Comparative Literature

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

PROGRAM OF STUDY

The major in Comparative Literature leads to a BA degree and is designed to attract students who wish to pursue interdisciplinary course work focused on the study of literature, 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

<table>
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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>
</tr>
<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
description of their schooling and submit it, along with a transcript showing at least two years of high school study in the relevant language, to the Director of Undergraduate Studies in Comparative Literature.

Though all majors must demonstrate proficiency in a single language through at least the second-year sequence in a foreign language (or by providing proof that they enter the program with high proficiency in either of the two ways noted above), they are encouraged to continue their language study beyond the minimum required for the major. The Department of Comparative Literature works closely with the University of Chicago Language Center and helps students achieve their individual goals in language acquisition by suggesting programs of study that would best add to their language expertise and desired proficiency goals.

BA Project

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

One obvious choice for a BA project is a substantial essay in comparative or interdisciplinary literary study. This option should not, however, rule out other possibilities. Alternative examples are a translation from a foreign literature with accompanying commentary, or a written project based on research done abroad in another language and culture relating to comparative interests. Students are urged to base their project on comparative concepts and to make use of the language proficiency that they will develop as they meet the program’s requirements.

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

Participation in the Program

Students should express their interest in the major as early as possible. The first step is to meet with the Director of Undergraduate Studies to consult about a program of study. Applicants must submit an application form which consists of a list of completed courses and a list of courses in which they are currently registered. Special mention should be made of language courses or other language training that affirms a student’s level of language proficiency. Each proposal will be evaluated on the basis of the interest of the student and his or her achievement in the languages needed to meet the goals of the intended course of study. Students will be notified by email of their acceptance to the program. Finally, students will need to formalize their declaration through my.uchicago.edu (http://my.uchicago.edu) with the assistance of the College adviser.

GRADING

All courses to be used in the major must be taken for a quality grade of B– or higher, 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: Spring
CMLT 21019. 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 "Josephiné the Mouse Singer," Deleuze and Guattari, Kafka: Toward a Minor Literature, and Mario Vargas Llosa's The Storyteller; Victor Segalen's The 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 Bakhthin, "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 Humanitie, or Civilization Core requirement. The course is designed for the second-year students and above.
Equivalent Course(s): ENGL 29818

CMLT 21667. Poetics of Space in Travel: Performance and Place in Japan and Beyond. 100 Units.
The role of space in everyday life has acquired a newfound prominence in light of recent events, as exemplified in the emergence of terms like 'social distancing' and 'quarantine' as common parlance. Approaching the implications of this from a different angle through an examination of 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 performance. 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? 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, nō dance-drama); however, we will also take up short stories, novels, film and more. Centering our investigations on modern and contemporary cultural production, our travels will also take us through premodern terrain to trace the multiple axes along which our diverse array of objects circulate. Figures considered include: Murata Sayaka, Gaston Bachelard, Hori Tatsuo, Doreen Massey, Mishima Yukio, Œ Kenzaburō, Ezra Pound, and W. B. Yeats. All readings will be in English.

Instructor(s): Anthony Stott Terms Offered: Spring
Equivalent Course(s): TAPS 21667, EALC 21667

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): ENST 21822, ITAL 21822

CMLT 22120. Clair de Lune: Etude comparée de la lune dans le Romantisme littéraire et musical. 100 Units.
The poète romantique éprouve une fascination 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 peintres, des poètes et des compositeurs. A travers une étude des œuvres maîtresses 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 topoï du Romantisme. C’est l’occasion de revoir les 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 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.

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This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

CMLT 22400. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): Allyson Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): ARTH 28500, MAAD 18500, ENGL 29300, MAPH 33600, ARTH 38600, ENGL 48700, CMLT 32400, ARTV 20003, CMST 28500

CMLT 22500. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozzi, 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
Equivalent Course(s): MAPH 33700, ARTH 28600, CMST 28600, ARTV 20003, REES 25005, ARTH 38600, ENGL 29600, CMLT 32500, MAAD 18600, CMST 48600, REES 45005, ENGL 48900

