness are mobilized as commentaries on Jewish identity. We will also consider how representations of physical strength, physiological frailty, contagion and susceptibility shift in different landscapes and in different languages, paying particular attention to such figures as the ailing shtetl dweller, the Central European Jewish patient and the Zionist “New Jew.” Readings include works by Mendele Mocher Sforim, Franz Kafka, Philip Roth and Orly Castel-Bloom in conversation with theoretical texts by Susan Sontag, Walter Benjamin and Arthur Kleinman. All readings are in English. A section may be organized for reading sources in Yiddish.
Instructor(s): Sunny Yudkoff
Note(s): This course may be used to fulfill the College’s general education requirement in civilization studies.
Equivalent Course(s): GRMN 24216,YDDH 24216,RLST 20222,REES 27023,ENGL 24216,JWSC 20222
CMLT 20225. Multilingualism and Translation in Modern Jewish Literature. 100 Units.
A survey of Modern Jewish Literature through the lens of multilingualism and translation. Covering the period roughly between 1880 and 1980, this course touches on some of the transformations and upheavals that have formed modern Jewish culture: waves of migration, modernization, and assimilation; the rise of Jewish nationalism and the foundation of the State of Israel; and the Holocaust. Our driving questions will be: How do these different revolutions and upheavals influence the dynamic relations between the different languages in which Jews speak and write? What is the role of translation in Jewish culture? What do we learn from the Jewish case about language politics more broadly? How should we theorize and describe the monolingual ideologies that are dominant in the modern West? And how should we read bilingual literature?
Instructor(s): Na’ama Rokem
Note(s): This course may be used to fulfill the general education requirement in civilization studies.
Equivalent Course(s): NEHC 20225, JWSC 20225

CMLT 20500. History and Theory of Drama I. 100 Units.
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, Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, Dryden. The course features voluntary but highly recommended end-of-week workshops in which individual scenes will be read aloud dramatically and discussed. Assignments at mid-quarter and at the end of the quarter will give the option of two substantial essays, or (in place of either or both) the putting on of a short scene in cooperation with some other members of the class. Acting skill is not required; the point is to discover what is at work in the scene and to write up that process in a somewhat informal report. (D)
Instructor(s): D. Bevington Terms Offered: Autumn
Prerequisite(s): Preference given to students with third- or fourth-year standing.
Note(s): Students should register for this course by the discussion section. You will automatically be enrolled in the lecture. Course meets the General Ed requirment in the Dramatical, Musical and Visual Arts
Equivalent Course(s): CLAS 31200, CLCV 21200, CMLT 30500, ENGL 31000, TAPS 28400, ENGL 13800
CMLT 20600. History and Theory of Drama II. 100 Units.
A survey of major trends and theatrical accomplishments in Western drama from
the late-seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov,
Strindberg, Wilde, Shaw, Brecht, Beckett, Stoppard. Attention will also be paid to
theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The winter-
quarter course, like the autumn-quarter course, features voluntary but highly
recommended end-of-week workshops in which individual scenes will be read
aloud dramatically and discussed. Assignments at mid-quarter and at the end of the
quarter will give the option of two substantial essays, or (in place of either or both)
the putting on of a short scene in cooperation with some other members of the class.
Acting skill is not required; the point is to discover what is at work in the scene
and to write up that process in a somewhat informal report. Crosslisted courses are
designed for advanced undergraduates and graduate students. (D)
Instructor(s): D. Bevington Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing
Note(s): May be taken in sequence with ENGL 13800/31000 or individually. Students
should register for this course by the discussion section. You will automatically be
enrolled in the lecture. Course meets the General Ed requirement in the Dramatical,
Musical and Visual Arts. History and Theory of Drama I is not a prerequisite.
Equivalent Course(s): CMLT 30600, ENGL 31100, TAPS 28401, ENGL 13900

CMLT 21101. Roman Elegy. 100 Units.
This course examines the development of the Latin elegy from Catullus to Ovid. Our
major themes are the use of motifs and topics and their relationship to the problem
of poetic persona.
Terms Offered: Will be offered 2016-17
Equivalent Course(s): LATN 21100, CMLT 31101, LATN 31100

CMLT 21202. Decolonizing Drama and Performance in Africa. 100 Units.
No description available.
Equivalent Course(s): ENGL 24404, ENGL 44509, CMLT 41202, CMST 24508, CMST
44508, TAPS 28418

