COMPARATIVE LITERATURE

Department Website: http://complit.uchicago.edu

PROGRAM OF STUDY

The major in Comparative Literature leads to a BA degree and is designed to attract students who wish to pursue interdisciplinary course work focused on the study of literature, linguistic/textual arts, and translation, written in varied languages and parts of the world.

Some students come to the University of Chicago with a strong background in languages other than English and want to work in two or more literatures (one of which can be English). Some students have a strong interest in literary theory and wish to address poetics, study of genre or translation, and/or questions of transnational circulation and production of knowledge beyond the boundaries of national literature offered in other literature departments. Yet other students wish to pursue in-depth study of the interrelationship of literature, culture, and other arts and fields of knowledge, as well as issues that transcend the traditional demarcations of literary history and area studies.

Our students work with the Director of Undergraduate Studies to design a plan of course work that will suit their individual goals while taking advantage of the rich offerings of the University.

PROGRAM REQUIREMENTS

Students interested in majoring in Comparative Literature should review the following guidelines and consult with the Director of Undergraduate Studies in Comparative Literature. These guidelines are to assist students in developing a balanced and cohesive plan of study which would be most accommodating and beneficial to the student’s academic development.

The major includes seven courses in the major and supportive fields of study, selected in consultation with the Director of Undergraduate Studies; one foundational course in comparative methodology, titled *Comparative Literature: Theory and Practice*; two courses in Comparative Literature, offered by the department; and a yearlong BA Seminar that serves as a capstone to the major.

Students work with the Director of Undergraduate Studies to identify a primary field (four courses) and a secondary field (three courses) of study. A student wishing to work in two literatures might choose two literatures as the primary and secondary fields (note: only the second literature can be English). The secondary field might be another national literature or area studies (e.g., East European Studies), another discipline (e.g., mathematics, history, film, performance studies, music), or literary theory.

Study abroad offers an attractive means of fulfilling various aims of this program. More than half of the major requirements must be satisfied by courses bearing University of Chicago numbers.

SUMMARY OF REQUIREMENTS

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<tr>
<th>Requirement</th>
<th>Units</th>
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<tr>
<td>Three language courses in a single language at the intermediate level or above</td>
<td>300</td>
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<tr>
<td>Four courses in a literature other than English, one of which can be in a closely related field</td>
<td>400</td>
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<tr>
<td>Three courses in a secondary field, which can be literature in another language (including English), another discipline (e.g., mathematics, performance studies, music), or literary theory</td>
<td>300</td>
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<tr>
<td>CMLT 20109 <em>Comparative Literature - Theory and Practice</em></td>
<td>100</td>
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<tr>
<td>Two 20000-level courses in literary theory, methods, or special topics in Comparative Literature</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>Total Units</td>
<td>1400</td>
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Foreign Language Requirement

The Comparative Literature major requires three language courses in a single language at the intermediate level or above. Students who come in with high or native proficiency in a language other than English may instead substitute three courses in a second language (other than English) at any level.

A student can provide proof of high language proficiency in two ways:

1. A student may pass one of the Chicago Language Center’s Office of Language Assessment Academic Reading Comprehension Assessments (ARCA) in a foreign language, if available for the relevant language; for more information, visit languageassessment.uchicago.edu/arca/(https://languageassessment.uchicago.edu/arca/). Note: On occasion, faculty may need to provide language examination in the case that no ARCA test is available.

2. A student can demonstrate high proficiency on the basis of the student’s formal schooling experience in a country outside the United States at the high school (secondary) level. Students should write a brief description of their schooling and submit it, along with a transcript showing at least two years of high school study in the relevant language, to the Director of Undergraduate Studies in Comparative Literature.
Though all majors must demonstrate proficiency in a single language through at least the second-year sequence in a foreign language (or by providing proof that they enter the program with high proficiency in either of the two ways noted above), they are encouraged to continue their language study beyond the minimum required for the major. The Department of Comparative Literature works closely with the University of Chicago Language Center and helps students achieve their individual goals in language acquisition by suggesting programs of study that would best add to their language expertise and desired proficiency goals.

BA Project

The BA capstone project is to be completed in the student’s last year of study. The project should be approved by the Director of Undergraduate Studies and supervised by a faculty member of the student’s choice in Comparative Literature. It may be co-advised by a faculty member from another department. Students must complete their formal application to the major by spring of third year and should identify a faculty advisor at that time.

One obvious choice for a BA project is a substantial essay in comparative or interdisciplinary literary study. This option should not, however, rule out other possibilities. Alternative examples are 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.

NB: 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 approval from both program chairs. 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.

Participation in the Program

Students should express their interest in the major as early as possible. The first step is to meet with the Director of Undergraduate Studies to consult about a program of study. Applicants must submit an application form which consists of 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. Finally, students will need to formalize their declaration through my.uchicago.edu (http://my.uchicago.edu) with the assistance of the College adviser.

Grading

All courses to be used in the major must be taken for a quality grade of 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 thesis or project that is judged exceptional in intellectual and/or creative merit by the first and second readers.

ADVISING

Students must consult on an ongoing basis with the Director of Undergraduate Studies for selection and approval of course work for the major. Students need to regularly provide documentation of any course approvals for the major to their College adviser for the necessary processing. Further advice and counseling will be available from the preceptor of the BA Seminar and from the faculty member who supervises the student’s BA project.

COMPARATIVE LITERATURE COURSES

CMLT 14920. Comparative Media Poetics: Horror. 100 Units.

Cinema, videogames, and VR: all moving-image media, which have at times exerted multi-directional aesthetic influences on each other. This course will investigate the raw materials and basic forms at the disposal of artists working in and across these media, with a special focus on horror as a genre. Along with fundamental questions regarding the social, psychological, and political uses (and abuses) of horror as a genre, this course will also look at how horror works across a variety of media. In what way do the possibilities available to game developers differ from those available to filmmakers, and vice versa? How are space, time, and action presented and segmented differently across moving images (cinema), interactive moving images (games), and fully-immersive virtual environments (VR)? How do techniques ranging from psychological identification to jump scares work in each medium, and what aesthetic effects are open to one that are not open to the other? Course materials will include horror cinema, horror games (video and otherwise), VR experiences, and written horror literature.

Instructor(s): Ian Bryce Jones Terms Offered: Autumn

Equivalent Course(s): MAAD 14920, CMST 14920
CMLT 20109. Comparative Literature - Theory and Practice. 100 Units.
This course introduces methods of study in Comparative Literature. We will take up interdisciplinary approaches, including translation and critical theory. Students will develop and deepen their skills in close reading and the comparative analysis of text and art forms.
Instructor(s): Anna Elena Torres Terms Offered: Winter
Prerequisite(s): Prerequisite: Completed Humanities, or Civilization Core requirement. The course is designed for the second-year students and above.
Equivalent Course(s): ENGL 28918

CMLT 20124. The Bible Throughout History: From the Dead Sea Scrolls to King James. 100 Units.
While the collection of ancient texts found in modern Bibles appears fixed and is read by many people as a source of edification or theological insight, it has not always been this way. Though absent from most Bibles, there is an entire body of literature commonly known as ‘rewritten bible’: early translations, retellings, or entirely new stories with familiar names and faces that update, retcon, or subvert their “biblical” sources. How might we understand these ancient forms of fan fiction? The class will introduce this corpus (including some of the Dead Sea Scrolls) and its sources, production, and historical contexts. We will confront significant problems in understanding religious texts: how is it that some texts become authoritative while other very similar texts do not? Who gets to retell foundational religious narratives, and within what social or political constraints? What does it mean to relate to sacred texts as artistic prompts or imperfect points of departure? Can a biblical text be rewritten for an entirely different religious tradition? We will consider similar questions for contemporary religious practice, asking: how did rewriting the Bible get started, and has it stopped?
Instructor(s): WJT Mitchell Terms Offered: Winter
Equivalent Course(s): ARTH 20033, ENGL 20230, ARTH 30033, ENGL 20230, ARTH 30033, CMLT 30230

CMLT 20230. Iconology East and West. 100 Units.
Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language—the interplay between the “icon” and the “logos.” A plausible translation of this compound word into Chinese would describe it as ‘Words in Pictures, Pictures in Words’.
This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between “East” and “West” that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)
Instructor(s): WJT Mitchell Terms Offered: Winter
Prerequisite(s): Enrollment in the course will be with the consent of instructor; it is open to students at all levels, but enrollment will be limited to 15. Students should send a one page statement of their interest to W. J. T. Mitchell (wjtm@uchicago.edu)
Equivalent Course(s): ARTH 20033, ENGL 30230, ARTV 20033, ARTV 30033, ENGL 20230, ARTH 30033, CMLT 30230

