

Fall 2016
Undergraduate Courses

Introduction to World Literature

195:101:02; Index 15691

T2 (9:50AM-11:10AM), SC-201; CAC

H2 (9:50AM-11:10AM), MU-115; CAC

Instructor: Lazzari

Fulfills SAS Core Code: Arts and Literatures - AHP

Does not count towards major or minor

This course will address the fascinating and broad concept of "world literature" by asking, first, how texts create worlds. Secondly, we will discuss in which ways these fictional universes comment on and are at the same time shaped by concrete conditions of inequality. We will explore how literature engages with concepts of locality and globality: what happens when a text travels and what favors or hinders its circulation? How does literature shape our idea of distant worlds, especially when we read texts in translation? In addressing these questions, we will pay attention to: processes of globalization and colonial histories, genre, translation and originality, mediations between individuals and collectives, relations between centers and peripheries. Our goal will be to explore—culturally, geographically, and historically—the richness and diversity of literary expression, and to reflect on how literature can be relevant to our own process of meaning-making about a persistently unequal world.

Required Texts:

Edward Kamau Brathwaite, *The Arrivants*

Anita Desai, *Baumgartner's Bombay*

Italo Calvino, *If on a Winter's Night a Traveller*

Tsitsi Dangarembga, *Nervous Conditions*

J. M. Coetzee, *Diary of a Bad Year*

Grading Requirements:

Attendance and Participation: 20%

Weekly Responses: 30%

Midterm Paper (3-4 pages): 20 %

Final Paper (5-7 pages): 30

Introduction to World Literature - ONLINE COURSE

195:101:90; Index 13672

Instructor: Anderson

Hours by Arrangement

\$100 Online Course Support Fee

Fulfills SAS Core Code: Arts and Literatures - AHP

Does not count towards major or minor

Study of outstanding works of fiction, plays, and poems from European, North and South American, African, Chinese, Japanese, Indian, and Middle-Eastern parts of the world through a different theme every semester. Focus on questions of culture, class, gender, colonialism, and on the role of translation.

Short Fiction

195:135:01; Index 03395

MW5 (2:50PM-4:10PM), SC-101; CAC

Instructor: We

Fulfills SAS Core Code: Arts and Literatures - AHP

Does not count towards major or minor

Bad Literature: Genres of Fiction, Genres of the Human

This course deals with various fictive failures: failure to be good literature, to be fictional, to be or become human, through racialization, gendering, ableism, colonialism, and special boundaries between

human/animal. In what contexts are they failures and how do we read their "badness" otherwise? We will read texts from spaces inside and outside the U.S.-Europe and that push the boundaries of literature. What "makes" (and not what "is") a good literature? Sylvia Wynter wrote about "genres" of the human to describe the inherently exclusive definition of the human. We will explore different genres of fiction and the human. You will be expected to read little, but be prepared to discuss the reading at length in detail. Topics in the class will be dense, affectively challenging to the common sense, and also, fun. Readings are varied in form, genre, location, and fictiveness: we will read politicized literatures like manifestos, graphic novels, short fictions from the others of Euro-American canon, fables, theoretical texts as fictions, novellas, online textual and video production. In short, we will read texts that are short but push the boundaries of the human as fiction. They include works by:

Clarice Lispector, Julio Cortazár, Dazai Osamu, Gerald Vizenor, Junot Díaz, manifestos (*Combahee River Collective*, *Zapatista Manifesto*, and *Cannibal Manifesto*), Miyazawa Kenji (*fable*), Joe Sacco (graphic novel *Palestine*), Luis Négron, James Baldwin's *Giovanni's Room*, Audre Lorde, Apichatpong Weerasethakul's essays, Tierno Monénembo, Choi In Hoon, Leslie Marmon Silko, Beverly Garside (graphic novel *I and You*), Kim Nam Cheon, Cathy Park Hong's *Engine for Empire*, Donna Haraway's "*Cyborg Manifesto*."

Short Fiction

195:135:03; Index 10942

MW7 (6:10PM-7:30PM), FH-A3; CAC

Instructor: Vizcaino

Fulfills SAS Core Code: Arts and Literatures - AHP

Does not count towards major or minor

Global Colonialities in Relation

In this course, we will read short stories that explore the contemporary legacies of colonialism in the United States, East Asia and (largely North) Africa. We will read stories that address the power relations at work in social contexts where subjects are marginalized or oppressed across markers of culture, nation, class, race, ethnicity, gender, sexuality, and religion. Some authors to be discussed will include: Junot Díaz, Sandra Cisneros, Cherrie Moraga, Daniel Reveles, Carlos Fuentes, Sherman Alexie, James Baldwin, Alice Walker, Jamaica Kincaid, Ikemiyagi Sekiho, Kang Kyong-ae, and Hisaye Yamamoto, Ngũgĩ wa Thiong'o, Ghassan Kanafani, Sonallah Ibrahim, and Assia Djebar. Secondary critical readings will also be discussed by authors such as Sylvia Wynter, Audre Lord, Gloria Anzaldúa, and Frantz Fanon. Films will also be assigned to watch at home or in class and will be incorporated into class discussions. This course aims to sharpen the abilities of students to critically analyze not only literary, critical, and cinematic texts, but also their own lived experiences and their present-day social reality.

