Program in Comparative Literature

Course numbers, sections, times, and campus locations are listed below in the left margin. For more information see http://complit.rutgers.edu/academics/undergraduate/.

COURSE DESCRIPTIONS – FALL 2018

195:101:01
CAC
MW4
1:10-2:30pm
CA-A1
TBA

195:101:90
Online
TBA

195:101:91
Online
TBA

195:110:01
CAC
T4
1:10-2:30pm
FH-A1
Camacho

Introduction to World Literature: 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. Fulfills SAS Core Requirement AHp.

Heritage Speakers: More than half of the world’s population speaks or understands a minority language in addition to the majority language. This course looks at the way they use and process each of those languages, the effects bilingualism has on their mind, their culture and their place in society. This is a hybrid course that requires completion of a substantial portion of the work online. The goals of the course are to analyze the degree to which the bilingual experience shape a person's perspectives on the world and the world’s perspective on individuals. Examine what perspective bilingualism brings to human experience and cultural production. Understand the nature of human languages and their speakers through the lens of bilingualism. This is a hybrid online course. Readings will be in English. Fulfills SAS Core Requirement AHo. Cross-listing 01:940:110:01.

Required Texts: Readings will include book fragments and articles that will be made available online.

Grading policy: Grading will be based on participation, a final audiovisual project in voicethread, online class assignments and quizzes.

Short Fiction: Study of various genres of short fiction, in English translation, by some of the most important writers in world literature. Course themes focus on the city, the nation, migration and exile, colonialism, science fiction, the fantastic, magical realism, horror, mystery, among others. Fulfills SAS Core Requirement AHp.
most important French writers of the 18th, 19th and 20th centuries. Its objective is to give students with no particular knowledge of French an overall view of an important French literary genre and to develop critical thinking. Readings will include "Candide" (1759), by Voltaire, "The Venus of Ille" (1837), by Merimée, "Happiness in Crime" (1874), by Barbey d'Aurevilly, "Boule de Suif" (1880), by Maupassant, "The Guest" (1957), by Camus, and "Trust This Sign" (1990), by Michon. All texts will be available on the course's sakai site. This course is taught in English. **Fulfills SAS Core Requirements AHp. Cross-listing 01:420:160:01.**

**Grading and Requirements:** Attendance and participation - 25%; Midterm - 30%; Final exam - 45%.

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**Short Fiction:** Study of various genres of short fiction, in English translation, by some of the most important writers in world literature. Course themes focus on the city, the nation, migration and exile, colonialism, science fiction, the fantastic, magical realism, horror, mystery, among others. $100 Online Course Support Fee. **Fulfills SAS Core Requirement AHp.**

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**Short Fiction:** Study of various genres of short fiction, in English translation, by some of the most important writers in world literature. Course themes focus on the city, the nation, migration and exile, colonialism, science fiction, the fantastic, magical realism, horror, mystery, among others. **Fulfills SAS Core Requirement AHp.**

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**Being Human:** 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 definitions of the relationship between creator and creature in the Book of Genesis and the Book of Matthew, and then we will analyze how two science-fiction narratives reconceive this relationship: Mary Shelley's novel *Frankenstein* and Alex Garland’s film *Ex Machina*. The next section of the course looks at the redefinition of humanness in the meeting of Europeans and peoples of the New World of the Americas, through a discussion of Montaigne’s essay “Of Cannibals,” Shakespeare’s *The Tempest*, and essays and poems of the Mexican-American writer Gloria Anzaldúa. We then turn to the question of language as a human endeavor, focusing on translation and bilingualism. In the following unit we will read short works that depict the existential trials of the human being in war: Svetlana Alexievich’s narrations of Russian female participants in World War II; in a Russian labor camp: Dostoevsky’s *Notes from the House of the Dead*; and in disability: Charlotte Perkins Gilman’s “The Yellow Wall-Paper” and Raymond Carver’s “Cathedral.” Finally, we will explore the human on the boundary with the animal through three narratives: Werner Herzog’s short film on prehistoric cave paintings of animals, a Chinese fox-woman story, and the Russian fairy tale “The Frog Princess.” All literary and filmic texts are in translation. **Fulfills the Core Curriculum Requirement AHp.**

**Required texts:**


All other readings will be available via Sakai.

**Grading and Requirements:** class discussion: 10%, 5 response papers: 30%, a 3-4-page midterm essay: 25%, and a 5-7-page comparative essay: 35%.
195:150:01  
**World Mythology**: Story, structure, and meaning in myths of many cultures. Myth as a primary literary phenomenon, with some attention to anthropological and psychological perspectives.