CMLT 20711. Jewish Graphic Narrative: Between Memory and Caricature. 100 Units.
Over the past decade, there has been an explosion of “graphic novels” aimed at adult readers concerning Jewish society, history, and religion. This course explores the history of comics through the lens of its Jewish creators and Jewish themes, and the history of Jewish culture and society through the lens of graphic storytelling. We learn to interpret this complex art form that combines words and hand-drawn images, translating temporal progression into a spatial form. Reading American, European, and Israeli narratives, our discussions will focus on autobiographical and journalistic accounts of uprooting, immigration, conflict, and loss. We will ask: how do Jewish graphic novelists grapple with the history of racist caricature? What is the relationship between graphic narrative and memory culture? Authors whose work we will study include: Art Spiegelman, Rutu Modan, Lianna Finck, Joann Sfar, Joe Sacco, R. Crumb
Instructor(s): Na’ama Rokem Terms Offered: Autumn
Equivalent Course(s): SIGN 26062, RLST 26062, JWSC 20701, NEHC 26062

CMLT 21810. The Werewolf in Literature. 100 Units.
Human transformation into animals (and into wolves in particular) is a recurring trope in many cultures’ storytelling. Authors have used the story device to explore the nature of humans and animals, human fear and vulnerability, psychological problems and mental illness, gender and sexuality, social/racial hierarchy, marginalization, identity, and our own capacity for violence and savagery. In this course we will examine werewolves in literature and film from several cultures (French, English, German, Finnish, Blackfoot, Japanese) in English translation, primarily from the late 20th century onward. We will focus on how the aforementioned themes are used and developed in each work and the overarching patterns of werewolf stories. Students will write a final analytical paper or produce a creative project.
Instructor(s): David Delbar Terms Offered: Autumn

CMLT 21815. Strange Lit: Estrangement and Literature. 100 Units.
This course explores the genre of the strange, weird, bizarre and wonderous in literary works from around the world and across various time periods. In contrast to the voyeuristic and expected othering of the ‘exotic’, the
Comparative Literature

course investigates the strange as an aesthetic mode that estranges the reader and disturbs and upends our familiar and predictable worlds. Theorists have explored art’s ability to unsettle our automatized perception, interrogating our relationship to reality, the way we know things, and the basis on which we make assumptions. This course will trace how specific literary forms (like magical-realism, fantasy, sci-fi, miracle literature, comedy/dark comedy, and even scripture) evoke wonder and a sense of the strange. We will explore how these genres mystify and make strange things like the individual, society, modernity, the nation-state, the secular, economy, and more to unearth the myth-making inherent in processes of world-building, as well as in narrative. We will see ghosts in court, hallucinating nation-states, dead narrators, animated-inanimate objects as we move into the world of dreams, madness, and the supernatural in literary works from Iceland, Iran, Palestine, Japan, Egypt and more.

Instructor(s): Rana Ghuloom Terms Offered: Autumn

CMLT 21822. Creative Ecologies: Environmental and Multispecies Storytelling. 100 Units.
Literature plays a pivotal role in addressing environmental issues: it can perpetuate damaging narratives or offer creative solutions for sustainable living. What is then the role of literature in an era of ecological crisis? How does literature forward environmental change? How do writers represent the natural world and imagine innovative ways of living ecologically? To answer these questions, we will turn to the field of ecocriticism informed by queer ecology, decolonial thought and critical animal studies. We will explore the themes of migration, extinction, displacement, hegemony, and biodiversity in texts of various genres, from poetry to speculative fiction, particularly in relation to imperial, colonial and capitalist ecologies. Besides questioning troublesome dichotomies within our corpus, such as domestic/wilderness and nature/culture, we will also examine the links between environmental concerns and gender, race, class, and species. While we will be attentive to the specificities of the Italian local environment to fully unravel the role of Italy in aggravating or lessening environmental problems, our approach will remain comparative and global in scope. We will also revisit the literary canon and privilege the stories of historically disenfranchised voices that narrativize ethical and sociopolitical issues related to ecology. The course will include visits to Special Collections and the Map Collection to further enrich our engagement with the literary sources.

Instructor(s): Elizabeth Tavella
Note(s): Taught in English. No prior knowledge of Italian is required. Course not offered in 24-25.
Equivalent Course(s): ITAL 21822, ENST 21822

CMLT 21890. Race, Holiness, and Materiality in the Early Modern World. 100 Units.
What role has religion played in the formation of concepts connected to race? In this course, we will consider the complex intersection of race and religion by turning to an important moment of origin: the global colonial expansion of the Spanish and Portuguese Empires (16th-18th century), which reshaped the religious culture of the early modern world through two patterns of migration: Christian missions to Africa, Americas, and Asia; the transatlantic and transpacific slave trade. These migrations joined in unexpected ways, giving rise to popular devotions to black saints and other holy women and men of color. What can the holy people of color themselves tell us about their ongoing negotiation with the double bind between salvation and enslavement? How do representations of their holiness inform us about the structural relationship of race and gender at different sites of the global Iberian Empires? To answer these questions, we will read across genres, comparing spiritual autobiographies, devotional treatises, plays, chronicles on festivities and martyrdoms. We will also consider the materiality of black, indigenous, and Asiatic holiness in polychrome sculptures, paintings, codices, and other objects of devotion. The course will include visit to the Newberry Library where we will further learn about early modern race and religion by engaging with manuscripts and objects.

Instructor(s): Yunning Zhang Terms Offered: Autumn

CMLT 22001. Bringing up the Novel in Bohemia. 100 Units.

TBD
Equivalent Course(s): REES 28007, FNDL 22203

CMLT 22210. Decolonization and Culture. 100 Units.
This course introduces students to the various theories of militant or “fighting” cultures engendered by global struggles for decolonization throughout the twentieth century. Beginning with the global upswell of revolutionary movements at the end of World War I, intellectuals and artists from the colonial world began to enlist poetry, novels, art, music and other cultural forms in the struggle for decolonization. At the same time that culture was instrumentalized for larger political struggles, meanwhile, “culture” itself was increasingly understood in a distinct site of struggle: The decolonization of culture was part and parcel of the decolonization of peoples. This course traces this evolving global discourse linking culture and decolonization across the twentieth century, exploring how writers and activists from the colonial world articulated a new cultural agenda within the context of broader programs of social transformation. Throughout we will contend with key questions and dilemmas faced by culture producers in the age of decolonization: What is the role of artists in a revolution? How does culture serve as a staging-ground for larger political and ideological conflicts? What are the promises and pitfalls of treating decolonization as a metaphor? To answer these and other related questions, we will draw on case studies from the Harlem Renaissance, the Proletarian Literature movement, Haitian and Latin American Indigenist movements, Négritude, and Third Worldism.

Instructor(s): Noah Hansen Terms Offered: Spring
Equivalent Course(s): CRES 22210
CMLT 22400-22500. History of International Cinema I-II.
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is
strongly recommended but not required.

CMLT 22400. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition
to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national,
cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially
important for our examination will be the exchange of film techniques, practices, and cultures in an
international context. We will also pursue questions related to the historiography of the cinema, and
examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): Allyson Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students
majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema
three-course sequence must be taken.
Equivalent Course(s): ARTV 20002, CMLT 32400, MAPH 33600, MAAD 18500, ARTH 28500, ARTH 38500,
CMST 48500, ENGL 29300, ENGL 48700

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): James Lastra Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or
minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): MAAD 18600, CMST 48600, CMST 28600, CMLT 32500, ENGL 48900, ARTH 28600,
REES 25005, ENGL 29600, REES 45005, MAPH 33700, ARTH 38600, ARTV 20003

CMLT 22501. Vico's New Science. 100 Units.
This course offers a close reading of Giambattista Vico’s masterpiece, "The New Science" (1744) - a work that sets
out to refute “all opinions hitherto held about the principles of humanity.” Vico, who is acknowledged as the
most resolute scourge of any form of rationalism, breathed new life into rhetoric, imagination, poetry, metaphor,
history, and philology in order to promote in his readers that originary “wonder” and “pathos” which sets human
beings on the search for truth. However, Vico argues, the truths that are most available and interesting to us are
the ones humanity “authored” by means of its culture and history-creating activities. For this reason the study of
myth and folklore as well as archeology, anthropology and ethnology must all play a role in the rediscovery of
recounting the (hi)story of the entire human race and our divine ancestors. In Vico, a prophetic spirit, one
recognizes the fulfillment of the Renaissance, the spokesperson of a particular Enlightenment, the precursor of
the Kantian revolution, and the forefather of the philosophy of history (Herder, Hegel, and Marx). "The New
Science” remained a strong source of inspiration in the twentieth century (Cassirer, Gadamer, Berlin, Joyce,
Beckett, etc.) and may prove relevant in disclosing our own responsibilities in postmodernity.
Instructor(s): Rocco Rubini Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): ITAL 22900, ITAL 32900, CMLT 32501, FNDL 21408