CMLT 22501. Vico's New Science. 100 Units.
This course offers a close reading of Giambattista Vico's masterpiece, "The New Science" (1744) - a work that sets out to refute "all opinions hitherto held about the principles of humanity." Vico, who is acknowledged as the most resolute scourge of any form of rationalism, breathed new life into rhetoric, imagination, poetry, metaphor, history, and philology in order to promote in his readers that originary "wonder" and "pathos" which sets human beings on the search for truth. However, Vico argues, the truths that are most available and interesting to us are the ones humanity "authored" by means of its culture and history-creating activities. For this reason the study of myth and folklore as well as archeology, anthropology, and ethnology must all play a role in the rediscovery of 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): CMLT 32501, ITAL 32900, ITAL 22900, FNDL 21408

CMLT 23301. Balkan Folklore. 100 Units.
Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, "Balkan Dance."

Instructor(s): Angelina Ilieva Terms Offered: Spring
Equivalent Course(s): REES 29009, CMLT 33301, NEHC 20568, REES 39009, ANTH 25908, NEHC 30568, ANTH 39908

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): CMLT 33401, REES 39013, NEHC 30573, REES 29013, NEHC 20573, HIST 24005, HIST 34005

CMLT 23421. Transcontinental Romanticism. 100 Units.
In 1836, at the age of 26, Margaret Fuller began teaching the great works of German Romanticism to students at Amos Alcott’s radically progressive Temple School in Boston. Fuller’s passion for the German Romantics and their propagation in America is representative of the profound importance that the “American Transcendentalists” (Emerson, Thoreau, Fuller) attributed to German literature and its potential to shape American culture and values. In this course, we will explore the elective affinities between German Romanticism and its American counterpart, tracing the ways in which the two traditions mutually illuminate each other. Each unit will pair one major German and one major American text or artwork. Themes / pairings include: gender and mythology in Novalis’ fragmentary novel Heinrich von Ofterdingen and Fuller’s fairy tales; spiritual landscapes in the paintings of Caspar David Friedrich and the Hudson River School; slavery and abolition in Hegel’s Phenomenology of Spirit and Thoreau’s “Civil Disobedience”; exemplarity and individualism in Emerson’s “Self-Reliance” and Nietzsche’s “Schopenhauer as Educator.”
Instructor(s): Simon Friedland
Terms Offered: Spring
Equivalent Course(s): ENGL 23421, GRMN 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. Caira) 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.
Instructor(s): Simon Friedland
Terms Offered: Autumn
Equivalent Course(s): CMLT 34017, FREN 34017, FREN 24017

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): LATN 34022, LATN 24022, FNDL 22316

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 Defoe 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): CMLT 34256, FREN 24256, FREN 34256

CMLT 24405. Kieslowski’s French Cinema. 100 Units.
Krzysztof Kieślowski’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 Kieślowski’s and Piesiewicz’s screen scripts, Kieślowski’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: Autumn
Equivalent Course(s): REES 21002, CMST 24405, REES 31002, CMST 34405, FNDL 25312

CMLT 24408. Before and After Beckett: Theater and Theory. 100 Units.
Beckett is conventionally typed as the playwright of minimalist scenes of unremitting bleakness but his experiments with theatre and film echo the irreverent play of popular culture (vaudeville on stage and screen eg Chaplin and Keaton) as well as experimental Theatre and modern philosophy, even when there are no direct lines of influence. This course will juxtapose these points of reference with Beckett’s plays and those of his contemporaries (Ionesco, Genet and others in French, Pinter in English. It will then explore more recent plays that suggest the influence of Beckett by Caryl Churchill and Sarah Kane in English, Michel Vinaver in French, as well as the relevance of theorists and philosophers include Barthes, Wittgenstein, and critics writing on specific plays. (Drama)
Instructor(s): Loren Kruger Terms Offered: Winter
Prerequisite(s): PQ: Completed Hum Core; no first years. Prior TAPS course and/or French would be helpful but are not required
Note(s): Screening Fridays 2-4:00 Cobb 207
Equivalent Course(s): TAPS 28438, ENGL 24408

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 kawaihahas 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): GNSE 24511