Requirements: Attendance/Pop Quizzes 5%, Participation 20%, 3 short responses (1 page each) 12%, Midterm paper proposal (<1/2 page) 2%, Midterm paper (3-4 pages) 20%, Final paper proposal and abstract (<1 page) 3%, Final paper (5-6 pages) 38%, Extra credit option 3%

Short Fiction- ONLINE COURSE

195:135:90; Index 13673

Instructor: Lee

Hours by Arrangement

\$100 Online Course Support Fee

Fulfills SAS Core Code: Arts and Literatures - AHP

Does not count towards major or minor

This course examines works of short fiction and other texts that address disasters in the making and taking place on personal, communal, national, regional, and global levels. If life is to continue through and after disasters, that is, to go on and even become more bearable despite destruction, dispossession, disease, and death, what is to be done? What is to be and not to be spoken? How to tell a story and how to pay attention to (un)told stories? Whose voice matters? When and of what should we be suspicious? By looking into interrelated projects of the aesthetics, ethics, and politics of selected stories, we will learn to understand when and how fictional narratives become significant sites that retain, sustain, and promote livable and viable life.

Primary texts include but are not limited to:

Works of short fiction by Toni Morrison, Leslie Marmon Silko, Carlos Bulosan, Octavia Butler, Michelle Cliff, Edwidge Danticat, Jhumpa Lahiri, Mary Gaitskill, Annie Proulx, Clarice Lispector, Radclyffe Hall, Muriel Spark,

Christa Wolf, Luigi Pirandello, Jorge Luis Borges, Lu Xun, Guy de Maupassant, Edogawa Rampo, Ghassan Kanafani, Chinua Achebe, Tim O'Brien and Im Chul-woo; Cartoons by Adrian Tomine and Alison Bechdel; Poems by Audre Lorde, José García Villa, Wisława Szymborska, Suheir Hammad, Don Mee Choi, and Franny Choi; Non-fiction texts by Svetlana Alexievich and Susan Sontag.

We will also read critical essays on hetero/homo/trans-normativity, racism, ableism, classicism, nationalism, xenophobia, imperialism, colonialism, neo-liberalism, militarism, state violence, occupation, terrors, and wars, as we try to situate both the texts we are reading and ourselves as readers in concrete spatiotemporality.

Required Texts

All necessary materials will be available on either Rutgers Library Online Reserve or course website. You do not need to purchase any text. A bibliography for the course and how-to-use-library resources guide will be provided at the beginning of the semester for people who might be interested in experiencing physical presence of the course materials.

Grading Requirements

Weekly response papers: 30%

Midterm Essay (3~5 pages): 30%

Final Essay (5~7 pages): 40%

Each and every writing that you do in the course will be shared and peer-reviewed. Your own writings and your reviews of classmates' writings will both be evaluated. We will sensitize ourselves to critical thinking and articulate writing by working as a community.

The Haunted

195:137:01; Index 20079

TH4 (1:10-2:30PM), FH-A3; CAC

Instructor: Bishop

Fulfills SAS Core Code: Arts and Literatures – AHp

This introductory comparative literature course examines what haunts us, from within and from without. We'll study the uncanny, doppelgängers, apparitions, ghostly occupations and other unexplained phenomena. But we'll also take a close look at what haunts us from the inside out, at what consumes and compels us, keeps us up at night and drives us mad. And we'll see if we can't figure out some ways to deal with our own ghosts – as individuals and as a society – by turning to what haunts some of the key works of modern Western literature. Students will leave the class adept in close textual analysis, well versed in the literary techniques used to stage a haunting, and able to comment on the larger aesthetic, social and historical importance of coming to terms with what terrifies us and the potentially devastating consequences if we don't.

Required Texts:

E.T.A. Hoffmann, "The Sandman" (Germany, 1816) and Sigmund Freud, "The Uncanny" (Germany, 1919)

Honoré de Balzac, *The Wild Ass's Skin* (France, 1831)

Edgar Allan Poe, "The Fall of the House of Usher" (1839) and "William Wilson" (U.S., 1842)

Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde* (Scotland, 1886)

Guy de Maupassant, "Le Horla" (France, 1887)

Henry James, *The Turn of the Screw* (U.S./U.K., 1898)

Edith Wharton, "Afterward" (U.S., 1910)

Virginia Woolf, "A Haunted House" (England, 1921)

Adolfo Bioy Casares, *The Invention of Morel* (Argentina, 1940)

Julio Cortázar, "House Taken Over" (Argentina, 1946) and "Axolotl" (Argentina, 1952)

Georges Perec, *W, or The Memory of Childhood* (France, 1975)

Kazuo Ishiguro, *A Pale View of Hills* (Japan/England, 1982)

Toni Morrison, *Beloved* (U.S., 1987)

Alice Sebold, *The Lovely Bones* (U.S., 2002)

*All books are available for purchase at the Rutgers University Bookstore; short stories and supplementary readings will be posted on Sakai

Course Requirements:

Participation: 10%

Weekly reading quizzes: 10%

Midterm exam: 25%

4-pp short textual analysis: 20%
6-pp final paper: 35%

Being Human

195:140:01; Index 15693

M3 (11:30-12:50PM), AB-1170; CAC

H3 (11:30-12:50PM), SC-214; CAC

Instructor: Walker, J.

