Comparative Literature

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

One student might 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). Another student might have a strong interest in literary study and wish to address general, generic, and/or transnational questions that go beyond the boundaries of national literature offered in other literature departments. Or, a student might wish to pursue an in-depth study of the interrelationship of literature and culture, as well as issues that transcend the traditional demarcations of national literary history and area studies.

These descriptions of academic interest are not mutually exclusive. Each student will work with the Director of Undergraduate Studies to design a plan of course work that will suit his or her individual goals and that will take 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 applying to the major 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 interdisciplinary plan of study.

The major is comprised of seven literature courses selected in consultation with the Director of Undergraduate Studies, one foundational course in comparative literary theory and methodology, two courses in literary theory, methods, or special topics in Comparative Literature, and a BA thesis workshop that serves as a capstone to the major.

A student works with the Director of Undergraduate Studies to identify a primary field (four courses) and secondary field (three courses). A student wishing to work in two literatures might choose two literatures as the primary and secondary fields (note: the second literature can be English). The secondary field might be a particular national literature or a portion of such a literature (e.g., poetry, drama, novel); 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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<tbody>
<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 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><strong>Total Units</strong></td>
<td><strong>1400</strong></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 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 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 will help students achieve their individual goals in language acquisition by suggesting programs of study that will add to their language expertise as appropriate.

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 is 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 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 the BA Workshop course, CMLT 29801, 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 essay 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 will need to regularly provide documentation of any approvals for the major to their College adviser for the necessary processing. Further advice and counseling will be available from the preceptor for the program and from the faculty member who supervises the student’s BA project.

COMPARATIVE LITERATURE COURSES

CMLT 11008. Introduction to Latinx Literature. 100 Units.
From the activist literature of the Chicano Civil Rights Movement to contemporary fiction and poetry, this course explores the forms, aesthetics, and political engagements of U.S. Latinx literature in the 20th and 21st centuries. Theoretical readings are drawn from Chicano Studies, Latinx Studies, American Studies, Latin American Studies, Hemispheric Studies, Indigenous Studies, and Postcolonial Studies, as we explore Latinx literature in the context of current debates about globalization, neoliberalism, and U.S. foreign policy; Latinx literature’s response to technological and socio-political changes and its engagement with race, gender, sexuality, class, and labor; and its dialogues with indigenous, Latin American, North American, and European literatures. (Poetry, 1830-1940, Theory)
Instructor(s): Rachel Galvin Terms Offered: Winter
Equivalent Course(s): ENGL 11008, LACS 11008, SPAN 21008
CMLT 20109. Comparative Methods in the Humanities. 100 Units.
This course introduces models of comparative analysis across national literatures, genres, and media. The readings pair primary texts with theoretical texts, each pair addressing issues of interdisciplinary comparison. They include Orson Welles’s ‘Citizen Kane’ and Coleridge’s poem ‘Kubla Khan’; Benjamin’s ‘The Storyteller,’ Kafka’s ‘Josephine the Mouse Singer,’ Deleuze and Guattari, Kafka: Toward a Minor Literature, and Mario Vargas Llosa’s The Storyteller; Victor Segalen’s Stèles; Fenollosa and Pound’s ‘The Chinese Character as a Medium of Poetry’ and Eliot Weinberger’s Nineteen Ways of Looking at Wang Wei; Mérimée, ‘Carmen,’ Bizet, Carmen, and the film adaptation U-Carmen e-Khayelitsha (South Africa, 2005); Gorky’s and Kurosawa’s The Lower Depths; Molière, Tartuffe, Dostoevsky, The Village Stepanchikovo and its Inhabitants, and Bakhtin, ‘Discourse in the Novel’; Gogol, The Overcoat, and Boris Eikhenbaum, ‘How Gogol’s Overcoat Is Made.’
Instructor(s): Olga Solovieva 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 21200. Literature and Technology: Machines, Humans, and Posthumans from Frankenstein to the Futurists. 100 Units.
What is technology? What impact did it have on human beings and on the writing of literature as the Industrial Revolution exploded onto the European continent? In this course, we will trace the ecological, economical, and emotional footprints of various machines and technological devices (automata, trains, phonographs, cameras) in the European novel, from Frankenstein to the Futurists. We will delve into the topic with a discussion of Charlie Chaplin’s Modern Times, continue with a reflection on the human being as a machine and vice versa (Frankenstein and Pinocchio), transition to accounts on cities, progress, death, and machines (Dickens, Zola, Eça de Queirós), and end with the Futurists’ technological extravaganzas that will include a visit to Chicago’s Art Institute. Other readings include texts by Marx, Raymond Williams, Heidegger, Leo Marx, Deleuze & Guattari, etc.
Instructor(s): Ana Ilievska Terms Offered: Autumn
Equivalent Course(s): ITAL 28818, PORT 28818, ENGL 21277

