Comparative Literature

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, textual artifacts, and translation, written in various languages and in various 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 that go beyond the boundaries of national literature offered in other literature departments. Or, some 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
The requirements outlined below are in effect as of Autumn Quarter 2018 and will apply to all students in the Class of 2020 and beyond.

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; 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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<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 2109: Comparative Methods in the Humanities</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 (See BA Project for details)</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 College’s Practical Language Proficiency Assessments in a foreign language, if available for the relevant language; for more information, see languageassessment.uchicago.edu/flpc. (https://languageassessment.uchicago.edu/flpc/)

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

include horror cinema, horror games (video and otherwise), VR experiences, and written horror literature.

in each medium, and what aesthetic effects are open to one that are not open to the other? Course materials will

virtual environments (VR)? How do techniques ranging from psychological identification to jump scares work

segmented differently across moving images (cinema), interactive moving images (games), and fully-immersive

differ from those available to filmmakers, and vice versa? How are space, time, and action presented and

at how horror works across a variety of media. In what way do the possibilities available to game developers

regarding the social, psychological, and political uses (and abuses) of horror as a genre, this course will also look

working in and across these media, with a special focus on horror as a genre. Along with fundamental questions

influences on each other. This course will investigate the raw materials and basic forms at the disposal of artists

Cinema, videogames, and VR: all moving-image media, which have at times exerted multi-directional aesthetic

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, except for CMLT 29801 BA Project and Workshop: Comparative Literature, which is graded on a Pass/Fail basis.

HONORS

To be eligible for honors in Comparative Literature, students must earn an overall cumulative GPA of 3.25 or higher, and a GPA of 3.5 or higher in the major. They must also complete a BA 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
CMLT 20109. Comparative Methods in the Humanities. 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 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.

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, ARTV 20033, ENGL 20230, ARTV 30033, ARTH 30033, CMLT 30230, ENGL 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): RLST 26062, JWSC 20701, NEHC 26062, SIGN 26062

CMLT 21301. Chekhov's Modernity. 100 Units.
TBD
Equivalent Course(s): REES 30019, REES 20019, CMLT 31301, FNDL 21807

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
Terms Offered: Autumn
Note(s): Taught in English. No prior knowledge of Italian is required.
Equivalent Course(s): ITAL 21822, ENST 21822

CMLT 22001. Bringing up the Novel in Bohemia. 100 Units.
TBD
Equivalent Course(s): REES 28007, FNDL 22203
CMLT 22120. Clair de Lune: Etude comparée de la lune dans le Romantisme littéraire et musical. 100 Units.

Le poète romantique éprouve une passion pour la nuit, lieu des mystères et des passions cachées. La lune est l'élément sublime par excellence, déchirant la nuit, confondant mystère et grandiose. Le thème du clair de lune devient un thème de prédilection du Romantisme, et en particulier des peintures, des poètes et des compositeurs. A travers une étude des œuvres majeures du Romantisme français et allemand (poésies, tableaux, lieders et sonates), nous tenterons d'examiner les différentes phases de la lune, afin de comprendre la versatilité des enjeux et des topoi du Romantisme. C'est l'occasion de revoir des genres littéraires consacrés (le sonnet, la ballade) mais aussi des genres musicaux ou picturaux traditionnels du Romantisme (le paysage surplombant, le nocturne, le lied). La lune entraîne le poète romantique dans une rêverie, et revêt tantôt un rôle consolateur (dans une symbiose parfaite avec la nature), tantôt un rôle mélancolique, le poète y voyant le symbole de la féminité et de l'être aimé. Parfois, le mystère de la lune qui avait d'abord frappé le poète laisse place à l'évocation de la mort ou d'une menace. Il arrive enfin que le poète se trouve embarqué dans un voyage extraordinaire : la lune devient alors le fantasme d'une destination surnaturelle et idéale. Nous adopterons également une perspective comparatiste dans ce cours, en examinant les liens entre texte et image, ou bien entre musique et contexte politique.