CMLT 21702. Nowhere Lands: Utopia, Dystopia, and Afterlife of Empire. 100
Units.
Otherworldly, fantastic, and futuristic spaces often offer a forum for social critique
or a window into the formation of systems of knowledge. This course examines the
ways in which the experiences of empire, revolution, and globalization produced
utopian and dystopian spaces that challenged the boundaries of the human and
society. While utopia has a long history in European literature and thought, this
course will focus on the ways in which space is constructed outside of the imperial
centers of the West, including a selection of novels and films from Eastern Europe,
Central/West Asia, and the Middle East.
Instructor(s): Leah Feldman Terms Offered: Autumn
CMLT 21703. The Politics of Hybridity. 100 Units.
This course will explore the construct of hybridity through the development of anticolonial and postcolonial theory. In nuancing the distinction between these intellectual traditions and their respective formations in the contexts of decolonization, the Cold War, and the US academy, we will consider the work of Fanon, Césaire, C. L. R. James, Said, Spivak, Young, Bhabha, Glissant, Khatibi, and others.
Instructor(s): Leah Feldman Terms Offered: Winter
Equivalent Course(s): CMLT 31703

CMLT 21705. The Novel-Essay and its Past. 100 Units.
Two important examples of the the “novel-essay” or “novel of ideas”, Mikhail Artsybashev’s Sanin and Robert Musil's Man Without Qualities will be discussed in the light of the theory of the novel and in comparison with the genre of philosophical essays. We will also consider the role of the narrator in modernist fiction.
Instructor(s): O. Solovieva Terms Offered: Spring
Equivalent Course(s): CMLT 31705,GRMN 22716,GRMN 32716,REES 29811

CMLT 22400. History of International Cinema I: Silent Era. 100 Units.
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.
Instructor(s): Y. Tsivian Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500,ARTH 38500,ARTV 26500,ARTV 36500,CMLT 32400,CMST 48500,ENGL 29300,ENGL 48700,MAPH 36000,CMST 28500

CMLT 22500. History of International Cinema II: Sound Era to 1960. 100 Units.
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.
Instructor(s): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600,ARTH 38600,ARTV 26600,CMLT 32500,CMST 48600,ENGL 29600,ENGL 48900,MAPH 33700,CMST 28600
CMLT 23301. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and 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 firsthand through visits of a Chicago-based folk dance ensemble, “Balkan Dance.”
Instructor(s): A. Ilieva
Equivalent Course(s): ANTH 25908, ANTH 35908, CMLT 33301, NEHC 20568, NEHC 30568, REES 36800, REES 26800

CMLT 23702. Making a Scene. 100 Units.
No description available.
Equivalent Course(s): ENGL 25931, ENGL 42409, CMLT 33702

CMLT 25001. Foucault and The History of Sexuality. 100 Units.
This course centers on a close reading of the first volume of Michel Foucault’s *The History of Sexuality*, with some attention to his writings on the history of ancient conceptualizations of sex. How should a history of sexuality take into account scientific theories, social relations of power, and different experiences of the self? We discuss the contrasting descriptions and conceptions of sexual behavior before and after the emergence of a science of sexuality. Other writers influenced by and critical of Foucault are also discussed.
Instructor(s): A. Davidson Terms Offered: Autumn
Note(s): One prior philosophy course is strongly recommended.
Equivalent Course(s): PHIL 24800, FNDL 22001, GNSE 23100, HIPS 24300
CMLT 25014. Writing towards Freedom: Slave Narratives and Emergent Black Writing. 100 Units.

In the late 18th and 19th centuries, slave narratives were authored to convince Europeans of the injustices of slavery as an institution and the humanity of enslaved black Africans. However, these texts were more representative of anti-slavery rhetoric and conventional morals than the voices of enslaved men and women. In this course we will investigate many of the central slave narratives of the 18th and 19th centuries in order to understand how these texts worked to redefine concepts of the human. We will also examine the ways slave narratives relied upon and bolstered norms of gender, family, and religion. Using comparative methods, this course will investigate why the overwhelming majority of slave narratives come from the Anglophone world. We will compare American and British narratives, and examine the genres used in the Francophone and Hispanophone worlds to demonstrate the rights of the enslaved, particularly law. Major texts to be examined will include The Interesting Life of Olaudah Equiano; The History of Mary Prince: A West Indian Slave; My Bondage, My Freedom by Frederick Douglass; Incidents in the Life of a Slave Girl by Harriet Jacobs; and Autobiography of a Slave by Juan Francisco Manzano. Shorter readings would include excerpts from Saidiya Hartman, Michel Rolph Trouillot, The Memoires of Toussaint Louverture, and The Haitian Constitutions of 1801 and 1805.

Instructor(s): Mollie McFee Terms Offered: Autumn

CMLT 25015. Allegory in the Western Literary Tradition. 100 Units.