CMLT 24651. Global Horrors: Film, Literature, Theory. 100 Units.
This course explores literary and cinematic works of horror from around the world. Subgenres of horror include gothic/uncanny, sci-fi horror, post-apocalyptic, paranormal, psychological horror, thrillers, killer/slasher, and gore/body-horror, among others. As a mode of speculative fiction, horror envisions possible or imagined worlds that center on curiosities, dreads, fears, terrors, phobias and paranoia that simultaneously repel and attract. Works of horror are most commonly concerned with anxieties about death, the unknown, the other, and our selves.
Instructor(s): Hoda El Shakry Terms Offered: Autumn
Note(s): Content warning: Course materials will feature graphic, violent, and oftentimes disturbing images and subjects. Enrolled students will be expected to watch, read, and discuss all course materials.
Equivalent Course(s): CRES 23100, GNSE 22823, ENGL 34651, CMLT 34651, ENGL 24651, GNSE 32823

CMLT 24813. South African Fictions and Facts. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the "rhetoric of urgency" (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): Third or fourth year undergraduates and graduates only. Must have completed Hum Core plus one or more of the following: Intro to Fiction or equivalent; International Cinema, or equivalent; Intro to African studies
Equivalent Course(s): ENGL 24813, ENGL 44813, CRES 24813, CMLT 44813, CMST 34813, CMST 24813

CMLT 25202. 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:
This course will retrace the history of deconstruction (how did it arise?), situate it among other critical options and comment or debunking. But in the more specific sense, deconstruction is a technique of discourse analysis that The term "deconstruction" has entered popular parlance as a synonym for just about any form of dissentingviews 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 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 25130. Radical Reading. 100 Units.
This experimental course-part seminar and part practicum-brings together Berlin-based artist collective Slavs and Tatars and Prof. Leah Feldman (Comparative Literature). It explores material and conceptual approaches to radical reading. In the practicum students will design a creative project informed by the seminar’s exploration of histories, sites, and genres of radical reading (including revolutionary books and manifestos, children’s primers and comics). The course will challenge the patriarchal, colonial and gendered conventions of these genres, as we seek to expand their boundaries and borders.

CMLT 25225. Gender and Translation. 100 Units.
The course will consider translation—both theory and practice—in relation to queer studies, transgender studies, disability studies, and gender and women’s studies. We will consider the intersections of translation with religion, postcolonialism, decolonialism, and feminist thought. Authors studied will include Monique Balbuena, Raquel Salas Rivera, Kate Briggs, Gayatri Chakravorty Spivak, and others. There will be workshops with guest translators. Students may undertake a final research paper or translation project. A minimum of reading knowledge with at least one non-English language is required.

CMLT 25662. Archiving AIDS: Art, Literature, Theory. 100 Units.
The AIDS pandemic had a major impact on cultural production of the 1980s and the 1990s. But its effects did not end with the advent of highly active antiretroviral therapy (HAART) in 1995. This course will examine the AIDS archive in its broadest sense—including art, literature, and theory produced in direct and indirect response to the pandemic from the 1980s to the present. What was the role of cultural production in political activism? What kinds of narratives did the allegorization of AIDS make possible and normalize? How has the AIDS pandemic been remembered and memorialized in more contemporary art and literature? Drawing from U.S., Latin American, and European texts, we will explore how AIDS has impacted sociopolitical issues related to sexuality, gender, class, and race.

CMLT 25801. Machiavelli and Machiavellism. 100 Units.
This course provides 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, Boccacini), France (Bodin and Gentillet), Spain (Ribadeneyra), and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond.

CMLT 26078. Deconstruction: Derrida and de Man. 100 Units.
The term “deconstruction” has entered popular parlance as a synonym for just about any form of dissenting comment or debunking. But in the more specific sense, deconstruction is a technique of discourse analysis that questions the assumptions involved in making sense of things (even the assumptions on which it itself relies). This course will retrace the history of deconstruction (how did it arise?), situate it among other critical options
of the 1960s-80s (what is distinctive about it?), and offer readings of some of its best-known texts (how did its proponents perform it?). Now that it is more or less recognizable and accepted as a critical idiom, what tasks remain for deconstruction today?
Instructor(s): Haun Saussy Terms Offered: Spring
Equivalent Course(s): SIGN 26078