Instructor(s): Maximilien Novak Terms Offered: Winter
Prerequisite(s): FREN 20300 or consent of instructor.
Note(s): Taught in French. All of the German texts will be available in French translation.
Equivalent Course(s): FREN 22120

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, culture was instrumentalized for larger political struggles, meanwhile, “culture” itself was increasingly understood as 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 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 course is required for 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): MAPH 33600, CMLT 32400, CMST 48500, MAAD 18500, ARTH 28500, ARTV 20002, ARTH 38500, CMST 28500, 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): Daniel Morgan 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
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 "authorized" 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 man. "The New Science" builds an "alternative philosophy" for a new age and reads like a "novel of formation" 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): FNDL 21408, CMLT 32501, ITAL 32900, ITAL 22900

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 Köbê, Murakami Haruki, Fyodor Dostoevsky, Herman Melville, Samuel Beckett, Gaston Leroux, Aimé Césaire, and Derek Jarman. All readings will be in English.
Instructor(s): J. Hou Terms Offered: Spring
Equivalent Course(s): EALC 22715

CMLT 23001. 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): NEHC 20568, REES 39009, REES 29009, ANTH 25908, ANTH 35908, CMLT 33301

CMLT 23336. Religion, Nation, Race. 100 Units.
Religion, nation, race: as familiar as these terms and the categories they name may be, they prove strangely resistant to definition-especially when, as often happens, they are entangled with one another. This seminar course orients students in the busy field of contemporary theoretical writing on these categories and the myriad ways they mutually complicate one another. Our central texts will be two recent books addressing a pair of historically, culturally, and geographically disparate examples: Anustup Basu, Hindutva as Political Monotheism (2021), on Hindu right-wing nationalism in contemporary India, and Adi Ophir and Ishay Rosen-Zvi, Goy (2018), on the figure of the non-Jewish other in late-ancient Jewish literature. These books will be supplemented by shorter texts by philosophers, religionists, literary theorists, political scientists, and anthropologists. The major assignment for this course (in lieu of a final paper) is the collaborative production of a critical lexicon of keywords for the study of religion, nation, and race. Prerequisite: completion of a Social Sciences core sequence.
Instructor(s): Sam Catlin Terms Offered: Winter
Equivalent Course(s): SALT 23336, RLST 26336, HJRT 23336, JWSC 23336, CRES 23336

CMLT 23376. Progress to Catastrophe? History, Historical Fiction, and Modernity. 100 Units.
The language of the past is always oracular: you will only understand it as builders of the future who know the present," wrote Nietzsche in the late nineteenth century. He was reacting against what he saw as the stifling orthodoxies of established historical discourse, in particular its claims to scientific objectivity. This course explores the "language of the past" and how it is mediated by the living. What is the relationship between the representation of past events and the past itself? How do such phenomena as literary form, narrative, and plot
operate in the mediation of the past? What role do imagination and affect play in historical understanding? We will investigate these questions by reading two great works of historical fiction alongside two masterpieces of historical writing, spanning the mid-nineteenth to mid-twentieth century: Charles Dickens’ A Tale of Two Cities alongside Thomas Carlyle’s The French Revolution; and Alejo Carpentier’s The Kingdom of This World alongside CLR James’ The Black Jacobins. As part of our analyses, we will study the development and demise of the narrative of history as progress, and we will consider the relationship between the emergence of this narrative and the conception of the discipline of history as an objective science.

Instructor(s): Evelyn Richardson Terms Offered: Winter
Equivalent Course(s): FNDL 2376

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, NEHC 30573, HIST 24005, HIST 34005, CMLT 33401, REES 39013, NEHC 20573

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 23421

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 24017. Fact and Fiction: Hoaxes and Misunderstandings. 100 Units.
This course will focus on fictional texts that readers have misrecognized as factual accounts, as well as the less frequent case of factual texts misidentified as fictional. Students will study the rhetorical strategies or historical and cultural circumstances responsible for these “errors of pragmatic framing” (O. Caïra) by investigating the contexts governing the production or reception of works such as Apuleius’ The Golden Ass, Les Lettres d’une religieuse portugaise, Denis Diderot’s La Religieuse, Wolfgang Hildesheimer’s Marbot: A Biography, and Orson Welles’ adaptation of The War of the Worlds, among others.