CMLT 22715. Antisocial Modernism: Troubled Subjects in 20th-Century East Asian Literature and Film and
Beyond. 100 Units.
This course aims at an in-depth examination of the “dark side” of modernism through closing readings of various
kinds of outsiders, misfits, and sociopaths in literature and film, with a focus on but not limited to East Asia
and the 20th Century. If being “social” amounts above all to an acknowledgement of the plurality of human lives
and an acquiescence to live together with others, what then does it mean to reject such a fundamental premise?
In this course, we will investigate a variety of fictional characters who cannot or will not conform with the
implicit conventions of communal life-criminals, lunatics, or simply people who find themselves struggling to
sympathize with the feelings of others, etc. In tackling the aforementioned questions, our inquiry will be guided
by a range of distinct methodological approaches such as moral philosophy, psychoanalysis, and queer theory.
Readings may include works by Lu Xun, Ma-Xu Weibang, Yi Sang, Kinugasa Teinosuke, Edogawa Rampo,
Akutagawa Ryūnosuke, Dazai Osamu, Mishima Yukio, Abe Köbô, Murakami Haruki, Fyodor Dostoievsky,
Herman Melville, Samuel Beckett, Gaston Leroux, Aimé Césaire, and Derek Jarman. All readings will be in
English.
Instructor(s): J. Hou Terms Offered: Spring
Note(s): Not offered in 2023-24.
Equivalent Course(s): EALC 22715
CMLT 22900. Cinema in Africa. 100 Units.
This course examines Africa in film as well as films produced in Africa. It places cinema in Sub Saharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, cinema to TV, and includes films that reflect on the impact of global trends in Africa and local responses, as well as changing racial and gender identifications. We will begin with La Noire de... (1966), by the "father" of African cinema, Ousmane Sembene, contrasted w/ a South African film, African Jim (1960) that more closely resembles African American musical film, and anti-colonial and anti-apartheid films from Lionel Rogosin's Come Back Africa (1959) to Sarah Maldoror's Sambizanga, Sembene's Camp de Thiaroye (1984), and Jean Marie Teno's Afrique, Je te Plumerai (1995). The rest of the course will examine 20th and 21st century films such as I am a not a Witch and The wound (both 2017), which show tensions between urban and rural, traditional and modern life, and the implications of these tensions for women and men, Western and Southern Africa, in fiction, documentary and fiction film. (20th/21st)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): One or more of the following: Intro to Film/ International Cinema AND/OR Intro to African Studies or equivalent
Equivalent Course(s): GNSE 28602, GNSE 48602, CMLT 42900, CMST 24201, ENGL 47600, RDIN 37600, CMST 34201, RDIN 27600, ENGL 27600

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): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): CMLT 33301, NEHC 20568, NEHC 30568, REES 29009, ANTH 35908, REES 39009, ANTH 25908

CMLT 23401. The Burden of History: A Nation and Its Lost Paradise. 100 Units.
What makes it possible for the imagined communities called nations to command the emotional attachments that they do? This course considers some possible answers to Benedict Anderson’s question on the basis of material from the Balkans. We will examine the transformation of the scenario of paradise, loss, and redemption into a template for a national identity narrative through which South East European nations retell their Ottoman past. With the help of Žižek’s theory of the subject as constituted by trauma and Kant’s notion of the sublime, we will contemplate the national fixation on the trauma of loss and the dynamic between victimhood and sublimity.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): REES 29013, REES 39013, CMLT 33401, NEHC 30573, NEHC 20573, HIST 24005, HIST 34005

CMLT 23421. Transcontinental Romanticism. 100 Units.
In 1836, at the age of 26, Margaret Fuller began teaching the great works of German Romanticism to students at Amos Alcott’s radically progressive Temple School in Boston. Fuller’s passion for the German Romantics and their propagation in America is representative of the profound importance that the "American Transcendentalists" (Emerson, Thoreau, Fuller) attributed to German literature and its potential to shape American culture and values. In this course, we will explore the elective affinities between German Romanticism and its American counterpart, tracing the ways in which the two traditions mutually illuminate each other. Each unit will pair one major German and one major American text or artwork. Themes / pairings include: gender and mythology in Novalis’ fragmentary novel Heinrich von Ofterdingen and Fuller’s fairy tales; spiritual landscapes in the paintings of Caspar David Friedrich and the Hudson River School; slavery and abolition in Hegel’s Phenomenology of Spirit and Thoreau’s "Civil Disobedience;" exemplarity and individualism in Emerson’s "Self-Reliance" and Nietzsche’s "Schopenhauer as Educator."
Instructor(s): Simon Friedland Terms Offered: Spring
Equivalent Course(s): ENGL 23421, GRMN 32421

CMLT 23810. Spanish Cinema-Basque Cinema. 100 Units.
This course explores Basque cinema from its beginnings to our days while also reviewing Spanish cinema from a Basque point of view. Among other topics, the course will explore the nationalist imaginary and its influence in film, the centrality of gender (and motherly) representations in Basque cinema, Basque films’ recent tendency to become Spanish blockbusters outselling Hollywood, and allusions to the Basque Country in Spanish cinema.
Note(s): Course not offered in 24-25.
Equivalent Course(s): SPAN 24716, BASQ 24710

CMLT 23823. Melancholy: Readings in Medieval Christian Literature. 100 Units.
The idea of melancholy, a persistent affective orientation toward sadness and/or despair, is ubiquitous in Christian writings from the Middle Ages. This course considers the nature and function of melancholy and possible remedies in Christian discourses, and in so doing it provides a survey of medieval Christian literature. Readings may be drawn from authors such as Boethius, Alan of Lille, Jean de Meun, Marguerite Porete, Dante, and Christine de Pizan. Special attention will be given to the role of literary form in Christian writing, competing
accounts of despair and hope, and the relationship of Christianity to non-Christian discourses. There are no language prerequisites, though reading groups may be formed if sufficient students possess relevant language skills.

Instructor(s): M. Vanderpoel
Terms Offered: Winter

Equivalent Course(s): RLST 23823, MDVL 23823

CMLT 24110. Love and Transformation. 100 Units.
TBD
Note(s): Course not offered in 24-25.
Equivalent Course(s): ITAL 24110

CMLT 24405. Kieslowski’s French Cinema. 100 Units.
Krzysztof Kieslowski’s The Decalogue and The Double Life of Veronique catapulted the Polish director to the international scene. His subsequent French triptych Blue, White, Red turned out to be his last works that altered his image and legacy to affirm his status as an auteur and a representative of the transnational cinema. We discuss how in his virtual universe of parallel histories and repeated chances, captured with visually and aurally dazzling artistry, the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. By focusing on the filmmaker’s dissolution of the thing-world, often portrayed on the verge of vague abstraction of (in)audibility or (un)transparency, this course bridges his cinema with the larger concepts of postmodern subjectivity and possibility of metaphysics. The course concludes with the filmmaker’s contribution to world cinema. All along, we read selections from Kieslowski’s and Piesiewicz’s screen scripts, Kieslowski’s own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.
Instructor(s): Bozena Shallcross
Terms Offered: TBD
Equivalent Course(s): CMST 24405, CMST 34405, FNDL 25312, REES 31002, REES 21002

CMLT 24419. Kafka: Acrobatics of Reading. 100 Units.
In a universe determined by power such as Kafka’s - patriarchal, legal, governmental, colonial power, but also physical constraints such as gravity and entropy - everything depends on one’s ability or inability to perform. Against such determination, Kafka’s texts work as exercises in self-empowerment and -disempowerment, acts that constitute their power to perform through their very performance. Taking Kafka’s short prose as a test case, the course investigates the relationship between two things: First, the acrobatics performed in and by the texts that not only feature a cast of tightrope walkers, hunger artists, bucket riders, and other performers, but can more generally be read as a series of kinetic experiments involving plot, description, imagery, sound, and grammar. Second, the acrobatics it takes us, the audience, to engage these texts -demanding a similar artistry of performance that includes casting highly flexible, improbable, and often risky readerly strategies in response. From the short prose, the course broadens its focus to include the longer texts and the diary, as well as excerpts from the fragments Amerika, The Trial, and The Castle. Readings and discussion in English.
Instructor(s): Florian Klinger
Terms Offered: Autumn
Equivalent Course(s): GRMN 24419, FNDL 24419

CMLT 24425. Invasion Culture: Russia Through its Wars. 100 Units.
A look at contemporary culture through Russia’s invasions, from the Soviet invasion of Afghanistan in 1979 to the invasion of Ukraine in 2022. Broadly, this course explores how war determines cultural life. How do the policies and tactics of war, and the art and literature of wartime, convey ideas about power and the state, traditional vs. modern values, civilization mission vs. cultural pluralism? Beyond Russian literature and film, we consider voices from Afghanistan, the Caucasus, Chechnya, Syria, Belarus, and Ukraine, asking, How are Russia’s wars fought in the domain of culture?
Instructor(s): Ania Aizman
Terms Offered: Autumn
Equivalent Course(s): REES 34425, REES 24425