CMLT 26102. Ecstasy. 100 Units.
The concept of ecstasy is often associated with an extraordinary experience of the philosophical, sexual, and religious varieties, but in what way is ecstasy also bound to rituals of the ordinary? In this course we will explore numerous ways that ecstasy and synonymous terms like "orgasm," "bliss," and "jouissance" have been conceptualized in philosophical, theological, and literary texts from late antiquity to the present. What does the figural relationship between ecstasy and orgasm suggest about the broader relationship between philosophy, theology, sexuality, and desire? What role do pleasure and pain play in philosophical and theological reflection? How has ecstasy been deployed both as a form of political resistance and as complicit in the perpetuation of histories of violence? Focusing on the Christian tradition and its impact on queer theory, our readings may include, but are not limited to, texts by Plotinus, Pseudo-Dionysius, Margaret Ebner, Hadewijch, Margery Kempe, Teresa of Ávila, Lacan, Gluck, Edelman, and Muñoz.
Instructor(s): Kris Trujillo Terms Offered: Autumn
Equivalent Course(s): GRMN 36104, RLVC 36102, GNSE 26104, RLST 26102, CMLT 36102

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 Lukács, from Schopenhauer to Heidegger, from Marx to Max Weber.
Instructor(s): David Wellbery Terms Offered: Winter
Equivalent Course(s): GRMN 36104, RLVC 36102, GNSE 26104, RLST 26102, CMLT 36102

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 Estrakh, 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.
Equivalent Course(s): GRMN 27621, SCTH 27621, SCTH 37621, CMLT 37621, GRMN 37621

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 contradictions when it comes to race and religion, we will examine Blackness and Jewishness as they are represented in political polemic, fiction, memoir and philosophy from the 1960s to the present. This course introduces students to the foundational concepts for the critical study of race and religion through exploring the constructions of Black and Jewish identity. We will examine the contradictions of secular politics and culture in France and the United States, and discuss how religion, race, and intersecting categories such as gender and sexuality, can become tools of critique. Readings include works by thinkers such as Césaire, Fanon, Memmi, Levinas and Foucault, along with literary classics by Nella Larsen and Sarah Kofman, and contemporary critical essays by Judith Butler, Christina Sharpe and Talal Asad. Throughout this course, we will examine how the concepts of race and religion are key components of the political, philosophical and ethical projects of these authors. No prerequisite knowledge of critical theory, or this historical period, is expected.
Instructor(s): Kirsten Collins
Terms Offered: Winter
Equivalent Course(s): FREN 27721, GNSE 27721, CRES 27721, JWSC 27721, ANTH 23916, GLST 27721, RLST 27721

CMLT 27804. Dostoevsky’s Demons/ Бесы Достоевского 100 Units.
In this course we 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 27880. Gendering Arabs: Embodiment, Agency, Affect. 100 Units.
This course explores the diverse ways that gender and sexuality are represented in contemporary cultural texts—film, fiction, and art—from the Middle East and North Africa. These creative works will be paired with critical writings from a variety of disciplinary and theoretical perspectives (gender studies, queer theory, affect theory, literary and cultural studies, anthropology, Islamic studies, and activist literature). While we will attend to the layered histories and legacies of colonialism, orientalism, globalization, military occupation, and war, our goal is to center gender discourses and practices as they are negotiated, performed, and contested by artists, writers, and thinkers in and from the region. Our readings and films emphasize how questions of agency, affect, and embodiment shape the lifeworlds and creative imaginaries of cultural producers from the Middle East and North Africa.
Instructor(s): Hoda El Shakry
Terms Offered: Winter
Note(s): NB: This course is designed for undergraduates and MA students. PhD Students will not be admitted.
Equivalent Course(s): ENGL 27880, ENGL 37880, CHDV 27880, CMLT 37880, ISLM 37880, GNSE 27880, RLST 27880, AASR 37880, GNSE 37880

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): SALC 28013, MDVL 28013, NEHC 29018, GNSE 23135, RLST 28013

CMLT 28101. Don Quijote. 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 24202, SPAN 34202, FNDL 21221, CMLT 38101

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, RLV 30405, HIJD 30405, CMLT 30405, FNDL 22902
CMLT 28447. It’s the End of the World as We Know It: Apocalyptic Literature and Millenarian Movements. 100 Units.