CMLT 21206. Buddhism and Chinese Literature. 100 Units.
This course introduces late 16th- and 17th-century works of Chinese literature whose content, form, and concerns are shaped by Buddhism. At this historical moment, which hosted the buildup to and fallout from the collapse of the Ming dynasty (1368-1644), writers and their audiences privileged conceptual diversity and ethical self-cultivation and drew freely on religious and literary systems of meaning to develop creative approaches to living during a time of profound uncertainty. We will begin by grappling with the philosophical nuances of Mahayana Buddhist philosophy by reading the Heart Sutra, one of the tradition’s most influential sources. From this foundation, we will examine and critique the ethical implications of Buddhist themes as they play out in significant works of fiction and Chan poetry. The course will finish with a critical reflection on how the modern conception of ‘literature’ as a discipline apart from religion might detract from our understanding of pre-modern, pre-disciplinary sources while concealing the religious dimensions of modern ‘literary’ endeavors. No prior knowledge of Chinese language or history is necessary for this course. All materials will be read in translation. Coursebook purchase is optional. A Chinese reading section is available to students who wish to take the course for language credit.
Instructor(s): Alia Breitwieser Terms Offered: Autumn
Equivalent Course(s): EALC 21207

CMLT 21224. Against Interpretation: Philology at the Crossroads. 100 Units.
Susan Sontag closed her essay ‘Against Interpretation’ calling for ‘an erotics of art.’ Such an ‘erotics’ would avoid doing anything to tame the work of art—allowing its hold on the imagination to grow, without trimming down its excrescences. Eros here stands for the irreducibility of the presence of art—the finite or even infinitesimal presence that imposes itself as irrepressibly fractal in its growth. Sontag was challenging us to make a certain kind of intellectual and affective space available—and this challenge has been reprised in recent scholarship that attempts to trace the state of the Humanities and some of its more eminent toolkits. Both philology and close-reading have been exposed as disciplinarism ‘disciplines’ of the Humanities-long having abandoned the ‘erotic’ power reading as a strategy of unfolding in favor of what might be termed strategies of containment. But this was not always the case. This course seeks to recover what then remains, peeking into the backgrounds of these disciplines as they stand at the crossroads of relevance and retreat—hovering just short of the intimate space of textual experience described by Sontag.
Instructor(s): Claudio Sansone Terms Offered: Winter
Equivalent Course(s): SALC 21224, KNOW 21224, ENGL 21224
CMLT 21233. Black Speculative Fiction. 100 Units.
This course familiarizes students with Black literary speculative fiction, sci-fi, and fantasy. The objective of this course is to read Black speculative fiction alongside the historical contexts the assigned works speak to, as well as orient students to the radical re/imaginings of Black pasts, presents, and futures in the novels and short films at the center of the course. This class will pay particular attention to Black diasporic/international contributions to the genre. (Fiction, Theory)
Instructor(s): Sophia Azeb Terms Offered: Winter
Equivalent Course(s): ENGL 21223, CRES 21233

CMLT 21648. Languages of Migration: Literature, Law, and Language Justice. 100 Units.
For decades, human rights activists and lawmakers in the United States have been fighting for a person's right to speak their native language before the law, implying that language justice could be achieved through the use of interpreters. At the same time, a new generation of poets and fiction writers has been exercising alternative approaches to language justice, shifting the focus from speakers to listeners, and from the legal to the personal. This course brings these seemingly separate discourses into conversation in an attempt to trace the assumptions that undergird different formulations of language justice in the late 20th century and 21st century. Drawing on Edward Said’s The Public Role of Writers and Intellectuals, we will examine NGO statements and immigration court hearings side by side with poetry and fiction by Monica de la Torre, Antonio Ruiz Camacho, Irena Klepfisz, Joseph Brodsky and others. As we analyze theories of identity, desire, language and responsibility and engage with thinkers such as Andrea Long Chu, Hannah Arendt and Aamir Mufti, we will consider the potential implications of bringing literature and law into conversation with one another.
Instructor(s): Yael Flusser Terms Offered: Spring
Equivalent Course(s): ENGL 21648, HMRT 21648