CMLT 24510. Kawaii (cuteness) culture in Japan and the world. 100 Units.
The Japanese word kawaii (commonly translated as “cute” or “adorable”) has long been a part of Japanese culture, but, originating from schoolgirl subculture of the 1970s, today’s conception of kawaihas become ubiquitous as a cultural keyword of contemporary Japanese life. We now find kawaii in clothing, food, toys, engineering, films, music, personal appearance, behavior and mannerisms, and even in government. With the popularity of Japanese entertainment, fashion and other consumer products abroad, kawaii has also become a global cultural idiom in a process Christine Yano has called “Pink Globalization”. With the key figures of Hello Kitty and Rilakkuma as our guides, this course explores the many dimensions of kawaii culture, in Japan and globally, from beauty and aesthetics, affect and psychological dimensions, consumerism and marketing, gender, sexuality and queerness, to racism, Orientalism and robot design.
Instructor(s): Nisha Kommattam
Terms Offered: Winter
Equivalent Course(s): REES 34425, REES 24425

CMLT 24655. Forgeries and Flippancies: Literary “Fakes” 100 Units.
This is a course on fakes, forgeries, hoaxes, and all manner of intentional anachronisms designed to forge fake pasts, with a particular emphasis on how invented texts and artifacts might impact contemporary society and the “post-truth” world. By engaging in weekly case-studies around four central authors (Samuel Constantine Rafinesque, Pierre Louys, James Macpherson, Thomas Carlyle), students will learn to describe and categorize different kinds of such ‘flippancies’ and to articulate their political weight across time. Examples include
invented poems from Ancient Greece, spurious Native American epics, forged ancient Scottish epics, and the like. Our study of the main texts will be accompanied by a look at other forgeries that have played a not so fake role in the course of history (such as the Donation of Constantine). This course is appropriate to undergraduates of all levels interested in critical theory, the study of premodern cultures in a political dimension, as well as contemporary debates about cultural appropriation.

Equivalent Course(s): ENGL 24655

CMLT 24715. On Dialogue: Introduction to a Genre. 100 Units.

The figure of Socrates is famous for engaging Athenians in dialogue, but what was so important and effective about this mode of exchange? How did Socrates’ dialogue work as a philosophical exercise? Why was the dialogue suited to mediate between gods, Socrates, and citizens? In this class, we will take a philosophical and historical approach to the genre of dialogue, analyzing key moments in the genre and related texts to trace the relationships between the mode of dialogue, the role of the divinity, the obligations of the citizen, and the formation of the subject. Starting from the dialogue of Socrates, we will read from classical antiquity into the Christian context, with attention to the creative transformations of the genre and the changing notions of subject, god, and citizen. In the final turn, we will return to two canonical texts of modern philosophy, the Dialogues by David Hume and Dialogues by Jean-Jacques Rousseau to examine how modern philosophical texts deploy the mode of dialogue, invoke the classical and Christian modes, and transform the genre again.

Instructor(s): Maureen Kelly Terms Offered: Autumn
Note(s): This course counts as a general literature course or pre-20th century literature course for CRWR students.
Equivalent Course(s): RLST 24715, CLCV 24722

CMLT 24723. Philosophical Anthropology: Origins of the Human. 100 Units.

What makes us human? What is our place in the cosmos? What common condition unites us as a species across race, gender, and ethnicity? In this course, we will explore these questions through the lens of twentieth-century German thinkers who placed the human being at the center of philosophical inquiry. Seeking an alternative to both religious and scientific accounts, the philosophers Max Scheler, Arnold Gehlen, and Helmut Plessner developed new conceptions of the human that sought to do justice to both our spiritual and our biological being. We will take an historical approach to this intellectual movement, considering how philosophers such as Herder, Kant, and Nietzsche laid the groundwork for a reevaluation of who we are. In the conviction that literature also plays a vital role in formulating a philosophical anthropology, we will also consider several poets, in particular Friedrich Hölderlin and Rainer Maria Rilke. All texts will be read in English translation.

Instructor(s): Simon Friedland Terms Offered: Spring
Equivalent Course(s): GRMN 34723, CMLT 34723, GRMN 24723

CMLT 25105. In the Beginning”: Origin, Style, and Transformation in the King James Version Matrix. 100 Units.

The 400th anniversary of the King James Bible (KJV) set off a series of events and texts dedicated to the great influence of this literary classic—a vernacular English Bible from 1611. What is it about the KJV that has so obsessed readers and writers? How has it become part of and affected world literature? Are there competing ways of conceiving the biblical text in English literature? In this course, we will trace some of the KJV’s thematic and stylistic influences in global Anglophone literature; sometimes we will deal with direct allusion and rewriting, and other times we will study the possibilities of more tenuous links. In parallel to this work, we will problematize the KJV’s astounding centrality by: examining some pre-KJV literature and alternative early-modern and 20th century translations (particularly as these intersect with Jewish tradition); attending to subversive and postcolonial literary uses of the translation; and close-reading the political and ideological motivations behind certain forms of critical adulation. Texts examined may include works by authors such as George Peele, William Shakespeare, Herman Melville, William Faulkner, Toni Morrison, Cynthia Ozick, Zora Neale Hurston, Chinua Achebe and Wole Soyinka.

Instructor(s): Chloe Blackshear Terms Offered: Spring

CMLT 25218. Reading Nonhuman Animals: A Challenge to Anthropocentrism. 100 Units.

How can we “read” a literary nonhuman animal? In what ways does literature deal with ethical and political issues concerning nonhuman animals? What does it mean to live in a multicultural and multispecies world? What does it mean to be “human”? In this course we will ask these and other related questions as they are presented and represented in Italian 20th century literary texts, read alongside philosophical writings, scholarly essays, and visual materials.

While maintaining a focus on Italian literature, a comparative approach involving literary works of non-Italian authors will be key in understanding the pervasiveness of the problems that have caused our detachment from nature and our broken relationship with nonhuman animals. We will closely analyze and critically evaluate the works of several authors, including those by Italo Calvino, Primo Levi, Anna Maria Ortese, Elsa Morante, Italo Svevo, Alice Walker, and Franz Kafka, giving particular attention to techniques of close reading. A thematic approach will enable us to explore a large number of critical discourses, from the moral status of nonhuman animals to the long-held assumptions regarding the anthropocentric set of values that have defined (Western) culture. We will also take into consideration different theoretical frameworks such as posthumanist theory and gender studies in order to discuss and evaluate the selected texts from different perspectives and entry points.

Instructor(s): E. Tavella
Note(s): Taught in English. No previous knowledge of Italian is required. Course not offered in 24-25.
CMLT 25801. Machiavelli and Machiavellism. 100 Units.
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 will also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccalini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.
Instructor(s): Rocco Rubini
Note(s): Course conducted in English. Those seeking Italian credit will do all work in Italian. Course not offered in 24-25.
Equivalent Course(s): FNDL 21603, ITAL 23000, CMLT 35801, ITAL 33001

CMLT 25823. Three Comedies of Sexual Revolution. 100 Units.
This seminar will discuss three comedies of sexual revolution from three different times and places. Aristophanes’ Assemblywomen recounts how under the leadership of the able Praxagora the women of Athens take over the Assembly and legislate a new regime in which private property is replaced by communism and sexual equity is achieved in favor of the old and unattractive at the expense of the young and attractive. Machiavelli’s Mandragola dramatizes the tricks by which young Callimaco manages with the aid of the trickster parasite Ligurio to have sex with Lucrezia, the beautiful young wife of the elderly lawyer Nicomaco, with the consent of both her and her husband, ushering in a new regime in which all are satisfied. In Shakespeare’s Measure for Measure Angelo the interim duke of Vienna institutes a repressive sexual regime in which the brothels are closed and extramarital sex is a capital crime. What might we learn about sexual relations from these diverse plays? Why are they comedies?
Instructor(s): Nathan Tarcov & Glenn Most Terms Offered: Spring. Spring 2024
Prerequisite(s): Undergraduates need the Instructor’s permission to register.
Equivalent Course(s): FNDL 21772, CMLT 35997, CLAS 37623, SCTH 35997, SCTH 25823, CLCV 27623, PLSC 25997, GNSE 25997, PLSC 35997, GNSE 35997