Fulfills SAS Core Code: Arts and Literatures – AHP

How do literature and film define what it means to be human? In this course we will explore the representation of human being in mainly European and American literary works and films. We will begin with Judaeo-Christian philosophical and religious definitions of the relationship between creator and creature in the Book of Job and the Book of Matthew, and then we will analyze this relationship as it is reconceived in Mary Shelley's novel *Frankenstein*. The rest of the course is divided into three units. In the first unit we will look at human beings in the interactions of two cultures, reading Montaigne's essay "*On Cannibals*," Shakespeare's *The Tempest*, and essays and poems of the Mexican-American writer Gloria Anzaldúa. In the second unit we will read short works that depict the existential suffering of the human being: *The Narrative* of Frederick Douglass, and excerpts from Varlam Shalamov's *Kolyma Tales* and Lydia Ginzburg's *Notes of a Blockade Person*. In the third, we will explore the boundaries between humans and animals through Werner Herzog's short film on prehistoric cave paintings of animals and in a Chinese fox-woman story; and then the boundaries between humans and machines, through Alex Garland's film *Ex Machina* and Jean-Luc Godard's film *Alphaville*. All literary and filmic texts are in translation.

The following books are available for purchase at the Rutgers Barnes and Noble Bookstore on Somerset Street:

1. William Shakespeare, *The Tempest*. ISBN# 10:0743482832;
2. Gloria Anzaldúa, *Borderlands/La Frontera*. ISBN#10:1879960850
3. Mary Shelley, *Frankenstein*. ISBN#10:0486282112.
4. All other readings will be available on Alexander Online Reserve.

Course requirements: 6- to 8-page comparative essay 35%; near-weekly response papers 30%; 3- to 5-page midterm essay 25%; class discussion 10%

Being Human

195:140:02; Index 21556

M3 (11:30-12:50PM), AB-1170; CAC

H3 (11:30-12:50PM), AB-4052; CAC

Instructor: Rodriguez

Fulfills SAS Core Code: Arts and Literatures – AHP

How do literature and film define what it means to be human? In this course we will explore the representation of human being in mainly European and American literary works and films. We will begin with Judaeo-Christian philosophical and religious definitions of the relationship between creator and creature in the Book of Job and the Book of Matthew, and then we will analyze this relationship as it is reconceived in Mary Shelley's novel *Frankenstein*. The rest of the course is divided into three units. In the first unit we will look at human beings in the interactions of two cultures, reading Montaigne's essay "*On Cannibals*," Shakespeare's *The Tempest*, and essays and poems of the Mexican-American writer Gloria Anzaldúa. In the second unit we will read short works that depict the existential suffering of the human being: *The Narrative* of Frederick Douglass, and excerpts from Varlam Shalamov's *Kolyma Tales* and Lydia Ginzburg's *Notes of a Blockade Person*. In the third, we will explore the boundaries between humans and animals through Werner Herzog's short film on prehistoric cave paintings of animals and in a Chinese fox-woman story; and then the boundaries between humans and machines, through Alex Garland's film *Ex Machina* and Jean-Luc Godard's film *Alphaville*. All literary and filmic texts are in translation.

The following books are available for purchase at the Rutgers Barnes and Noble Bookstore on Somerset Street:

1. William Shakespeare, *The Tempest* (ISBN# 10:0743482832)
2. Gloria Anzaldúa, *Borderlands/La Frontera* (ISBN#10: 1879960850)
3. Mary Shelley, *Frankenstein*. ISBN#10:0486282112.
4. All other readings will be available on Alexander Online Reserve

Course Requirements:

6- to 8-page comparative essay: 35%

Near-weekly response papers: 30%

3-to 5-page midterm essay: 25%

Class discussion: 10%

World Mythology

195:150:01; Index 03831

MW7 (6:10PM-7:30PM), AB-2150; CAC

Instructor: Hsieh

Does not count towards major or minor

Story, structure, and meaning in myths of many cultures. Myth as a primary literary phenomenon, with some attention to anthropological and psychological perspectives.

World Mythology

195:150:04; Index 02628

MH2 (10:20AM-11:40AM), BE-251; LIV

Instructor: Sclafani

Does not count towards major or minor

Folk and fairy tales, creation myths, stories of the apocalypse, Great Flood narratives and myths about gods and heroes from various traditions around the world will be the focus of this course. Through class discussion, films, presentations and the analytical writings of myth theorists, we will explore the sociological, psychological and cosmological insights that these narratives can provide. Interwoven into these inquiries will be student projects that examine the ways myth and folk/fairy tales continue to impact our lives today through modern literature, film, video games and the Internet.