Equivalent Course(s): FREN 24017, CMLT 34017, FREN 34017

CMLT 24022. Seneca and European Drama. 100 Units.
Readings include tragedies of Seneca the Younger along with their classical Greek predecessors and their early modern English, French, German, Italian, and Spanish successors. Students taking this course as a Latin course will read at least one tragedy of Seneca in the original. Students taking it as a Comparative Literature course will read at least one non-English tragedy in the original language. Students taking it as a Classical Civilization or Fundamentals course may read all the plays in English translation.

Instructor(s): D. Wray Terms Offered: Autumn
Equivalent Course(s): LATIN 24022, FNDL 22316, LATIN 34022

CMLT 24223. Parrhesia: Fearless Speech from Socrates to Greta von Thunberg. 100 Units.
The course will examine the long history of parrhesia, the Greek term for free and fearless speech, from ancient Athens to its current renaissance through the rediscovery by Michel Foucault. Focusing on the relation of truth and discourse, the course will consider not only the extraction of truth as a form of subjection to disciplinary...
power but also acts of telling truth to power as a practice of self-formation and exercise of freedom. Parrhesia implies a relation between the human self and the act of truth-telling that is suffused with interesting political, philosophical, and ethical possibilities, which students will be encouraged to explore. The course will begin by reviewing Foucault's final lectures on parrhesia and "the courage of truth." It will then examine some of the ancient Greek and Christian texts that Foucault analyzed. It will go on to consider early modern instances of parrhesia (e.g. Galileo and Descartes) and will conclude by surveying relatively recent versions (e.g. Greta von Thunberg and James Comey, JD’85), including contemporary feminist and queer practices of parrhesia. Lectures and discussions in English. No prerequisites.

Instructor(s): Christopher Wild Terms Offered: Spring
Equivalent Course(s): PARR 24223, GRMN 24223, RLST 24223

CMLT 24256. Récits et mémoire des catastrophes naturelles. 100 Units.
Ce cours propose d’interroger, dans une perspective diachronique et comparatiste, les enjeux de la mise en récit et de l’artification des « catastrophes naturelles ». On se demandera, par exemple, quelles formes de rationalisation, quels rapports à la temporalité implique le choix du récit, de l’image, du spectacle et de tel ou tel média (architecture, peinture, film, bande dessinée…). L’hypothèse de travail majeure du cours est que l’artification des catastrophes est inséparable de stratégies mémorielles et d’enjeux politiques. La réflexion se portera sur quelques mémoires (avec des extraits de Boccace, Montaigne, Samuel Pepys) et représentations fictionnelles des épidémies. La comparaison entre Le Journal de l’année de Peste de Défoe et la Peste de Camus amènera à s’interroger sur l’usage de la première personne dans les fictions de la peste.

Instructor(s): Françoise Lavocat Terms Offered: Autumn
Note(s): Taught in French.
Equivalent Course(s): FREN 34256, FREN 24256, CMLT 34256

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): REES 31002, REES 21002, CMST 34405, CMST 24405, FNDL 25312

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): FREN 34256, FREN 24256, CMLT 34256

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, civilizational 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 24425, REES 34425

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 kawaiihas 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): ENGL 24510, GNSE 24511

CMLT 24655. FORGERS AND FLIPPANCI ES: 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): CLCV 24722, RLST 24715

CMLT 25001. FOUCAULT AND THE HISTORY OF SEXUALITY. 100 UNITS.

This course centers on a close reading of the first volume of Michel Foucault's "The History of Sexuality", with some attention to his writings on the history of ancient conceptualizations of sex. How should a history of sexuality take into account scientific theories, social relations of power, and different experiences of the self? We discuss the contrasting descriptions and conceptions of sexual behavior before and after the emergence of a science of sexuality. Other writers influenced by and critical of Foucault are also discussed.

Instructor(s): A. Davidson Terms Offered: Autumn
Prerequisite(s): One prior philosophy course is strongly recommended.
Equivalent Course(s): HIPS 24300, GNSE 23100, RLST 24800, PHIL 24800, FNDL 22001, KNOW 27002

CMLT 25200. CULTURE AND ZIONISM. 100 UNITS.