CMLT 25999. Realism: Art or Metaphysics? 100 Units.
Besides its historical role as the first capital-letter avant-garde in painting and literature, Realism is making a return in many current artistic and, for that matter, cultural and journalistic contexts. But whether one examines its entanglement with reputed adversaries like Romanticism and Idealism, its origins in ancient and medieval metaphysics, or its strange side career as a label for amoral pragmatism in political theory and practice, the many-sidedness of realism makes pinning it down quite a challenge. Is there any common thread binding Plato and Courbet, Virginia Woolf and Garcia Marquez, Catherine Opie and Ai Weiwei? Can there be a realism of dreams and desire, such as one might find in Freud? And is realism a revolutionary venture, or a consolidating surveillance of social types? What role do new technologies and forms of spectatorship, from oil painting to photography, the printed book to streaming media, play in its rise and evolution? Readings in art history, fiction, and philosophy will alternate with film screenings and gallery visits.
Instructor(s): Andrei Pop and Mechtild Widrich Terms Offered: Autumn. Autumn
Prerequisite(s): No Consent Required
Equivalent Course(s): CMLT 35999, KNOW 25010, SCTH 25010, ARTH 39609, SCTH 35010, KNOW 35010, ARTH 29609

CMLT 26002. Gramsci. 100 Units.
In this course we read selections from Antonio Gramsci’s Letters and Prison Notebooks side by side with their sources. Gramsci’s influential interpretations of the Italian Renaissance, Risorgimento, and Fascism are reviewed testi alla mano with the aim of reassessing some major turning points in Italian intellectual history. Readings and notions introduced include, for the Renaissance, Petrarch (the cosmopolitan intellectual), Savonarola (the disarmed prophet), Machiavelli (the modern prince), and Guicciardini (the particolare; for Italy’s long Risorgimento, Vico (living philology), Cuoco (passive revolution), Manzoni (questione della lingua), Gioberti (clericalism), and De Sanctis (the Man of Guicciardini); and Croce (the anti-Croce) and Pirandello (theater and national-popular literature), for Italy’s twentieth century.
Instructor(s): R. Rubini
Note(s): Course not offered in 24-25.
Equivalent Course(s): FNDL 26206, ITAL 26000, ITAL 36000, CMLT 36002

CMLT 26040. Theater in East and Central Europe: Between Power and Powerlessness. 100 Units.
National independence movements, revolutions, authoritarian regimes, and the decline of empire: playwrights in East and Central Europe wrote major works of world literature in response to these events - and sometimes in prescient anticipation of them. This seminar introduces students to the plays that, from Chekhov to Havel, shaped the fates of nations. Topics include: the avant-garde, theater of the absurd, acting methods, performance art, and documentary theater.
Instructor(s): Ania Aizman Terms Offered: Spring
Equivalent Course(s): TAPS 25214, TAPS 35214, REES 24404, REES 34404
CMLT 26105. Queering God. 100 Units.
Can God be an ally in queer worldmaking? Is God queer? What does queerness have to do with Judaism, Christianity, or Islam? This course introduces students to foundational concepts in queer and trans studies by focusing on queer Jewish, Christian, and Islamic theologies. We will analyze the ways that contemporary artists, activists, and scholars are using theology to reimagine gender and experiment with new relational forms. Our readings will include a variety of genres: memoir, letters, scriptural interpretation, and a novel. There will be no presumption of previous acquaintance with any of the readings or topics discussed, or indeed with any academic theology or queer theory at all.
Instructor(s): Olivia Bustion Terms Offered: Autumn
Equivalent Course(s): RLST 26105, GNSE 12124

CMLT 26113. Queer South Asia. 100 Units.
This course explores representations of queerness, same-sex love, sexualities and debates around them by introducing students to a variety of literary texts translated from South Asian languages as well as films, geographically ranging from India and Pakistan to Sri Lanka. We will also read scholarship that will help us place the production and reception of these primary sources in historical, political, cultural and religious contexts. In particular, we will examine questions of history and continuity (recurrent themes and images); form and genre (differences of representation in mythological narratives, poetry, biography, fiction, erotic/legal/medical treatises); the relationship of gender to sexuality (differences and similarities between representations of male-male and female-female relations); queerness as a site for exploring other differences, such as caste or religious difference; and questions of cross-cultural and transnational dialogue and cultural specificity.
Instructor(s): Nisha Kommattam Terms Offered: Autumn
Equivalent Course(s): HMRT 26113, GNSE 23145, SALC 26113, CRES 26115

CMLT 26211. The World in Ruins. 100 Units.
In this course we will not limit ourselves to the traditional view of ‘ruins’ as remains of ancient or modern buildings. Our course will involve a variety of different artifacts (literary texts, paintings, films, philosophical tracts, etc.) from different cultural moments, in order to attain a clearer understanding of our notion of ruins, decay, and decadence. We will first examine ‘ruins’ in classical cultures, focusing on Plutarch’s short treatise On the Obsolescence of Oracles. We will investigate the ‘discovery’ of ruins in the Renaissance through Petrarch’s Letters on Familiar Matters, his canzoniere, and his epic poem Africa, Francesco Colonna’s verbal/visual Hypnerotomachia Poliphili (The Strife of Love in a Dream), and Joaquin De Bellay’s The Antiquities of Rome. 17th-century approach to ruins and decay will focus on Benjamin’s texts (Origins of the German Tragic Drama among others), Agamben’s response to Benjamin in Man Without Content, and European poetry and paintings. After an analysis of Piranesi’s famous etchings Vedute di Roma, we will approach Romanticism through Leopardi’s and Hölderlin’s works. There will be a screening of Pasolini’s The Walls of Sana’a (1970), which will open our discussion of the concepts of decay and annihilation in modern times. We will read Curzio Malaparte’s novel The Skin and W. G. Sebald’s On the Natural History of Destruction, César Aira’s Episode in the Life of a Landscape Painter, and the recent Anthropocene: The Human Epoch.
Instructor(s): A. Maggi
Note(s): Taught in English. Course not offered in 24-25.
Equivalent Course(s): CMLT 42311, ITAL 26210, ITAL 36210

CMLT 26269. Religious Authority in Comparative Perspective. 100 Units.
When somebody tells us about the nature of God or the gods, about what such beings want from us, about our experiences before this life or our destinies after it-why should we believe them? With equal and opposite force, why shouldn’t we believe them? Are the standards of acceptable belief entirely independent of what we’re told by religious authorities, or is it impossible to arrive at any such standards without presuming something we’ve been told? When confronted with diverse claims about the divine, should we try to ascertain which ones are true, should we combine or harmonize them in some way, or should we dismiss the entire conversation as wrongheaded? In this course, we’ll think through these questions with the help of influential texts drawn from the Buddhist, Hindu, Platonic, and classical Chinese traditions.
Instructor(s): Stephen C. Walker Terms Offered: Spring
Note(s): This course meets the CS Committee distribution requirement for Divinity students.
Equivalent Course(s): DVPR 36269, RLST 26269

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
Note(s): Taught in Italian. Course not offered in 24-25.
Equivalent Course(s): ITAL 22200
CMLT 26523. Motherless Tongue: Introduction to Transnational Writing in German. 100 Units.

This course introduces students to contemporary authors writing in German whose texts explore crosspollinations between languages and cultures. Discussions will center around topics such as: identity; cosmopolitanism; memory; cultural hybridity and alterity; hospitality; guests and hosts; storytelling; migration; what are transnational German Studies? Authors include: the Japanese writer Yoko Tawada who lives in Berlin and writes in Japanese and German; the Romanian-born author Herta Müller (Nobel Prize in 2009); the Black British author Sharon Dodua Otoo who resides in Berlin and writes in German and English; the Ukrainian-German writer Katja Petrowskaia; the Turkish-born writer Feridun Zaimoglu; and others. Course conducted in English with an LxC option for interested students.

Instructor(s): Margareta Ingrid Christian
Terms Offered: Autumn
Equivalent Course(s): CMLT 36523, GRMN 26523, GRMN 36523

CMLT 26700. Renaissance and Baroque Fairytales and Their Modern Rewritings. 100 Units.

We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz.

Instructor(s): A. Maggi
Note(s): Class conducted in English. Course not offered in 24-25.
Equivalent Course(s): ITAL 36200, ITAL 26200, CMLT 36700, REMS 36200

CMLT 26701. Marsilio Ficino's On Love 100 Units.

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. Our course will analyze its multiple classical sources and its spiritual connotations. During our close reading of Ficino's text, we will show how European writers and philosophers appropriated specific parts of this Renaissance masterpiece. In particular, we will read extensive excerpts from some important love treatises, such as Castiglione's The Courtier (Il cortigiano), Leone Ebreo's Dialogues on Love, Tullia d'Aragona's On the Infinity of Love, but also selections from a variety of European poets, such as Michelangelo's canzoniere, Maurice Scève's Delie, and Fray Luis de León's Poesía.

Instructor(s): A. Maggi
Note(s): Course taught in English. Course not offered in 24-25.
Equivalent Course(s): CMLT 36701, FNDL 21103, ITAL 23900, ITAL 33900, REMS 33900

CMLT 26802. Epic Religion: From the Ramayana to Game of Thrones. 100 Units.