Books to Purchase (used or new):

Thury and Devinney. *Introduction to Mythology: Contemporary Approaches to Classical and World Myths* (New York: Oxford University Press; any edition)

Segal, Robert. *Theorizing About Myth* (Amherst: University of Massachusetts Press, 1999)

Other readings (available online) include excerpts from:

Canepa, N.L., trans. *Giambattista Basile's The Tale of Tales, or Entertainment for Little Ones* (Detroit: Wayne State University Press, 2007)

Carter, Angela. *The Bloody Chamber* (New York: Penguin, 2015)

Dundes, Alan, ed. *Cinderella: A Casebook* (Madison: University of Wisconsin Press, 1988)

Ford, C.W. *The Hero with an African Face: The Mythic Wisdom of Traditional Africa* (New York: Bantam, 2000)

Frazer, J. *The Golden Bough* (New York: Macmillan 1950)

Perrault, Charles. *The Complete Fairy Tales* (New York: Oxford World Classics, 2010)

Roberts, Moss, ed. *Chinese Fairy Tales and Fantasies* (New York: Pantheon Books, 1979)

Warner, Marina. *Once Upon A Time: A Short History of the Fairy Tale* (Oxford: Oxford University Press, 2015)

Zipes, J, ed. *The Original Folk and Fairy Tales of the Brothers Grimm* (Princeton: Princeton University Press, 2014)

Course Requirements:

1. 2-page (500 word) responses to the assigned reading/film, when required, submitted to me online (25%)
2. Class participation. This includes regular, on-time attendance, being prepared for class and keeping up with the reading and writing assignments (25%).
3. A brief power point (or equivalent) presentation on an assigned topic (25%).
4. Quizzes (announced and unannounced) and an exam (25%)

World Mythology – ONLINE COURSE

195:150:90; Index 10704

Instructor: Gonzagowski

Hours by Arrangement

\$100 Online Course Support Fee

Does not count towards major or minor

Story, structure, and meaning in myths of many cultures. Myth as a primary literary phenomenon, with some attention to anthropological and psychological perspectives.

Masterworks of Western Literature

195:203:01; Index 15686

TH5 (2:50PM- 4:10PM), SC-102; CAC

Instructor: Walker, J.

Counts towards major and minor

Fulfills SAS Core Codes: Arts and Literatures (AHp), Writing and Communication, Revision (WCr), Writing and Communication in a Discipline (WCd)

The course aims to help student to develop their capacity to think and write critically about European literary texts in their literary and socio-political contexts. A journey through Western literature from its beginnings to the twentieth century, focusing on major works of fiction and drama from Greece, France, Spain, Germany, and Russia. We will start with Homer's *Odyssey*, the work that provided the model of a literary journey for centuries thereafter. Then we will go on to read Bérout's short narrative *The Romance of Tristan*, one of the most important expressions of medieval tragic love. After that we will read excerpts from Cervantes' novel *Don Quixote*, followed by a turn to drama, with a play by the comedy writer Molière: *The School for Wives*, which critiques the custom of marrying off young women against their will. Next we will read Goethe's *The Sorrows of Young Werther*, a confessional and to some extent autobiographical novel of unhappy love that caused emotional upheavals and even suicides among German youth of the time. After that we read two short novels by Russian writers: Dostoevsky's "The Meek One" and Tolstoy's *The Death of Ivan Ilyich*, both of which depict characters confronted with moral choices in the face of death. We will conclude the course with the German writer Brecht's play *The Caucasian Chalk Circle*, in which a drunken judge has to decide who has the right to a baby: the natural mother who abandoned it or the woman who cared for it at great personal risk.

Along the way we will ask the questions: Why are these texts considered major? What social and/or political issues do they bring up for the original audiences, and for later audiences (i.e., ourselves)? How was Europe open to the non-Western world at various times? For example, Brecht's *The Caucasian Chalk Circle* was modeled on a 13th-century Chinese play.

Required Books:

1. *The Odyssey: The Fitzgerald Translation*. Farrar, Straus & Giroux, 1998. ISBN#: 978-0374525743 [Kindle: ASIN# B005QPBDDUA]
 2. Bérout—*The Romance of Tristan*. Penguin Classics. ISBN# 978-0140442304.
 3. Cervantes—*Don Quixote*. Trans. Edith Grossman. Harper Perennial. ISBN# 978-0060934347.
 4. Molière—*Tartuffe and Other Plays*. Trans. Donald M. Frame. Signet Classics. ISBN#: 978-0451530332
 5. Goethe—*The Sorrows of Young Werther and Selected Writings*. Trans.
 6. Catherine Hutter. *Signet Classics*. ISBN#: 978-0451418555 [Kindle ASIN#: B00AYJIKR2]
 7. Bertolt Brecht: *The Caucasian Chalk Circle*. Bloomsbury Methuen Drama 2012. ISBN# 978-0413544506.
- The stories by Dostoevsky and Tolstoy will be available on Alexander Online Reserve. All works will be read in translation.

Grading Requirements:

Attendance and participation (10%)
Oral presentation (10%)
Quizzes and short response papers (20%)
Short midterm paper (25%)
Final comparative paper (35%).

Tales of Horror – NEW COURSE TITLE - ORIGINALLY 195:280:02

195:227:01; Index 21382

F23 (9:50AM-12:50PM), SC-206; CAC

Instructor: Behrmann

Counts towards Major/Minor

Fulfills SAS Core Codes: Philosophical and Theoretical Issues (AHo), Arts and Literatures (AHp)

Cross-listing: 01:470:227:01

Frankenstein and Dracula, vampires and zombies, Doppelgängers, ghosts, and artificial humans continue to haunt the cultural imagination throughout the centuries. This course explores tales of horror through some of their most spellbinding creatures and fantasies in a period ranging from the Brothers Grimm to surrealist cinema. We will consider the historical or political context and psychoanalytical underpinnings in each horrific tale and we will pay close attention to the ways a narrative (text or film) establishes, safeguards, or releases its horrific kernel. We will reflect on the ways in which horror enters German Expressionism and why moving images relate particularly well to the uncanny, and will explore the similarities and differences in the way film and literature explore horror. Readings include tales by the Grimm Brothers, E.T.A. Hoffmann, Mary Shelley, Jeremias Gotthelf, Edgar Allen Poe, Henry James, Bram Stoker, and Franz Kafka. Film contributions range from Murnau's *Nosferatu* and Wiene's *The Cabinet of Dr. Caligari* to Louis Buñuel's *Un Chien Andalou* and Alfred Hitchcock's *The Birds*.