This seminar will examine the intersection of culture and Zionism. We will begin by considering the historical formation referred to as "cultural Zionism" and examining its ideological underpinnings. Other topics include: Hebrew revival, the role of culture in the Zionist revolution, Israeli culture as Zionist culture. Readings include: Ahad Haam, Haim Nahman Bialik, S.Y. Agnon, Orly Kastel-Blum, Edward Said, Benjamin Harshav.

Instructor(s): Na'ama Rokem Terms Offered: Autumn
Equivalent Course(s): CMLT 35020, JWSC 25020, HIJD 35020, NEHC 35020, NEHC 25020

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.
CMLT 25677. Melville Fore and Aft: Typee and The Confidence-Man. 100 Units.
This course is dedicated to a slow reading of two of Melville's novels, roughly among his first and last works. We will explore how neither is a very traditional novel, and how they verge into the terrain of other prose genres (travel literature, utopian narrative, satirical pastiche). Students will learn to think about the novel as a flexible form organized along several conceptual axes, although we will give a special emphasis to affects and how texts produce paradigms of emotivity through which to interpret the complexities of a world on the verge of globalization, the emergence of international forms of capitalism, and the more general fraying of nerves associated with the arrival of the so-called “modern” period. This course is appropriate to undergraduates of all levels interested in the study of literature, especially those invested in questions of form, close reading, and the connections between history and literature.
Instructor(s): Chloe Blackshear Terms Offered: Spring
Equivalent Course(s): FNDL 25677, ENGL 25677

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, Boccaccini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.
Instructor(s): Rocco Rubini Terms Offered: Winter
Note(s): Course conducted in English. Those seeking Italian credit will do all work in Italian.
Equivalent Course(s): FNDL 21603, CMLT 35801, ITAL 23000, ITAL 33001

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): GNSE 26113, HMRT 26113, SALC 26113, CRES 26115

CMLT 26212. Moses and Modernity. 100 Units.
The story of Moses is at once the most nationalist and the most multiculturalist of narratives. -Barbara Johnson
"Moses fails to enter Canaan, not because his life is too short, but because it is a human life." -Franz Kafka
The biblical figure of Moses has furnished a diverse range of interpreters-from the early Rabbis, to Black abolitionist activists in the antebellum U.S., to mid-20th century German authors challenging Nazism-with a powerful exemplar of the potential of emancipation and the meaning of national identity. At the same time, the sheer number of interpretations and retellings of the story of Moses and the Exodus of the ancient Israelites from Egypt suggests the contradictions and ambiguities which persistently haunt those political projects. In this discussion-based seminar course, we'll reflect on both of these aspects of the Exodus story as it is told and retold in modernity. Our journey begins with the books of Exodus and Deuteronomy as well as early rabbinic and Christian exegesis before moving on to more recent representations and interpretations. These include visual artworks (Michelangelo, Chagall); music (Schoenberg, African American spiritual songs); Cecil B. DeMille's 1923 silent blockbuster The Ten Commandments; Freud's Moses and Monotheism and a response to Freud by Edward Said; and literary writings by Yehuda Amichai, Shulamith Hareven, Frances E. W. Harper, Zora Neale Hurston, Alain Mabanckou, Thomas Mann, and Aviva Gottlieb Zomberg.
Instructor(s): Sam Catlin Terms Offered: Autumn
Equivalent Course(s): RSTL 26213, WJSC 26212, CRES 26212, GRMN 26212

CMLT 26523. Motherless Tongue: An Introduction to Transnational Writing in German. 100 Units.
This course introduces students to contemporary authors writing in German whose texts explore cross-pollinations 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 LxO option for interested students.
Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn
Equivalent Course(s): CMLT 36523, GRMN 36523, GRMN 26523
CMLT 26551. The Hidden Word: Post-War Germany Through the Lens of Ulla Hahn. 100 Units.
TBD
Instructor(s): Nisha Kommattam
Terms Offered: Spring
Equivalent Course(s): CMLT 36551, GRMN 26551, GRMN 36551