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

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

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

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

CMLT 28992. Anticolonial Thought. 100 Units.

This course looks at the traditions of anticolonial thought from the late nineteenth century to the present day. Comparing movements for national liberation, realignment, and literary self-determination from across the world, we’ll consider the shifting claims of the British, American, French, Spanish, and Russian empires, and the colonial subjects, postcolonial frameworks, and decolonial movements that sought to contest these formations from Chile to Alcatraz, India to Ireland, and Azerbaijan to Martinique. Our focus will most often be on the manifestos and essays in which anticolonial writers outlined their literary and political programs, but we may also look at a few poems, stories, and films. From Vicente Huidobro’s fantasies of a secret international society to end British Imperialism to Ngũgĩ wa Thiong’o’s call to abolish the English Department, how did the radical claims of anticolonial political thought take shape in literary writing?

Instructor(s): Leah Feldman  Terms Offered: Winter
Note(s): NB: This course is designed for undergraduate and MA students. PhD students will not be admitted. This course will be taught in conjunction with parallel courses offered by [Professor Harris Feinsod at Northwestern University] and [Professor Peter Kalliney at the University of Kentucky]. The class will meet remotely on zoom one day a week across the three campuses and one day in person. We anticipate building opportunities for cross-campus collaborative research among students as part of an ongoing, large-scale research collaboration. This course will be taught in conjunction with parallel courses offered by [Professor Harris Feinsod at Northwestern University] and [Professor Peter Kalliney at the University of Kentucky]. The class will meet remotely on zoom one day a week across the three campuses and one day in person. We anticipate building opportunities for cross-campus collaborative research among students as part of an ongoing, large-scale research collaboration.
Equivalent Course(s): ENGL 28992, ENGL 38992, CMLT 38992, MAPH 38922, HMRT 38992, CRES 28992, HMRT 28992

CMLT 29024. States of Surveillance. 100 Units.

What does it feel to be watched and listened to all the time? Literary and cinematic works give us a glimpse into the experience of living under surveillance and explore the human effects of surveillance - the fraying of intimacy, fracturing sense of self, testing the limits of what it means to be human. Works from the former Soviet Union (Solzhenitsyn, Abram Tertz, Andrey Zvyagintsev), former Yugoslavia (Ivo Andrić, Danilo Kiš, Dušan Kovačević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).

Instructor(s): Angelina Ilieva  Terms Offered: Autumn
Equivalent Course(s): REES 29024, CMLT 39024, REES 39024

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 influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.

Instructor(s): Anne Eakin Moss  Terms Offered: Winter
Equivalent Course(s): CMLT 39045, REES 39045, REES 29045, RLST 28207

CMLT 29120. Renaissance Epic: Vida, Tasso, and Milton. 100 Units.

This course will focus on two of the most important Renaissance Christian epics, Torquato Tasso’s La Gerusalemme liberata/Jerusalem Delivered (1581) and John Milton’s Paradise Lost (1667), as well as selections from Marco Girolamo Vida’s influential Biblical epic, the Christiad (1535). We will examine these Renaissance epics as ambitious efforts to revive an ancient and pagan form in order to depict Christian and self-consciously modern visions. We will consider how Renaissance epic poets imitate and emulate both their classical models (primarily Homer’s Iliad and Odyssey, Virgil’s Aeneid, and Ovid’s Metamorphoses) and Judeo-Christian sources;
seek to forge an elevated and appropriate language for epic; espouse new visions of the human, the heroic, and gender relations; and adumbrate distinctively modern national, imperial, and global ambitions. All non-English texts will be read in translation, but students who can read Latin or Italian will be encouraged to read the originals.

Instructor(s): Joshua Scodel
Terms Offered: Spring
Note(s): This course fulfills the Poetry and 1650-1830 distribution requirements for English majors.
Equivalent Course(s): CMLT 39120, ENGL 29120, ENGL 39120

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: Spring
Equivalent Course(s): NEHC 29714, NEHC 39714, CMLT 39714

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, CRES 29943, BPRO 29943, MAPH 39943, REES 29950, HIPS 26943, KNOW 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 in this experience as readers of fiction, 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