What kinds of power can a text have? Is it possible for language and literature to do far more than instruct and entertain? Indeed, might it be possible for a text to give us access to types of knowledge that a human being would otherwise be unable to obtain? In what ways can the study of allegory help us to better understand how (and why) other cultures interpret the world in ways that differ from our own? And how do we, as readers, respond when we reach the apparent limits of our texts? To ask such questions as these—particularly in the case of allegory—involves much more than asking what a text means. Indeed, although the question of meaning is fundamental to allegory, to view a text as allegorical is to view a text as possessing some kind of power or insight that can transform the way in which we view the world (or, even, the divine) and our relation to it. In fact, for generations of thinkers—from the earliest interpreters of Homer to the Early Modern Period and beyond—allegory represents literature at its most dynamic and powerful. The study of allegory and the history of its interpretation provides us, therefore, with the unique opportunity to examine how generations of authors and interpreters have pushed their respective arts to their limit, as if attempting to communicate with words an idea that, by its very nature, defies verbalization.

Instructor(s): D. Orsbon Terms Offered: Spring

Note(s): Readings for this course will include the following: Plato’s Republic (in particular, the Allegory of the Cave), Virgil’s Aeneid, Chaucer’s dream-vision poetry, Edmund Spenser’s Faerie Queene, William Blake, and Italo Calvino.

Equivalent Course(s): CLCV 25015
CMLT 25102. Problems Around Foucault. 100 Units.
No description available.
Equivalent Course(s): PHIL 21910, PHIL 31910, CMLT 35102, DVPR 35100, CHSS 31910, HIPS 21910

CMLT 25960. The Archaeological Imagination. 100 Units.
This course looks at the various ways in which the rise of archaeology provided writers, artists, and filmmakers with themes, characters, ideological frames, and philosophical problematics. We will look at, among other things, Keats’s “Ode on a Grecian Urn”; Byron on the Elgin marbles; Egyptomania; Kipling’s The Man Who Would Be King; Hardy’s Tess; Michael Ondaatje’s The English Patient; Spielberg’s Raiders of the Lost Ark; Stone’s Alexander; and Ai Weiwei’s Dropping a Han Dynasty Urn. (B, G)
Instructor(s): L. Rothfield Terms Offered: Winter
Equivalent Course(s): ENGL 25960

CMLT 26106. The Medieval Persian Romance: Gorgani’s Vis and Ramin. 100 Units.
This class is an inquiry into the medieval romance genre through the close and comparative reading of one of its oldest extant representatives, Gorgâni’s Vis & Râmin (c. 1050). With roots that go back to Late Antiquity, this romance is a valuable interlocutor between the Greek novel and the Ovidian erotic tradition, Arabic love theory and poetics, and well-known European romances like Tristan, Lancelot, and Cligès: a sustained exploration of psychological turmoil and moral indecision, and a vivid dramatization of the many contradictions inherent in erotic theory, most starkly by the lovers’ faithful adultery. By reading Vis & Râmin alongside some of its generic neighbors (Kallirrhoe, Leukippe, Tristan, Cligès), as well as the love-theories of writers like Plato, Ovid, Avicenna, Jâhiz, Ibn Hazm, and Andreas Cappellanus, we will map out the various kinds of literary work the romance is called upon to do, and investigate the myriad and shifting conceptions of romantic love as performance, subjectivity, and moral practice. An optional section introducing selections from the original text in Persian will be available if there is sufficient student interest.
Instructor(s): C. Cross Terms Offered: Spring
Equivalent Course(s): RLLT 26106, NEHC 26016, GNSE 26106, FNDL 26106
CMLT 26400. Introduction to the Renaissance. 100 Units.
The Renaissance, which first and foremost flourished in Italy, founded our modern concept of the self. The way we see ourselves, the values we cherish, derive from the Renaissance. Modernity is a product of the Renaissance. This course emphasizes the importance of introspection in Renaissance culture, poetry, and philosophy. The books I have selected have a strong autobiographical element. However, they also illuminate how the Renaissance theorizes the relationship between the individual and society. We will read, in Italian, passages from major Italian texts in prose, such as Castiglione's Il cortigiano, Machiavelli's Discorsi, Campanella's Città del Sole, and poetry by Michelangelo, Monsignor della Casa, and numerous women poets, such as Veronica Franco, Vittoria Colonna, and Veronica Gambara.
Instructor(s): A. Maggi Terms Offered: Autumn
Note(s): Taught in Italian.
Equivalent Course(s): ITAL 22200

CMLT 26600. Ren/Lit Imagination. 100 Units.
No description available.