Introduction to Myth

195:244:01; Index 18937

M3 (12:00PM-1:20PM), BRR-5101; LIV

H3 (12:00PM-1:20PM), BRR-5113; LIV

Instructor: Conn

Fulfills SAS Core Code: Arts and Literatures (AHp)

Science Fiction as Mythic Archetype

Science fiction utilizes many of the same archetypes as found in myths/legends/folklore and offers a new way of centering various global cosmologies and epistemologies within a mythic frame. This course will analyze science fiction through two separate but related approaches: science fiction as a retelling or re-visitation of extant global mythology, or, conversely, science fiction as proffering a new mythology for the future. The Jungian archetypal theory of "mythological archetype-as-such" will be a recurring theme throughout this course, asking us to look for similarities among those individuals or narratives that have been (seemingly) irrevocably coded as impossibly Other.

While primary sources will largely be from contemporary global texts and films, many of our secondary sources will be ancient myths and legends or supporting theoretical and analytical texts. This is not to suggest that science fiction is a new phenomenon; rather, science fiction or works with sci-fi tendencies have arguably been around for thousands of years. Texts and films are drawn from various countries and cultures and will touch on mythic archetypes, creation myths, body horror and metamorphosis, and structural and linguistic constructionism.

Required Texts:

1. *The Bhagavad Gita*: Eknath Easwaran (Translator, Introduction), ISBN-13: 978-1586380199
2. *Midnight Robber*: Nalo Hopkinson, ISBN-13: 978-0446675604
3. All other readings will be made available online.

Grading:

Attendance and Participation: 20%

Quizzes: 10%

Presentation: 20%

Midterm Paper (~5 pg): 20%

Final Paper (~8-10 pg): 30%

Introduction to Myth – ONLINE COURSE

195:244:90; Index 10705

Instructor: Anderson

\$100 Online Course Support Fee.

Hours by Arrangement

Fulfills SAS Core Code: Arts and Literatures (AHp)

The Monsters of Myth

In this course we will study and compare myths from around the world. We will explore how myths function historically, culturally, psychologically, aesthetically, and politically. Our readings (and viewings) will include a wide variety of works, from the *Odyssey* and the *Arabian Nights* to Harry Potter and Spiderman. We will focus in particular on the role of the monster in modern and ancient mythology. What do monsters reveal about our fears surrounding cultural and gendered otherness? How do monsters either enforce or undermine moral codes of behavior?

Required work will include participation in weekly online discussions, two short papers, and a final multimedia presentation. The majority of the material for this class will be provided by the professor in PDF format.

Introduction to Myth – ONLINE COURSE

195:244:91; Index 21334

Instructor: Sclafani

\$100 Online Course Support Fee.

Hours by Arrangement

Fulfills SAS Core Code: Arts and Literatures (AHp)

The Monsters of Myth

In this course we will study and compare myths from around the world. We will explore how myths function historically, culturally, psychologically, aesthetically, and politically. Our readings (and viewings) will include a wide variety of works, from the *Odyssey* and the *Arabian Nights* to Harry Potter and Spiderman. We will focus in particular on the role of the monster in modern and ancient mythology. What do monsters reveal about our fears surrounding cultural and gendered otherness? How do monsters either enforce or undermine moral codes of behavior?

Required work will include participation in weekly online discussions, two short papers, and a final multimedia presentation. The majority of the material for this class will be provided by the professor in PDF format.

Modern Literatures of South Asia: Postcolonial Identity and Indian Literature

195:249:01; Index 08626

TH6 (5:00PM-6:20PM), BRR-5073; LIV

Instructor: Banerjee

Fulfills SAS Core Codes: Philosophical and Theoretical Issues (AHo), Arts and Literatures (AHp)

Cross listing: 013:331:01

Credit not given for both this course and 01:013:331. All works studied in translation.

This class on South Asian literature seeks to explore texts that grapple with diverse forces of colonialism, tradition and modernity over the course of various historical and social movements of the last one hundred years in India. The readings are a combination of Anglophone texts and texts in English translation from regional languages and all the texts highlight different ways in which the society and literature of India has grappled with the question of national identity. Through this intensive reading of Indian literature in English, the class will encounter the various social processes and the disparate cultural pressures that mold the worldview of Indian writers of the twentieth and the twenty first century. This study will span all the major genres of fiction, drama and poetry and it will range from texts published at the beginning of the 20th century to ones that were published in 2009. The course readings and discussions are in English.