CMLT 26654. Money Matters. 100 Units.
Money is everywhere: in people's pockets and minds, behind their actions and beyond their dreams. And yet, what money is, how it works or organizes a society are questions that appear to elude us. For some, money is merely a tool used to carry out forms of exchange ingrained in human nature; for others, it is the most fundamental form of cultural mediation affecting from the manner we relate to each other to the way we think. This course aims to understand the functions, uses and representations of this peculiar object from a variety of perspectives. We will read short stories, ethnologies, philosophical texts, or analyze paintings and movies to try to understand money in its different milieus and as the complex institution it is. Other questions addressed in this course are the relation between money and value, the link between commoditization and ethics, or the different substances that historically have functioned as monetary tokens. Materials for this course will include a variety of sources from Marx and Smith to Marco Polo and Shakespeare among many others.
Instructor(s): Miguel Llanos de la Guardia
Terms Offered: Spring

CMLT 26789. Art's Promise. 100 Units.
TBD
Instructor(s): Ido Telem
Terms Offered: Spring

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 post-colonization, 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 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 indispensable 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): FNDL 27517, GRMN 27517, SIGN 26086

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 Kulbak, Peretz Markish, Gennady Estraikh, Anna Shternshis, Yevgeniy 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
Note(s): Undergrads must receive consent.
CMLT 27721. Race and Religion: Theorizing Blackness and Jewishness. 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): GNSE 27721, FREN 27721, CRES 27721, RLST 27721, ANTH 23916, JWSC 27721, GLST 27721

CMLT 28000. Racine: Phedre/Text/Sources/Translations. 100 Units.
This course will be reading closely and discussing the controversial novel by Fyodor Dostoevsky, Demons (Бесы, 1871-72) about political tension and terrorism in late nineteenth century Russia. Based on the historical incident of the "Nechaev cell," a group that killed one of their own members as an act of political provocation, the novel gives a broad picture of the socio-political landscape, ideas about human agency in society, and the sensibilities of different social groups and classes in the late nineteenth century, and offers a philosophical meditation on the nature of political evil. We will read and discuss the novel in Russian. The final paper can be written in Russian or English.
Instructor(s): Olga Solovieva Terms Offered: Spring
Equivalent Course(s): REES 27804, FNDL 27804

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’ān to Rūmī’s Masnāvī 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): RLIST 28013, SALT 28013, NEHC 29018, GNSE 23135, MDVL 28013

CMLT 28101. Don Quixote. 100 Units.
The course will provide a close reading of Cervantes’ "Don Quijote" and discuss its links with Renaissance art and Early Modern narrative genres. On the one hand, "Don Quijote" can be viewed in terms of prose fiction, from the ancient Greek romances to the medieval books of knights errant and the Renaissance pastoral novels. On the other hand, "Don Quijote" exhibits a desire for Italy through the utilization of Renaissance art. Beneath the dusty roads of La Mancha and within Don Quijote's chivalric fantasies, the careful reader will come to appreciate glimpses of images with Italian designs.
Instructor(s): Frederick de Armas Terms Offered: Spring
Note(s): Taught in English. Students seeking Spanish credit will read the text in the original and use Spanish for the course assignments.
Equivalent Course(s): SPAN 34202, CMLT 38101, SPAN 24202, FNDL 21221

CMLT 28102. Cervantes: The Exemplary Novels and Don Quixote, Part II. 100 Units.
TBD
Equivalent Course(s): CMLT 38102, SPAN 34311, SPAN 24311, FNDL 21808, REMS 34311

CMLT 28105. H. N. Bialik: Poetics of Light and Lament. 100 Units.
This course will comprise a close reading of lyrics of light and lament in the poetry of H. N. Bialik. Attention will be given to their content and interplay, through the prism of both the nostalgia for childhood illumination
and the poet’s progressive sense of despair and fragmentation. The poet’s use of images drawn from Jewish mysticism and his links to Western romanticism will be considered. In addition, Bialik’s writing on language will be studied, both in its own right and in relation to his poetry. Comparisons will be drawn to Rilke’s lyric poetry and to Herder’s treatise on the origins of language. Students will be expected to prepare primary and secondary readings, and produce several short prompt papers during the quarter.