CMLT 26601. Kinds of Narratives: the Novella. 100 Units.
The course will discuss the place of the novella among nineteenth-century prose narratives. We will read works by Balzac, Gogol, Stifter, Mérimée, Melville, Fontane, Chekhov, and Henry James.
Instructor(s): T. Pavel Terms Offered: Autumn
Note(s): Taught in English. For French majors and graduates there will be a weekly one-hour meeting to study the original French texts.

CMLT 26610. The Brighter Side of the Balkans: Humor & Satire in Lit & Film. 100 Units.
In this course, we examine the poetics of laughter in the Balkans. In order to do so, we introduce humor as both cultural and transnational. We unpack the multiple layers of cultural meaning in the logic of “Balkan humor.” We also examine the functions and mechanisms of laughter, both in terms of cultural specificity and general practice and theories of humor. Thus, the study of Balkan humor will help us elucidate the “Balkan” and the “World,” and will provide insight not only into cultural mores and social relations, but into the very notion of “funny.” Our own laughter in class will be the best measure of our success – both cultural and intellectual.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Prerequisite(s): Readings in English. Background in the Balkans will make the course easier, but is not required.
Equivalent Course(s): REES 29006, NEHC 20884, NEHC 30884, REES 39006
CMLT 27114. Faust, Myth of the Modern World. 100 Units.
In this course, we will consider three renderings of the Faust myth: Johann Wolfgang von Goethe’s Faust, Part One, Heinrich Heine’s “dance poem” Faust, and Friedrich Murnau’s expressionist film Faust. In addition to these core readings/viewings, we will study the origins of the Faust myth in sixteenth-century Germany and survey its many transformations across art, literature, and music. This course is an excellent introduction to the history of German literature and culture.
Instructor(s): David Wellbery Terms Offered: Autumn
Note(s): All readings and class discussions will be in German.
Equivalent Course(s): GRMN 27114

CMLT 27402. Contemporary Chinese Writers and the Literary Field. 100 Units.
No description available.
Equivalent Course(s): EALC 28620,EALC 38620,CMLT 37402

CMLT 27451. Imagining the Hermit in Chinese Literature and Art. 100 Units.
Throughout Chinese history, writers from Tao Qian to Matteo Ricci have fashioned themselves as hermits. This course will explore the shifting meanings attributed to the performance of withdrawal. We will begin by examining the emergence of different approaches to reclusion in early classical literature, before considering how these archetypes were transformed amid the profound political and social upheavals of the early modern period. The act of reclusion came to be associated with a wide range of cultural practices from alchemy to the appreciation of chrysanthemums, yet our main focus throughout this course will be on the close relationship between the guise of the hermit and the construction of a self through art. We will work closely with major texts of classical prose and poetry, yet an important theme of the class will be looking at the transfer of ideas and images across different artistic media (including the visual and decorative arts). Throughout, we will examine how our sources reflect broader concerns with gender, property, and the environment. We will ask how works devoted to the figure of the recluse explore and interrogate the limits of transgressive behavior and political dissent.
Instructor(s): T. Kelly Terms Offered: Winter
CMLT 27602. Renaissance Demonology. 100 Units.
In this course we analyze 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 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 Neoplatonic 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).
Instructor(s): A. Maggi Terms Offered: Spring
Note(s): Taught in English
Equivalent Course(s): HIST 22110,RLST 26501,ITAL 26500

CMLT 28610. The German Romantic Lied. 100 Units.
In the romantic genre of the German Lied, music and poetry meet with a precision, complexity, and affective intensity unheard of since the times of medieval Minnesang. At the center of this undergraduate seminar is the relationship of Robert Schumann and Heinrich Heine and their cycle ”Dichterliebe,” supplemented by Schumann’s rendering of other poets’ work (for example, Johann Wolfgang von Goethe or Joseph von Eichendorff). The larger context of Lied-making the class also seeks to explore is formed by pieces by Ludwig van Beethoven, Franz Schubert, Felix Mendelssohn Bartholdy, and Johannes Brahms. Readings and discussions in German.
Instructor(s): F. Klinger Terms Offered: Winter
Equivalent Course(s): GRMN 25013