Textual Transformations - CANCELLED

195:280:01; Index 18687

TH4 (1:10PM-2:30PM), BH-211; CAC

Instructor: Koerber

Counts towards Major/Minor

Cross listed: 013:245:01; 685:295:01

This course introduces participants to the study of Arabic graphic narratives in translation. While the focus will be primarily on graphic narrative forms produced during the twentieth and twenty-first centuries – e.g. comics, graphic novels, newspaper cartoons (*karikatur*), graffiti, and Internet memes – we will also investigate parallels in pre-modern *adab* works such as the illustrated *maqamat* of al-Hamadhani and al-Hariri and the colorful manuscripts of al-Qazwini's para-zoological *Wonders of Creation*. In addition to studying the formal dimensions of these works, such as composition, style, and language, we will also discuss their relation to other narrative media and genres, as well as their controversial role in society and politics. Finally, since graphic narratives are an incontrovertibly transnational enterprise, course participants will have the opportunity to view Arabic works in a global creative context. No previous knowledge of Middle Eastern languages or literatures is assumed.

Textual Transformations: Tales of Horror – THIS COURSE IS NOW 195:227:01 (SEE ABOVE)

195:280:02; Index 20029

F23 (9:50AM-12:50PM), SC-206; CAC

Instructor: Behrmann

Counts towards Major/Minor. Pending final SAS approval in May. To be certified for AHo & AHP.

Cross-listing: 470:241:01

Frankenstein and Dracula, vampires and zombies, Doppelgängers, ghosts, and artificial humans continue to haunt the cultural imagination throughout the centuries. This course explores tales of horror through some of their most spellbinding creatures and fantasies in a period ranging from the Brothers Grimm to surrealist cinema. We will consider the historical or political context and psychoanalytical underpinnings in each horrific tale and we will pay close attention to the ways a narrative (text or film) establishes, safeguards, or releases its horrific kernel. We will reflect on the ways in which horror enters German Expressionism and why moving images relate particularly well to the uncanny, and will explore the similarities and differences in the way film and literature explore horror. Readings include tales by the Grimm Brothers, E.T.A. Hoffmann, Mary Shelley, Jeremias Gotthelf, Edgar Allan Poe, Henry James, Bram Stoker, and Franz Kafka. Film contributions range from Murnau's *Nosferatu* and Wiene's *The Cabinet of Dr. Caligari* to Louis Buñuel's *Un Chien Andalou* and Alfred Hitchcock's *The Birds*.

Introduction to Literary Theory

195:301:01; Index 15687

TH4 (1:10PM-2:30PM), HH-A6; CAC

Instructor: Maldonado-Torres

Fulfills SAS Core Code: Philosophical and Theoretical Issues (AHo)

An examination of theoretical concepts and contexts that constitute and frame contemporary views of literature. Critical analysis of formalist, psychoanalytic, structuralist, poststructuralist, Marxist, and feminist approaches to theory and literature. Structured to familiarize students with recent debates in critical and cultural theory.

Politics, Literature and the Arts – Art and Power

195:316:01; Index 12327

TH5 (2:50PM-4:10PM), ZAM-EDR; CAC

Instructor: Rosenfeld

Taught in English

Course meets at Zimmerli Art Museum

Cross-listings: 860:336:01; 082:357:01

Russian art of the Soviet era affords a unique vantage point from which to explore the intersection of art and politics, the changing dynamics of Soviet power, and artists' responses to—and reactions against—the notion of art as an instrument of political propaganda. *Art and Power* addresses the interplay between changing cultural policy and the shifts in the styles, imagery, and content of Russian/Soviet art during this period. The course covers a broad spectrum of artistic media, including painting, sculpture, posters, children's book design, architecture, mass festivals, theater and film. Other topics include the cult of personality, art-world debates on realism versus abstraction, and developments like Lenin's Plan for Monumental Propaganda. The course also explores the movement known as "unofficial art" or "nonconformist art," which encompassed a wide range of forms of artistic expression of the mid-1950s–1980s that developed in opposition to Socialist Realism, the official style of Soviet art from the mid-1930s on.

Students will be expected to explore the Riabov Collection of Russian art and the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union; some classes may be taught in the galleries of the Zimmerli Art Museum.

Postmodern Approaches to Sacred Literature

195:318:01; Index 18938

MW7 (6:10PM-7:30PM), CA-A5; CAC

Instructor: Walker, S.

Cross listed: 840:362:01

Credit not given for both this course and 840:362:01

An examination of some significant aspects of postmodern literary, psychological and cinematic approaches to religion through the close analysis of a few select texts. The course does not deal primarily with the theological or historical interpretation of canonic sacred texts, but rather is designed to highlight the literary daring and the sometimes even outrageous postmodern freedom of authors who, through a process of *bricolage*, and via reference to a canonical sacred text, create statements of religious orientation and personal declarations of faith. By means of the elaboration of a creative and original literary, cinematic and/or psychological response, these authors come to terms personally with the ongoing power of the sacred text to captivate modern minds. Their own texts, when put into juxtaposition with the original sacred texts, may be taken to some degree as personal confessions in terms of their particular *sensibilité religieuse*. The course will analyze key texts by such original postmodern interpreters as Sigmund Freud (*Moses and Monotheism*/the Biblical story of Moses), D.H. Lawrence (*Apocalypse*/ John of Patmos' *Apocalypse*), C.G. Jung (*Answer to Job/The Book of Job*), and Marcel Proust (*Time Regained*/the ritual of the Tridentine Mass). The analysis will also include films of two modern directors (Peter Weir's *The Last Wave*/apocalyptic themes and Jean-Luc Godard's *Hail, Mary*/the Annunciation to the Virgin) and my own literary contextualization of the *Bhagavad Gita* (based initially on van Buitenen's *The Gita in the Mahabharata*). These analyses will provide material for the study of such postmodern religious themes as the antinomy of Good and Evil, apocalypse as a myth of both world and individual transformation, and the feminine side of God.