CMLT 21667. Poetics of Space in Travel: Performance and Place in Japan and Beyond. 100 Units.
How is space imagined and evoked across different media? How might attention to this question lead us to rethink the way that space mediates our experiences of our surroundings? In examining how spatial imaginings travel across time and medium, we will explore questions of space as they are bound up with problems of gender, exile, aesthetics, and performativity. While Japan will be our primary geographic topos, we will interrogate an understanding of these spatialities as ‘Japanese’ by surveying the role they come to play in discourses of both ‘Japanese-ness’ and Western modernism. We will pay special attention to performance (namely, noh drama); however, we will also take up short stories, novels, film and more. Centering our investigations on modern and contemporary cultural production, we will also deal with premodern texts to trace the multiple axes along which our diverse array of objects circulate. Figures considered include: Murata Sayaka, Hori Tatsuo, Miyazawa Kenji, Mishima Yukio, Ōe Kenzaburō, Virginia Woolf, and Zeami. No prior background required.
Instructor(s): Anthony Stott Terms Offered: Spring
Equivalent Course(s): EALC 21667, TAPS 21667

CMLT 21748. Global Human Rights Literature. 100 Units.
This course surveys key human rights texts (philosophical texts, literary works, and legal documents) of the 20th and 21st centuries. By reading global literatures alongside international human rights instruments, and by treating literature as an archive of ideas that circulate among a literary public invested in human rights, this course explores the importance of art and literature to legal and political projects and provides students with the opportunity to conceptualize the role of narrative for human rights advocacy and human rights imaginaries. We will chart the rise of the global human rights movement, beginning with the 1940s up to our contemporary moment, paying close attention to key human rights issues such as genocide, citizenship, enforced disappearance, detention, apartheid, refugee crises, and mass incarceration. Readings will include works by Anna Seghers, Primo Levi, Hannah Arendt, Jacobo Timerman, Aleksandr Solzhenitsyn, Rigoberta Menchú, Ngũgĩ wa Thiong’o, Antjie Krog, Dave Eggers, and Albert Woodfox.
Instructor(s): Nory Peters Terms Offered: Winter
Equivalent Course(s): CRES 21748, HMRT 21748

CMLT 21984. Cryptozoology. 100 Units.
TBD
Instructor(s): Sam Lasman Terms Offered: Spring

CMLT 22687. Persian Epic. 100 Units.
TBD
Instructor(s): Sam Lasman Terms Offered: Spring
CMLT 23401. The Burden of History: The 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): A. Ilieva
Terms Offered: Autumn
Equivalent Course(s): CMLT 33401, REES 29013, NEHC 30573, HIST 24005, NEHC 20573, REES 39013, HIST 34005

CMLT 23301. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, ‘Balkan Dance.’
Instructor(s): A. Ilieva
Terms Offered: Winter
Equivalent Course(s): ANTH 35908, CMLT 33301, REES 39009, NEHC 30568, REES 29009, NEHC 20568, ANTH 25908

CMLT 23412. (Posthuman) Metamorphoses: Body, Identity and the Modernist Novel. 100 Units.
TBD
Instructor(s): Ana Ilievska
Terms Offered: Spring

CMLT 24410. Kurosawa and His Sources. 100 Units.
This interdisciplinary graduate course focuses on ten films of Akira Kurosawa which were based on literary sources, ranging from Ryunosuke Akutagawa, Jules Dassin, Georges Simenon, and Shakespeare to Dostoevsky, Tolstoy, Gorky, and Arseniev. The course will not only introduce to some theoretical and intermedial problems of adaptation of literature to film but also address cultural and political implications of Kurosawa’s adaptation of classic and foreign sources. We will study how Kurosawa’s turn to literary adaptation provided a vehicle for circumventing social taboos of his time and offered a screen for addressing politically sensitive and sometimes censored topics of Japan’s militarist past, war crimes, defeat in the Second World War, and ideological conflicts of reconstruction. The course will combine film analysis with close reading of relevant literary sources, contextualized by current work of political, economic, and cultural historians of postwar Japan. The course is meant to provide a hands-on training in the interdisciplinary methodology of Comparative Literature.
Undergraduate students can be admitted only with the permission of the instructor.
Instructor(s): Olga Solovieva
Terms Offered: Spring
Equivalent Course(s): EALC 34410, SIGN 24410, EALC 24410