What can epic literature and media teach us about religion? In this introductory seminar, students explore answers to this question, focusing on the ways epics dramatize the human relationship to divinity. We read the epics through the relationships of its central characters-humans, heroes, and gods. By following the winding quests and gory battles of these narratives, students examine how epics present various forms of human-divine relationships-transactional, intimate, inspirational, and manipulative. We employ a comparative approach to the genre; our readings originate in different world regions and historical periods-from ancient India and Greece to West Africa, England, and the contemporary US. We will read these texts closely and examine how they reflect particular views of the human condition within religious worldviews. Considering the contexts of postcolonization, nationalism, and globalization, we analyze how mass media-comic books, TV series, films, and social media-shape and spread those views to new popular audiences.

Instructor(s): Andrew Kunze
Terms Offered: Spring
Equivalent Course(s): SALC 26802, GLST 26802, RLST 26802

CMLT 26855. Queer Theory. 100 Units.

This course offers a foundation in queer theory. In order to understand the contested definitions of the term "queer" and explore the contours of the field's major debates, we will work to historicize queer theory's emergence in the 1980s and 1990s amidst the AIDS crisis. Reading texts by key figures like Foucault, Sedgwick, Butler, Lorde, Bersani, Crimp, Warner, Halperin, Dinshaw, Edelman, Anzaldúa, Ferguson, and Muñoz in addition to prominent issues of journals like GLQ, Differences, and Signs, we will approach these pieces as historical artifacts and place these theorists within the communities of intellectuals, activists, and artists out of which their work emerged. We will, thus, imagine queer theory as a literary practice of mournful and militant devotion, trace queer theory's relationship to feminism and critical race theory, critique the hagiographic tendency of the academic star system, and interrogate the assumptions of queer theory's secularity.

Instructor(s): Kris Trujillo
Terms Offered: Spring
Equivalent Course(s): ENGL 36855, RLST 26885, CMLT 36855, RLVC 36855, ENGL 26855, GNSE 20130, GNSE 36855

CMLT 26905. Theories of Performance and Performativity. 100 Units.

This course offers a critical introduction to theories of performance and performativity across a transnational scope. We will read theories of performance that explore the relationship between text, body and audience alongside the history of performative theory and its afterlives in queer and affect theory. Drawing on
comparative literary method, this course presents texts both within and beyond the Euro-American canon, across languages, and across disciplines to consider how empire and post-coloniality, race and ethnicity, and gender and sexuality shape performances and the publics that they address. We will think about the relationship between performance and politics and how performance as both an aesthetic genre and theoretical concept shapes the relationship between text, language, and embodied experience and explore the role of the spectator and their participatory function in the making of performances.

Instructor(s): Leah Feldman Terms Offered: Autumn

CMLT 26912. Strangers to Ourselves: Emigre Literature and Film from Russia and Southeast Europe. 100 Units.

Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perversive pleasure begins, as well as the possibility of my imagining and thinking,” writes Julia Kristeva in “Strangers to Ourselves,” the book from which this course takes its title. The authors whose works we are going to examine often alternate between nostalgia and the exhilaration of being set free into the breathless possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath-speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure, and the triumph of emigration and exile. Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilja Trojcanow, Tea Obreht.

Instructor(s): A. Ilieva Terms Offered: Autumn

Equivalent Course(s): CMLT 36912, REES 29010, REES 39010

CMLT 26994. Anticolonial Worlding: Literature, Film, Thought. 100 Units.

This course explores anticolonial worldbuilding through literature, film, art, and philosophy. It focuses on the role of the cultural Cold War in shaping anticolonial aesthetics and politics during the twentieth century as well as its impact on our current political moment. The mid-century was characterized by an expansion of anticolonial festivals, exchanges, and congresses and marked by political crises and coalitional solidarity across Vietnam, Palestine, Cuba, Soviet and US imperial expansion, and the May 1968 student protests. We will explore how Pan-Arab, Pan-African, Non-Aligned/Global South, Marxist-Leninist, indigenous land rights, and racial justice movements mobilized class, gender, and language politics. Exploring anticolonial literature, film, and art across a multilingual and transnational archive we will ask how socialist and speculative realisms, engaged literature, third cinema, agitprop, and other aesthetic movements generated powerful internationalist imaginations and networks of resistance.

Instructor(s): Leah Feldman Terms Offered: Autumn

CMLT 27517. Metaphysics, Morbidity, & Modernity: Mann’s The Magic Mountain. 100 Units.

Our main task in this course is to explore in detail one of the most significant novels of the twentieth century, Thomas Mann’s The Magic Mountain. But this novel is also a window onto the entirety of modern European thought, and it provides, at the same time, a telling perspective of the crisis of European culture prior to and following on World War I. It is, in Thomas Mann’s formulation, a time-novel: a novel about its time, but also a novel about human being in time. For anyone interested in the configuration of European intellectual life in the nineteenth and twentieth centuries, Mann’s great (and challenging) novel is indispensible reading. Lectures will relate Mann’s novel to its great European counterparts (e.g., Proust, Joyce, Musil), to the traditions of European thought from Voltaire to Georg Lukacs, from Schopenhauer to Heidegger, from Marx to Max Weber.

Instructor(s): David Wellbery Terms Offered: Winter

Equivalent Course(s): GRMN 27517, FNDL 27517, SIGN 26086

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 maleficiarum,” 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

Note(s): Course taught in English. Course not offered in 24-25.

Equivalent Course(s): RLST 26501, ITAL 26500, HIST 22110, GNSE 26504
CMLT 27610. Brave Old Worlds: Russian Jewish Culture. 100 Units.
This course will examine the worlds of Russian Yiddish culture, with a focus on its radical and Revolutionary forms. Materials will include folklore and ethnography, poetry and visual art, and political history of Bundist and anarchist movements. Literature and theory will include the work of Dovid Bergelson, S. An-sky, Lilya Brik, Moyshe Kulfak, Peretz Markish, Gennady Estrakh, Anna Shternshis, Yevgenyi Fiks, Nina Gourianova, and others. All texts will be in translation.
Instructor(s): Anna Elena Torres Terms Offered: Spring
Note(s): Study Abroad
CMLT 27621. Philosophical Aesthetics: Heidegger and Adorno. 100 Units.
Two major positions in German philosophical aesthetics of the 20th century will be considered in detail: 1) the ontological-hermeneutic theory advanced by Martin Heidegger; 2) the dialectical-critical theory developed by Theodor W. Adorno. Primary readings will be Heidegger's Origin of the Work of Art and selections from Adorno's Aesthetic Theory. In addition, selected shorter pieces by the two authors will be studied, with a special emphasis on their work on lyric poetry. The seminar will also consider contributions by Georg Simmel, Walter Benjamin, Helmut Plessner, Arnold Gehlen, Georg Lukács. The course seeks to develop an understanding of the conceptual foundation of each of the two philosophical positions. Particular topics to be considered: a) the nature of artistic presentation (Darstellung); b) the nature of artistic truth; c) the historical character of art; d) the political significance of art; e) the relation of art to philosophy.
Instructor(s): David Wellbery Terms Offered: Spring
Equivalent Course(s): GRMN 27621, SCTH 27621, GRMN 37621, CMLT 37621, SCTH 37621
CMLT 27721. Race and Religion: Theorizing Blackness and Jewiishness. 100 Units.
Founded on ideals of universalism, pluralism and secularism, France and the United States are fraught with contradictions when it comes to race and religion. Which religions are accepted? Which religions are suspect? Is it minority that defines the difference—or only particular kinds of minority, such as race? To untangle the intersections of race and religion, we will examine Blackness and Jewishness as they are represented in political polemic, fiction, memoir and philosophy from the 1960s to the present. This course introduces students to the foundational concepts for the critical study of race and religion through exploring the constructions of Black and Jewish identity. We will examine the contradictions of secular politics and culture in France and the United States, and discuss how religion, race, and intersecting categories such as gender and sexuality, can become tools of critique. Readings include works by thinkers such as Césaire, Fanon, Memmi, Levinas and Foucault, along with literary classics by Nella Larsen and Sarah Kofman, and contemporary critical essays by Judith Butler, Christina Sharpe and Talal Asad. Throughout this course, we will examine how the concepts of race and religion are key components of the political, philosophical and ethical projects of these authors. No prerequisite knowledge of critical theory, or this historical period, is expected.
Instructor(s): Kirsten Collins Terms Offered: Winter
Equivalent Course(s): FREN 27721, CRES 27721, JWSC 27721, GNSE 27721, GLST 27721, RLST 27721, ANTH 23916
CMLT 28000. Racine: Phedre/Text/Sources/Translations. 100 Units.
TBD
Terms Offered: Course not offered in 24-25.
Equivalent Course(s): FREN 23201, FNDL 29401
CMLT 28013. Love, Desire, and Sexuality in Islamic Texts and Contexts. 100 Units.
What separates love from lust? How do our erotic desires and sexual practices intersect with our beliefs? This interdisciplinary class explores these questions in conversation with foundational thinkers from the Islamic tradition alongside insights from feminist and queer theory. We will delve into questions on the relationship between romantic, familial, and divine love; gender, sexuality, and the body; and Orientalism and the politics of reading desire cross-culturally. Exploring a diverse set of primary sources that range from the Qur`án to Rûmî’s Masnâvi to contemporary Bollywood, we will encounter different representations of love, desire, and sexuality in religious and philosophical discourses, literary representations, and visual media. We will examine not only how these representations reflect different historical norms, but also how and to what extent texts and images can inform or impact the norms of their contexts as well. No prerequisite knowledge of the topics or time periods discussed is needed, and students will have the opportunity over the course of the class to develop a project that relates our content to their own interests.
Instructor(s): Allison Kanner-Botan Terms Offered: Spring
Note(s): This course counts as a Concepts course for GNSE majors.
Equivalent Course(s): MDVL 28013, RLST 28013, NEHC 29018, SALC 28013, GNSE 23135
CMLT 28280. The Good Place and the Bad Place: Judgement, Punishment, and Living a Good Life. 100 Units.
Do you believe that you are a good person and, if so, why are you good? This course will investigate the connections between personal intentions to be a “good person” and the fear of punishment. What do we owe each other as ethical actors? Do the intentions of our actions matter or only the results of our actions? How can one be good in an increasingly complicated web of intersecting needs, social developments, and understandings of morality? This course will examine conceptions of hell, eternal punishment, and justice in a variety of religious traditions. In addition to reading authors such as Dante and John Milton, students will critically engage The
Good Place, a sitcom which tackles deep questions of faith, morality, and the complexity of the human person. We will think through competing understandings of justice (retributive, distributive, and restorative) alongside our individual beliefs surrounding fairness and deservingness. No prior knowledge of religious studies or ethics is expected.