The course will require two examinations, several short response papers, and one long course paper. The three particular goals of the course are to train students to think and write freely (in the postmodern spirit) about traditional sacred texts; to do close reading and analysis; and to compare related texts in meaningful ways (the particular focus of Comparative Literature and intertextuality).

Grading Requirements: Attendance/participation: 15% (3 unexcused absences without penalty); Midterm: 25%; Final exam: 30%; Final paper/response papers: 30%

Stories of Russian Life: Memory, Invention, Experience

195:348:01; Index 18728

TH6 (4:30PM-5:50PM), HH-A5; CAC

Instructor: Van Buskirk

Taught in English

Fulfills SAS Core Codes: Philosophical and Theoretical Issues (AHo), Arts and Literatures (AHp), Writing and Communication in a Discipline (WCd)

Cross listed: 860:348:01

In this course we read stories that reflect experiences of Russian life, ranging from a happy childhood on an aristocratic estate to the suffering of a Soviet labor camp. When writing about their lives in autobiographies, memoirs, essays, or diaries, how do writers construct a self in the process of producing a text? How do they

fashion a text that reflects the self? How do they select which experiences to represent or to omit? Where are the boundaries between fact and fiction? In readings that include a medieval monk's life and memoirs of the camps, as well as autobiographical creations by some of Russia's best novelists (Tolstoy, Nabokov) and poets (Mandelstam, Mayakovsky, Brodsky), we study the relationship between the individual and community, between personal life and dramatic historical events; between memory and invention; we explore the themes of childhood, first love, emigration, and confinement. All readings and discussions in English.

Film Melodrama

195:377:01

TTH5 (2:50-4:10pm) MI-100; CAC

W 7,8 (6:10-9:00pm) MI-100; CAC (Film Screening)

Instructor: Flitterman-Lewis

Meets with: 354:371:01

Credit for Major

To some extent, all Hollywood film is melodramatic and for one critic, "the family is Hollywood's one true subject." From its beginnings, film melodrama has represented crises in familial relations—whether these be of individual identity, of gender roles and sexuality, or of family harmony challenged by external forces. Melodrama articulates problems of passion, desire and emotional excess in a form that has come to be understood as "peculiarly American." We will begin with the notion of genre as a way of categorizing Hollywood production and then look at individual films to determine the ways in which film melodrama combines social, psychic, and artistic elements to dramatize the contradictions of class, race, gender, and family in American culture.

Films will include early works that established the tradition (*Way Down East*, *Broken Blossoms*, *Sunrise*), maternal melodramas (*Stella Dallas*), melodramas of female desire and sexuality (*Guest in the House*, *Rebecca*), as well as those 50's films by Douglas Sirk seen to be the culmination of the form (*Imitation of Life*, *All That Heaven Allows*, *Written on the Wind*).

Requirements: A midterm, a final, one paper

The Cultures of the Middle Ages: Muslim Spain

195:388:01; Index 17851

TF2 (10:20AM-11:40AM), TIL-111; LIV

Instructor: Serrano

Cross-listings: 667:388:02 , 013:301:01, 358:308:01

Credit not given for both this course and 358:308 or 667:388

From the Muslim invasion of Spain in 711 until the overthrow of the last Muslim ruler and expulsion of the Jews by Christian rulers in 1492 (and the definitive expulsion of the Muslims in 1614), the Iberian Peninsula was a crucible of intercultural invention, transmission and exchange. We will explore the music, architecture and literature of this world, known as al-Andalus to the Muslims and Sepharad to the Jews, in order to better understand the accomplishments and challenges of attempts to live within a multicultural and multi-faith society. The final part of the course will consider how this long stretch of Spanish history is remembered today in Spain, the Sephardic diaspora, and the Arab world.

Issues in Comparative Literature – Experiments in Art & Life: Russian Modernism

195:395:01; Index 13559

MW4 (1:10PM-2:30PM), SC-207; CAC

Instructor: Brooks

Cross-listing: 860:320:01

May be taken more than once. Content will differ each semester.

The end of the 19th century and beginning of the 20th was a particularly vibrant period in European culture. In the face of political and cultural stagnation, artists and thinkers set out to reassess prevailing values of art and life. Their radical experiments with religion, politics, and sexuality exploded social, moral, and artistic traditions, provoking many burning questions: Can sin and sensuality lead to spiritual regeneration? Can an artwork engage all of the human senses simultaneously? Should art exist for its own sake, or should it seek to transform life itself? What, above all, does it mean to be *modern*? Course materials include prose, poetry, philosophy, drama, cinema, painting, and music by Russian modernists and their Western European contemporaries.

All readings and discussions in English.

Issues in Comparative Literature – Postcolonial Caribbean Theater and Performance

195:396:01; Index 18831

MH2 (10:20AM-11:40AM), LSH-A256; LIV

Instructor: Stevens, C.