Instructor(s): Michael Fishbane
Prerequisite(s): Knowledge of Hebrew preferred but English translation will be supplied
Equivalent Course(s): Rlst 28105, JWsc 28105, Fndl 22902, Hijd 30405, RLvc 30405, Cmlt 30405

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 Khosaland 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): JWsc 28447, GLST 28447, Rlst 28447, HIST 25219

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

This course will be focused on the close reading of Dostoevsky's mid-career novel Humiliated and Insulted (Унизленные и оскорблённые, 1861). This novel was one of the first publications by Dostoevsky after his Siberian exile. We will read and discuss the novel in Russian. We will explore Dostoevsky's philosophical, religious, and political views, as they are manifested through his design of the plot and characters. Near-native competence in Russian is required.

Instructor(s): Olga Solovieva
Terms Offered: Spring
Equivalent Course(s): Rlst 28506, CHIN 21306, CMLT 38500, CHIN 31306

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 28640. The Book of Ruth: Bible, Literature, Gender. 100 Units.

The Book of Ruth offers the most elaborate tale of a woman to be found in the Bible, but even this relatively detailed account is astonishingly laconic. The Book of Ruth is not really a book. It is only four chapters long - more of a short story, or a very short story, than a book. And yet, despite its ellipses, Ruth’s cryptic tale is remarkable for its capacity to provide, with but few vignettes, a vibrant portrait of one of the most intriguing characters in the Bible. The first part of this course will be devoted to the biblical text itself. We will consider literary and feminist readings of the Book of Ruth while exploring broader issues of biblical poetics. Special attention will be given to questions of migration - to different accounts of the Book of Ruth as a paradigmatic tale of a migrant woman. The second part of the course will be devoted to the reception of the Book of Ruth - from the midrash and the Zohar to modern literature. Among the modern and contemporary writers to be considered: S. Y. Agnon, Allen Ginsberg, Toni Morrison, and Michal Ben-Naftali. The discussion will also entail an exploration of adaptations of the Book of Ruth in art - from Nicholas Poussin to Adi Nes.

Instructor(s): Ilana Pardes
Terms Offered: Autumn
Equivalent Course(s): BIBL 38640, Fndl 38640, JWsc 28640, CNST 28640, CMLT 38640, CNST 38640, Rlst 22640

CMLT 28653. Dostoevsky's Humiliated and Insulted (1861) 100 Units.

This course will be focused on the close reading of Dostoevsky’s mid-career novel Humiliated and Insulted (Унизленные и оскорблённые, 1861). This novel was one of the first publications by Dostoevsky after his Siberian exile. We will read and discuss the novel in Russian. We will explore Dostoevsky’s philosophical, religious, and political views, as they are manifested through his design of the plot and characters. Near-native competence in Russian is required.

Instructor(s): Olga Solovieva
Terms Offered: Spring
Note(s): To be offered Tuesdays 6:30-9:30 p.m.
Equivalent Course(s): Fndl 28653, REES 28653

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): NEHC 29023, NEHC 39023, HIST 23609, HIST 33609, CMLT 39023, REES 39023, REES 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 fracturing sense of self, testing the limits of what it means to be human. Works from the former Soviet Union (Solzhenitsyn, Abram Tertz, Andrei 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 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): Staff Terms Offered: Winter
Equivalent Course(s): CMLT 39045, RLST 28207, REES 39045

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

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 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 Freciato, 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 29714. North Africa in Literature and Film. 100 Units.
This course explores twentieth- and twenty-first century literary and cinematic works from the countries of North Africa. We will focus in particular on the region of Northwestern Africa known as the Maghreb-encompassing Algeria, Morocco, and Tunisia. Situated at the crossroads of Africa, the Middle East, and Europe, the Maghreb has a layered colonial past culminating in France’s brutal occupation of the region through the 1960s. Inflected by this colonial history, Maghrebi studies tends to privilege Francophone works while overlooking the region’s rich Arabic and indigenous traditions. Understanding the Maghreb as both a geopolitical as well as an imagined space, our course materials reflect the region’s diverse cultural histories and practices. We will consider the Maghreb’s ethnic, linguistic, and religious pluralism in dialogue with broader questions of cultural imperialism, orientalism, decolonization, and globalization. Fictional and cinematic works will be paired with relevant historical and theoretical readings. In light of the recent ‘Arab Spring’ catalyzed by the Tunisian uprising in January 2011, we will also touch on contemporary social and political happenings in the region.