CMLT 28815. Literature as Trial. 100 Units.
The affinities between literary and judicial practice seem as old as literature itself. Countless literary works take the form of a trial, revolve around a case or trial scene, or negotiate competing ways of seeing and talking. What is the relationship between judgment and poetic form? Can ”trial” be understood as a distinct form of discourse? What role can the literary play in the legal process? Is there a privileged relationship between the trial and the dramatic genre? Can literature be a training for judgment? Are there specifically poetic forms of justice? Readings include Sophocles, Dante, Shakespeare, Kleist, Kafka, Arendt, Weiss, Derrida, Coetzee.
Instructor(s): F. Klinger Terms Offered: Autumn
Equivalent Course(s): GRMN 38815,CMLT 38815,SCTH 38816,GRMN 28815
CMLT 28900. Health Care and the Limits of State Action. 100 Units.
In a time of great human mobility and weakening state frontiers, epidemic disease is able to travel fast and far, mutate in response to treatment, and defy the institutions invented to keep it under control: quarantine, the cordon sanitaire, immunization, and the management of populations. Public health services in many countries find themselves at a loss in dealing with these outbreaks of disease, a deficiency to which NGOs emerge as a response (an imperfect one to be sure). Through a series of readings in anthropology, sociology, ethics, medicine, and political science, we will attempt to reach an understanding of this crisis of both epidemiological technique and state legitimacy, and to sketch out options.
Instructor(s): E. Lyon, H. Saussy Terms Offered: Spring
Prerequisite(s): Third- or fourth-year standing. This course does not meet requirements for the biological sciences major.
Equivalent Course(s): BIOS 29323,BPRO 28600,HMRT 28602

CMLT 29302. South Asian Aesthetics: Rasa to Rap, Kamasutra to Kant. 100 Units.
This course introduces students to the rich traditions of aesthetic thought in South Asia, a region that includes (among others) the modern-day states of India, Pakistan, Afghanistan, Bangladesh, Nepal and Sri Lanka. By engaging with theories of art, literature and music from the Indic and Indo-Persian traditions, we will attempt to better understand what happens in an aesthetic experience. A central concern will be thinking about how much any aesthetic tradition, be it South Asian or other, is rooted in the particular epistemic and cultural values of the society that produced it; we will therefore explore how ideas from the South Asian tradition can help us to understand not only South Asian material, but art in other societies as well, and to re-think the boundaries of ‘aesthetic’ thought. Class discussion, small group work, and individual presentations will be regular features of the class. Two sessions will include performances by, and discussions with, performing artists (dancers and musicians). We will also make one visit to the Art Institute Chicago.
Instructor(s): T. Williams Terms Offered: Spring
Equivalent Course(s): SALC 49300,CMLT 39302,SALC 29300

CMLT 29700. Reading Course. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and Director of Undergraduate Studies.
Note(s): 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.
CMLT 29701. Introduction to Comparative Literature I: Problems, Methods, Precedents. 100 Units.
As the study of relations among the world's literary and other expressive traditions, comparative literature confronts a host of questions. What do works from different times and places have in common? How can we meaningfully assess their differences? How do we account for systematic and extra-systemic features of literature? Is translation ever adequate? This course offers consideration of these and related issues through influential critical examples. This course is the first of a two-quarter sequence required for all majors in Comparative Literature.
Instructor(s): Haun Saussy Terms Offered: Autumn

CMLT 29705. Introduction to Comparative Literature II: Case Study: Davidismo. 100 Units.
This course will examine the story of David in 1 and 2 Samuel in combination with some of its myriad literary and artistic afterlives in order to explore the nature of biblical narrative and (biblical) rewriting. The narrative's familial drama, political intrigue, subtle characterization, and philological challenges have inspired a wide variety of reinterpretations in disparate literary traditions and historical periods, providing fertile ground for comparative analysis. Students will initially gain some of the skills and perspectives needed to approach the biblical text in translation as a literary artifact as well as an appreciation of the difficulties inherent in such a task. Subsequently, students will engage with literary reworkings of the narrative organized around such issues as gender, political power, and Jewish/Christian identity-formation and accompanied by select theoretical works treating rewriting and intertextuality. Why has this story— and David himself—had such lasting resonance? How do later works from different periods and linguistic traditions both capitalize on certain aspects of the 'original' and redefine it in important ways? What role do rewritings play in literature, and what does it mean to read these distinct interpretations together? The David Story offers rich opportunities for thinking through these and other comparative literary questions.
Instructor(s): Chloe Blackshear Terms Offered: Winter
Note(s): Literary works will include plays and novels by Tirso de Molina, Gide, Faulkner, Heym, Weil, and Kalisky as well as selections from NBC's critically-acclaimed 2009 drama, Kings; theorists may include Curtius, Warburg, Tynianov, Genette, Ben-Porat, and Rabau, among others.
Equivalent Course(s): RLST 26680, JWSC 28800
CMLT 29801. BA Project and Workshop: Comparative Literature. 100 Units.
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.
Terms Offered: Autumn, Winter, Spring
Note(s): Required of fourth-year students who are majoring in CMLT.