Taught in English

Cross-listings: 595:342:01; 590:399:01

May be taken more than once. Content will differ each semester.

Numerous historical and cultural processes have made the Caribbean a distinctive and complex world area: the cultural legacy of slavery; the insular and maritime condition of its geography; the region's multiplicity of races, cultures, and languages; and its proximity to the United States, to name a few. Literature plays a key role in the construction and definition of collective identities, and in this class we will consider theater and performance as a special activity that serves to imagine national community.

Some of the topics that will organize our discussion will include: Storytelling and the Oral Tradition, Re-visioning European Dramatic Traditions, Ritual and Carnival, Politics and the Performance of Race, Class, and Gender, Transnationalism, Diaspora, and Exile

Readings will include contemporary plays by authors from the English (Jamaica, Trinidad and Tobago), French (Guadeloupe and Martinique), and Spanish (Cuba and Puerto Rico) speaking islands of the Caribbean, as well as texts on history and culture and some post-colonial and theater theory. All readings will be in English. Through class discussion of plays, lectures, videos, and music, we will learn to analyze texts and performances in relation to their specific historical and cultural contexts. It is possible that students will be invited to attend a play in NYC.

Please contact Professor Camilla Stevens with questions (cstevens@spanport.rutgers.edu).

Issues in Comparative Literature – Literature of Chaos and Order

195:397:01; Index 17369

MW4 (1:10PM-2:30PM), CA-A3; CAC

Instructor: Rennie

Cross-listing: 01:470:364:01

May be taken more than once. Content will differ each semester.

Considering how the world began has always also meant speculating how it might end. In recent centuries, increasingly, it has also involved thinking about the position of human beings in a physical and moral universe whose structures can no longer be taken for granted. This course examines the ways a selection of writers and philosophers from the Renaissance to the present have represented dramatic upheavals in the physical universe as analogies for crisis and revolution in the realms of history, politics, psychology, science, gender, and the arts.

Required Texts:

Available from Rutgers University Store. All other titles are available online as pdf files at the Resources page of the course's Sakai website.

1. Dante Alighieri, *The Inferno*, tr. John Ciardi, intro. Archibald T. MacAllister (New York: Signet, 2009) [9780451531391]

2. John Milton, *Paradise Lost and Paradise Regained*, intro. Susanne Woods (New York: Signet, 2010) [9780451531643]

3. Mary Wollstonecraft Shelley, *Frankenstein* (New York: Simon & Schuster, 2004) [9780743487580]

4. Georg Büchner, *Complete Plays, Lenz and Other Writings*, tr. John Reddick (New York: Penguin, 1993) [9780140445862]

5. Susan A. Clancy, *Abducted: How People Come to Believe They Were Kidnapped by Aliens* (Cambridge [MA]: Harvard University Press, 2007) [9780674024014]

Grading Requirements:

Discussion-board posts & responses: 20%

Take-home exam 1 (8 pp.): 40%

Take-home exam 2 (8 pp.): 40%

Issues in Comparative Literature – Arabic Classical Literature - CANCELLED

195:398:01; Index 19630

TH5 (2:50PM-5:10PM), FH-B5; CAC

Instructor: Koerber

Cross-listing: 013:343:01, 685:395:02

May be taken more than once. Content will differ each semester.

Our "salon" (*majlis*) indulges participants in the major works of classical Arabic literature, from pre-Islamic times to the Abbasid Caliphate and beyond. We are exceptionally privileged to host literary and cultural luminaries such as Basra's "goggle-eyed" al-Jahiz, Baghdad's irrepressible al-Tawhidi, and Córdoba's own doctor of love, Ibn Hazm. Participants will engage with formal features of these texts (e.g., language, genre, style) as well as the social, political, and psychological relationships that connected authors and audiences, performers and patrons, innovators and imitators. What did the word *adab* mean to ancient and medieval Arabs? How did the rise of Islam contribute to, or conflict with, literature in its many varieties? What impact did the introduction of paper have on literary production and performance? Where might we place classical Arabic literatures in relation to other literary traditions?

We will pursue these questions alongside more particular ones, such as: Why did the Lion eat Shatraba the bull? Were the thieves of Banu Sasan really descended from royalty? What did Abu Nuwas have against abandoned campsites? And was the poetry composed by jinn ever any good? While readings and discussions are in English, the course may contain an Arabic language component, depending on each student's interest and ability. (No prior knowledge of Arabic is required). At the very least, this will consist of select passages from the weekly readings. Shorter passages will be analyzed for grammatical structure, while longer passages may be employed to develop reading comprehension strategies. In addition, there will be two memorization assignments.

Independent Study

195:493:1R; Index 00189

Hours by Arrangement

Permission of the department

Independent reading under supervision of a member of the department.

Honors in Comparative Literature

195:495:1R; Index 05244

Hours by Arrangement

Permission of the department

Independent research on the honors thesis.

Senior Capstone Workshop

195:497:01; Index 13671

W4 (1:10-2:30PM); AB-4052; CAC

Instructor: Parker

Open only to Comparative Literature seniors

Meets once a week, 9/14/16 - 11/17/16

Assessment of the undergraduate experience as a major in Comparative Literature. Debate around the present state of the discipline. Series of workshops intended to explore professional and academic careers, including preparation for graduate school and grant writing. Open to Comparative Literature seniors only.