Instructor(s): Hoda El Shakry Terms Offered: Winter
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): Alia Breitwieser 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 29943. Diasporic Narratives and Memories. 100 Units.
Diasporic Narratives and Memories: Designing a New Concept for a Multi-Ethnic Museum of Belarusian Emigration This course project takes the instability of Belarusian identity as an advantage for creating a new model of multi-ethnic, open emigrant community with a potential of cooperative democratic integration into a larger multi-ethnic landscape of Chicago. This project’s relevance goes beyond the Chicago community, offering a model of multi-ethnic integration for building a civil society in the Belarusian homeland. The course will involve theoretical readings in the studies of diaspora, training in oral histories gathering provided by the Chicago History Museum, and weekly field trips to the diasporic museums in Chicago. We will analyze these museums’ curatorial and narrative concepts in order to build upon their strengths and to avoid their weaknesses. This course is part of IFK’s Experimental Capstone (XCAP) program for students interested in building upon their experience by adding practice, impact, and influence as important dimensions of their undergraduate work.
Instructor(s): Olga Solovieva and Bozena Shallcross Terms Offered: Spring
Equivalent Course(s): CHST 29943, MAPH 29943, BPRO 29943, KNOW 29943, HIP 29943, REES 29950, CRES 29943

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

CMLT 29954. Hannah Arendt on Art and Politics. 100 Units.
Although Hannah Arendt is not often thought of as a theorist of aesthetics, art plays a central role in her thinking. Arendt described the public sphere as a “space of appearance,” putting special emphasis on the category of “work,” which she defined as the production of objects of permanence and meaning. This seminar focuses on the implications of this model of the political for our understanding of art and examines Arendt’s use of examples from the arts in her writing. Readings include Arendt’s major philosophical work, The Human Condition, and her Lectures on Kant’s Political Philosophy. We will consider the place of art in Arendt’s thinking and writing on key political issues that preoccupied her: totalitarianism, Jewish politics and Zionism, and the politics of race in America. Together with Arendt, we will read literary texts by Franz Kafka and Rainer Maria Rilke, watch films by Charlie Chaplin, and look at photos by Gary Winogrand. We will draw on the work of scholars such as Cecilia Sjoholm, Amir Eshel, and Ulrich Baer, and engage with artistic depictions of Arendt by Volker Marz, Shai Abadi, and Margarete von Trotta.
Instructor(s): Na’ama Rokem Terms Offered: Spring
Equivalent Course(s): CHST 29943, MAPH 29943, BPRO 29943, KNOW 29943, HIP 29943, REES 29950, CRES 29943

CMLT 29991. Affect at the Close: Climate Change, Capitalism, Creating Alternatives. 100 Units.
How does it feel to leave a world behind? Are we already trained as readers of fictions, who leave worlds behind whenever we put down a book? Can this experience of imperfectly moving on from one world to another, whether the real world or that of another fiction, teach us anything about ourselves as human beings navigating the epochal shifts of climate change and late-stage capitalism? What narrative strategies emphasize the affective and embodied dimensions of entering and exiting from their fictional worlds? We will start answering these questions by reading J. G. Ballard’s The Drowned World, Giorgio Bassani’s The Garden of the Finzi-Contini, and Anna Tsing’s The Mushroom at the End of the World. Other course texts will be determined by student interests. Secondary and theoretical material will be drawn from a range of writers including Georges Didi-Huberman, Pier Paolo Pasolini, Lauren Berlant, Eve Kosofsky Sedgwick, Mark Fisher, Kenneth Burke, Edward Said, Ursula Heise, Amitav Ghosh, and Ursula K. Le Guin. This is a theory-oriented course that does not require previous knowledge. Students will have the option of producing a creative final project instead of a paper.
Instructor(s): Claudio Sansone Terms Offered: Winter
Equivalent Course(s): ENGL 29991