Instructor(s): Foster Pinkney Terms Offered: Spring
Equivalent Course(s): RLST 28280, FNDL 28280

CMLT 28405. Religion in Anime and Japanese Pop Culture. 100 Units.

How does Spirited Away reflect teachings of Japanese Buddhism and Shinto? Or what about Neon Genesis Evangelion? What can pop culture tell us about religion? In this course, we will consider what Japanese religions are (and are not) by looking at their representations in popular cultural forms of past and present. Sources are drawn from a range of popular cultural forms including anime and manga, but also literature, artistic performances, visual arts, and live-action movies. The course covers foundational aspects of Japanese religious life through non-traditional sources like Bleach, The Tale of Genji, and Your Name. At the end of the course, students will be able to speak to the great diversity of religious practices and viewpoints in Japan, not only its centers but also its peripheries and minorities. Meanwhile, we will consider broader questions about the complex connections between religion and popular culture. No prior knowledge of Buddhism, Shinto, or Japanese history is expected.

Instructor(s): Bruce Winkelman Terms Offered: Winter
Equivalent Course(s): EALC 28405, MAAD 14805, RLST 28405

CMLT 28447. It's the End of the World as We Know It: Apocalyptic Literature and Millenarian Movements. 100 Units.

The “end of the world” has been a matter of fascination for human beings for thousands of years. This course takes a cross-cultural approach to the study of texts and movements concerned with the end times, traditionally called “apocalyptic” and “Millenarian.” We will focus on three major aspects of these movements: the historical and cultural circumstances in which they arose, the institutions and traditions that served as their foundations, and finally their theological and political principles, including how they dealt with failed expectations. We will cover a wide range of contexts, including Roman-occupied Judea during the first century CE, the Xhosaland of southern Africa in the mid 19th century, and the rise of QAnon in the 21st century United States. No prerequisite knowledge of the historical periods or religious traditions examined required.

Instructor(s): Marshall Cunningham Terms Offered: Winter
Equivalent Course(s): GLST 28447, HIST 25219, RLST 28447, JWSC 28447

CMLT 28500. Journey to the West II. 100 Units.

Equivalent Course(s): CHIN 31306, RLIT 49200, CMLT 38500, CHIN 21306

CMLT 28506. Jesus: From Scripture to the Silver Screen. 100 Units.

Jesus holds particular significance for believers all around the world. But how is he portrayed in modern films? How faithful are these depictions to the Bible? Do these portrayals push a certain kind of theological position? In this course, we will examine film adaptations of Jesus, including biopics, dramas, comedies, and musicals. As we watch everything from Martin Scorsese’s The Last Temptation of Christ (1988) to Monty Python’s Life of Brian (1979), we will compare these modern depictions to ancient texts and theology. During the course, students will become familiar with significant aspects of Jesus’s life both in canonical and noncanonical Gospels, as well as to how those texts have been understood in the antiquity and today. After the class, students will be able to analyze critically portrayals of Jesus in order to understand why certain decisions are made and address pivotal questions about biblical interpretation, cinema and adaptation, and the ethical challenges of representing religious figures in media. No prior familiarity with biblical studies or film criticism is required.

Instructor(s): Richard Zaleski Terms Offered: Spring
Equivalent Course(s): RLST 28506

CMLT 28509. Reinterpretations of Time and Death. 100 Units.

This class will explore philosophical, religious and literary reimaginings and reconceptualizations of the nature of time and of death. Of special concern will be both conceptual and imaginative speculations that contravene commonsensical notions such as 1) time as a sequence of nonconsecutive and nonoverlapping “moments,” 2) time as unidirectional, 3) time as uninterrupted, 4) time as synodinate, 5) time as nonrepeating, 6) death as either the end of individual consciousness or the continuation of individual consciousness, 7) death as either leading to consequences of the life lived or having no such consequences, and so on. Readings may include the following: Borges, “A New Refutation of Time,” Amis, Time’s Arrow; Baker The Fermata; Vonnegut, Slaughterhouse-Five; Nietzsche, Thus Spake Zarathustra; Eagleman, Sum: Forty Tales from the Afterlives; and Ziporyn, Death Time Perception (in progress), among others.

Instructor(s): Brook Ziporyn Terms Offered: Spring
Note(s): This course meets the CS Committee distribution requirement for Divinity students.
Equivalent Course(s): RLST 28509, HREL 35809, DVPR 35809

CMLT 28705. Christian Iconography. 100 Units.

In Christian culture, visual images have for many centuries played a pivotal role in ritual, devotion, intellectual thought, and religious instruction. The most important aims of this course are that students understand images convey meaning in very unique ways and learn how to decode their visual messages. The study of
iconography encompasses a variety of methods used to identify the subject matter of a pictorial image, describe its contents, and analyze its discursive strategies in view of its original cultural context. We will cover some of the most important themes visualized in the arts of Christianity by analyzing imagery spanning different periods, geographical regions, pictorial media, and artistic techniques. While special emphasis is placed on the intersections of art and literature, we will also examine pictorial themes that are independent of a specific textual basis. Alongside the study of Christian iconography, this course will address broader issues of visual inquiry, such as patronage, viewer response, emotions, and gender roles. In this course, students will acquire a ‘visual literacy’ that will enable them to explore all kinds of works of art fruitfully as primary sources in their own right. Students will be examined on the basis of an essay and one oral presentation of a work of art. Active participation in the classroom discussion is also a requirement.

Instructor(s): Karin Krause

Note(s): This course is intended primarily for students who have little or no familiarity with the methods of visual analysis.

Equivalent Course(s): ARTH 28705, Rlst 28705, MDVL 28705

CMLT 28800. The (Auto)Biography of a Nation: Francesco De Sanctis and Benedetto Croce. 100 Units.

At its core, this course examines the making and legacy of Francesco De Sanctis’s History of Italian Literature (1870-71), a work that distinguished literary critic René Wellek defined as “the finest history of any literature ever written” and “an instrument of aesthetic evolution.” We will read the History in the larger context of De Sanctis’s corpus, including his vast epitaxial exchanges, autobiographical writings, and so-called Critical Essays in order to detail his reform of Hegelian aesthetics, his redefinition of the intellectual’s task after the perceived exhaustion of the Renaissance, Enlightenment, and Romantic moments, and his campaign against the bent toward erudition, philology, and antiquarianism in 19th-century European scholarship. We will compare De Sanctis’s methodology to that of his scholarly models in France (Alphonse de Lamartine, Alfred Mézières) and Germany (Georg Gottfried Gervinus, Georg Voigt) to explore De Sanctis’s claim that literary criticisms - not just literary cultures - are “national.” In the second part of the course, we assess Benedetto Croce’s appropriation of De Sanctis in his Aesthetics (1902), arguably the last, vastly influential work in its genre and we conclude with Antonio Gramsci’s use of De Sanctis for the regeneration of a literary savvy Marxism or philosophy of praxis.