CMLT 24202. Philosophy and Literature in India. 100 Units.
Is philosophy literature? Is literature philosophy? What constitutes either of these seemingly disparate enterprises, formally and thematically, and what kinds of conjunctions can we imagine between them (philosophy in/of/as literature)? Can one translate these terms across cultures? Are they the sole prerogative of leisure elites, or can they harbor and cultivate voices of dissent? Above all, what does it mean to reflect on these categories outside the parochial context of the Western world? This course explores these questions by introducing some of the literary cultures, philosophical traditions, religious poetry, and aesthetic theories of the South Asian subcontinent. Students will encounter a variety of genres including scriptural commentary, drama and courtly poetry, and the autobiography. Readings, all in translation, will range from Sanskrit literature to Sufi romances and more.
Instructor(s): Anand Venkatkrishnan
Terms Offered: Winter
Equivalent Course(s): SACL 20903, SIGN 26073, RLST 24200
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 Sanaa (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 Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 36210, CMLT 42311, ITAL 26210

CMLT 26856. Queer Theory: Futures. 100 Units.

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 perverse 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, Ilija Trojanow, Tea Obreht.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): CMLT 36912, REES 39010, REES 29010

CMLT 27701. Imaginary Worlds: The Fantastic and Magic Realism in Russia and Southeastern Europe. 100 Units.
In this course, we will ask what constitutes the fantastic and magic realism as literary genres while reading some of the most interesting writings to have come out of Russia and Southeastern Europe. While considering the stylistic and narrative specificities of this narrative mode, we also think about its political functions -from subversive to escapist, to supportive of a nationalist imaginary-in different contexts and at different historic moments in the two regions.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): CMLT 36912, REES 39010, REES 29010

CMLT 28446. Apocalypse Now: Scripts of Eschatological Imagination. 100 Units.
Apocalyptic fantasies are alive and well today - in beach reads and blue chip fiction; in comic books and YA novels; in streaming TV shows, Hollywood blockbusters, and ironic arthouse cinema. These apocalyptic fantasies follow well-established scripts that often date back millennia. Apocalypse scripts allow their users to make sense of the current crisis and prepare for an uncertain future. The course will be divided into two parts. The first half will be devoted to texts, art, and movies that dwell on the expectation of the end and narratively measure out the time that remains. We will begin with examining the biblical ur-scripts of an apocalyptic imaginary, the Book of Daniel in the Old and the Book of Revelation in the New Testament, as well as Saint Paul's messianism in the Letter to the Romans; and then move on to medieval apocalyptic fantasies of the Joachim of Fiore and others; 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 Sanaa (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): Chris Wild Mark Payne Terms Offered: Winter
Equivalent Course(s): CMLT 38446, GRMN 28446, GRMN 38446, RLST 28446, DVPR 38446
CMLT 28775. Racial Melancholia. 100 Units.
TBD
Instructor(s): Kris Trujillo Terms Offered: Autumn
Equivalent Course(s): RLST 28775, ENGL 28775, CRES 28775, CMLT 38775, GNSE 38775

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, CMLT 39023, NEHC 39023, REES 39023, REES 29023, HIST 23609, 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: Spring
Equivalent Course(s): CMLT 39024, REES 39024, REES 29024

CMLT 29416. Freud. 100 Units.
TBD
Instructor(s): Françoise Meltzer Terms Offered: Autumn
Equivalent Course(s): CMLT 39416, ENGL 39416, RLST 29416, ENGL 29416, DVPR 39416

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): Claudio Sansone 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 31600. Marxism and Modern Culture. 100 Units.
Designed for graduate students in the humanities, this course begins with fundamental texts on ideology and the critique of capitalist culture by Marx, Engels, Lenin, Gramsci, Althusser, Wilhelm Reich and Raymond Williams, before moving to Marxist aesthetics, from the orthodox Lukács to the Frankfurt School (Adorno, Benjamin) to the heterodox (Brecht), and concludes with contemporary debates around Marxism and imperialism (Lenin, Fanon, and others), and Marxism and media, including the internet. This course will have a particular focus on guiding students through the conventions of academic writing in the Humanities.
Instructor(s): Loren Kruger Terms Offered: Winter
Prerequisite(s): Humanities graduate students and equivalent (eg DIV school; not suitable for MAPSS or Social Science PhDs
Equivalent Course(s): ENGL 32300, MAPH 31600