Instructor(s): R. Rubini

Note(s): Course not offered in 24-25.

Equivalent Course(s): KNOW 27700, CMLT 38800, ITAL 27700, KNOW 37700, ITAL 37700

CMLT 28872. Jews in Nazi Germany: Lion Feuchtwanger’s novel The Oppermanns in historical context. 100 Units.

Recently republished in 2022, Lion Feuchtwanger’s 1933 best-seller The Oppermanns depicts a Jewish family who grapple with the Nazi seizure of power in Germany. Like many at the time, the Oppermanns think that the regime will be short-lived, but Feuchtwanger’s prescient novel anticipates the entrenchment of Nazi power and the creeping curtailment of Jewish life in Germany with uncanny accuracy—from the thugs attacking individuals to the Ministry of Propaganda’s demonization of Jewish Germans in mass media, via the enforced “Aryanization” of businesses required to employ non-Jewish managers. Discussion will focus on Feuchtwanger’s nuanced portrayal of the distinct ways in which family members react to these assaults, supplemented by historical texts, including the analysis of Nazi language (1946) by Victor Klemperer, a Jewish-German survivor, and documents in the Weimar Republic Sourcebook.

Instructor(s): Loren Kruger

Prerequisite(s): Required: Complete HUM core

Equivalent Course(s): JWSC 28872, FNDL 28872, ENGL 28872, GRMN 28872

CMLT 29003. Islam Beyond the Human: Spirits, Demons, Devils, and Ghosts. 100 Units.

This seminar explores the diverse spiritual and sentient lifeforms within Islamic cosmology that exist beyond the human-from jinn, angels, and ghosts to demons and devils. We will focus on theological, scientific, philosophical, anthropological, and historical accounts of these creatures across a variety of texts, as well as their literary and filmic afterlives in contemporary cultural representations. In so doing, we consider the various religious, social, and cultural inflections that shape local cosmological imaginaries. We ask how reflecting on the nonhuman world puts the human itself in question, including such concerns as sexuality and sexual difference, the boundaries of the body, reason and madness, as well as the limits of knowledge.

Instructor(s): Alireza Doostdar and Hoda El Shakry

Prerequisite(s): Enrollment by Consent Only (for both grads and undergrads). Students should send the instructors a paragraph explaining their interest and prior preparation or familiarity with the themes in the course.

Note(s): This course meets the LMCS or SCSR Committee distribution requirement for Divinity students.

Equivalent Course(s): ISLM 49003, NEHC 29003, CMLT 49003, AASR 49003, RLST 29003, KNOW 49003, GNSE 49003, ANTH 29003, NEHC 49003, GNSE 29003, ANTH 49003

CMLT 29023. Returning the Gaze: The West and the Rest. 100 Units.

Aware of being observed. And judged. Inferior... Abject... Angry... Proud... This course provides insight into identity dynamics between the “West,” as the center of economic power and self-proclaimed normative humanity, and the “Rest,” as the poor, backward, volatile periphery. We investigate the relationship between South East European self-representations and the imagined Western gaze. Inherent in the act of looking at oneself through the eyes of another is the privileging of that other’s standard. We will contemplate the responses to
this existential position of identifying symbolically with a normative site outside of oneself-self-consciousness, defiance, arrogance, self-exoticization—and consider how these responses have been incorporated in the texture of the national, gender, and social identities in the region. Orhan Pamuk, Ivo Andrić, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.

Instructor(s): Angelina Ilieva
Terms Offered: Winter
Equivalent Course(s): HIST 33609, HIST 23609, NEHC 39023, REES 39023, CMLT 39023, REES 29023, NEHC 29023

CMLT 29024. States of Surveillance. 100 Units.
What does it feel to be watched and listened to all the time? Literary and cinematic works give us a glimpse into the experience of living under surveillance and explore the human effects of surveillance - the fraying of intimacy, fracturing sense of self, testing the limits of what it means to be human. Works from the former Soviet Union (Solzhenitsyn, Abram Tertz, Andrey Zvyagintsev), former Yugoslavia (Ivo Andrić, Danilo Kiš, Dušan Kovačević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).
Instructor(s): Angelina Ilieva
Terms Offered: Autumn
Equivalent Course(s): CMLT 39024, REES 39024, REES 29024

CMLT 29026. Loyalties, Friendships, Loves. 100 Units.
The Eastern European experience of surveillance under the police state is most often associated with the sense of betrayal, the invasion of the innermost spaces of intimacy and individual consciousness by the secret all-seeing eye. What is often overlooked, however, is the obverse side of fear - the fierce code of loyalty, the tenacity of friendship and love nurtured in the interstices of surveillance and resistance. How are love and friendship understood in such circumstances? Are they experienced in the same way as we understand them? This class will explore these emotional cultural scripts through an array of East, Central, South-East European literary and cinematic works.
Instructor(s): Angelina Ilieva
Terms Offered: Spring
Equivalent Course(s): REES 29026, REES 39026

CMLT 29045. Dostoevsky and Critical Theory. 100 Units.
The tormented, obsessed, and sadistic characters of Dostoevsky’s novels posed a challenge to positivism and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will read two of Dostoevsky’s philosophically challenging novels alongside works by these critics and philosophers, including Nietzsche, Sartre, Freud, Bakhtin, Kristeva, and Levinas. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.
Instructor(s): Anne Eakin Moss
Terms Offered: Winter
Equivalent Course(s): REES 39045, RLST 28207, CMLT 39045, REES 29045

CMLT 29071. Magic Nations. 100 Units.
As part of the post-colonial turn, magic realism is a hybrid mode of narration rejects, overcomes, and offers an alternative to the colonial, Enlightenment episteme. It mobilizes the imaginations and narrative modes of pre-colonial pasts in the articulation of new, post-colonial, often national, selves. In this course, we will unpack some captivating narratives from Southeast Europe in which the visions of the pre-modern mythic worlds emerge as the magic, transcendent core of the modern nations. We will indulge in the sheer enjoyment of the brilliance of these text while focusing on the paradoxes they embody - for example, the simultaneous rejection and reliance on the realist mode, the colonial worldview, and its civilizational hierarchies and models.
Instructor(s): Angelina Ilieva
Terms Offered: Winter
Equivalent Course(s): REES 29071, REES 39071

CMLT 29300. Dostoevsky: The Idiot. 100 Units.
TBD
Equivalent Course(s): REES 20018, ENGL 28902, FNDL 27101, REES 30018, CMLT 39300, ENGL 48902

CMLT 29447. Autotheory/Autofiction. 100 Units.
A resurgence of contemporary life writing has been characterized by the terms "autotheory" and "autofiction." These terms point to ways in which contemporary life writing complicates narrative presentations of selfhood by inflecting autobiography through genetically estranged kinds of writing, theory and fiction. Narrative exposition may be further complicated by issues of non-monolingualism and gender insecurity that invite non-narrative exploration within the presentation of a life project. In this course we will examine contemporary exemplars of autotheory and autofiction in light of exemplars from earlier phases of modernity. Readings will include: Fernando Pessoa, Virginia Woolf, Jorge Luis Borges, Roland Barthes, Robert Glück, Lyn Hejinian, Clarice Lispector, Rachel Cusk, Cecilia Vicuña, Paul Preciado, Gloria Anzaldúa, and Raquel Salas-Rivera. All readings will be in English, although there will be an opportunity to discuss texts in French and Spanish in the original language.
Instructor(s): Mark Payne
Terms Offered: Autumn

CMLT 29700. Reading Course. 100 Units.
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 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.
Instructor(s): TBD Terms Offered: Autumn Spring Winter
Note(s): Required of fourth-year students who are majoring in CMLT. Students should register for this course in the term where it best fits in their schedule.

CMLT 29947. Autotheory/Autofiction. 100 Units.
A resurgence of contemporary life writing has been characterized by the terms "autotheory" and "autofiction." These terms point to ways in which contemporary life writing complicates narrative presentations of selfhood by inflecting autobiography through generically estranged kinds of writing, theory and fiction. Narrative exposition may be further complicated by issues of non-monolingualism and gender insecurity that invite non-narrative exploration within the presentation of a life project. In this course we will examine contemporary exemplars of autotheory and autofiction in light of exemplars from earlier phases of modernity. Readings will include: Fernando Pessoa, Virginia Woolf, Jorge Luis Borges, Roland Barthes, Robert Glück, Lyn Hejinian, Clarice Lispector, Rachel Cusk, Cecilia Vicuña, Paul Preciado, Gloria Anzaldúa, and Raquel Salas-Rivera. All readings will be in English, although there will be an opportunity to discuss texts in French and Spanish in the original language.
Instructor(s): Mark Payne Terms Offered: Autumn
Equivalent Course(s): FNDL 29947