195:150:90  
Online  
**Gonzagowski**  
World Mythology: Story, structure, and meaning in myths of many cultures. Myth as a primary literary phenomenon, with some attention to anthropological and psychological perspectives. $100 Online Course Support Fee.

195:150:91  
Online  
**TBD**  
World Mythology: Story, structure, and meaning in myths of many cultures. Myth as a primary literary phenomenon, with some attention to anthropological and psychological perspectives. $100 Online Course Support Fee.

195:170:01  
**CAC**  
**CTh6**  
4:30-5:50p  
10/23- 12/11  
**HH-B6**  
**Khayyat, E.**  
**Introduction to Ladino Language and Culture**: Ladino is the language of the Sephardic Jews. Sepharad is the Hebrew name for the Iberian Peninsula, which is why Ladino is also known as JudeoSpanish, Spanyolit, Judezmo, and Haketia. Sephardic Jews who spoke this variation of Spanish were dispersed across the Mediterranean after their expulsion from Spain in 1492. They preserved their “Spanish” as part of their Iberian heritage. Ladino reflects their centuries long journey, from Spain to North Africa and the Ottoman Empire, the Balkans and the Levant. This course is an introduction to the language and the literary culture produced in Ladino. *Cross-listing 01:568:381; 01:940:160*

195:395:01  
**CAC**  
**TTh4**  
1:10-2:30p  
**AB-1170**  
**White**  
**Italian Food Culture**: Lexicon, images and metaphors of food have an essential role in the Italian literary tradition, and gastronomy is interwoven into all aspects of Italian culture. Through the reading of short stories, poems, and texts of different genres, the course will highlight the diverse roles and functions of food: as nourishment of body and spirit, as social divider or unifier, as means of seduction or communication, as catalyst for an atmosphere or as a statement of power, as stimulus of memories or projection to the future.

195:203:01  
**CAC**  
**MTh3**  
11:30-12:50p  
**AB-2150**  
**Swenson**  
**Masterworks of Western Literature** – Masterworks of Western Literature presents a chronological series of major works of European literature in a variety of genres. For majors in Comparative Literature or other national literatures, the course provides a solid basis for future study in either European or non-European traditions. For majors in other fields, it provides access to a representative sample of the best the European literary tradition has to offer. In following the historical evolution of the European tradition, we will pay particular attention to a linked series of fundamental questions: What sort of story does literature tell? What sort of character can be the hero of such a story? What sort of language is needed to tell that story properly? **Required for Majors options 2, 3 and 4. Fulfills SAS Core Requirements AHp, WCR and WCD.**

195:227:01  
**CAC**  
**TTh4**  
1:10-2:30p  
**CA-A5**  
**MI-100**  
**Behrmann**  
**Tales of Horror**—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 E.T.A. Hoffmann’s
“The Sandman,” Mary Shelley’s *Frankenstein*, the figure of the devil in Jeremias Gotthelf’s “The Black Spider” and Edgar Allen Poe’s “The Black Cat,” the vampire in Bram Stoker’s *Dracula*, and the monstrous vermin in Franz Kafka’s “The Metamorphosis”. Filmic contributions range from Murnau’s *Nosferatu* and Wiene’s *The Cabinet* of Dr. Caligari to Alfred Hitchcock’s Psycho, Michael Powell’s *Peeping Tom*, and Stanley Kubrick’s *The Shining*.

Taught in English. No prerequisites. **Fulfills SAS Core Requirements AHO or AHp. Cross-listing 01:470:227:01.**

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### Introduction to Myth: Myths of various cultures; their structures and functions in social and especially literary contexts. **Fulfills SAS Core Requirement AHp.**

- The Shadow and Evil in the dybbuk figure—the Coen Brothers’ film *A Serious Man*
- The Good Doctor’s Psychopathic Shadow—Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*
- Evil in the Empire—Arthur Conan Doyle’s *The Hound of the Baskervilles*
- Scapegoating and Shadow Projection—*The Book of Job*
- Love and the Contrasexual Other—*The Romance of Tristan and Iseult*
- Apocalypse—Peter Weir’s film *The Last Wave*
- The Hero—*The Romance of Tristan and Iseult*
- The Heroine—Tom Tykwer’s film *Run Lola Run*
- Myth as Cultural Compensation—the Hindu myth **“The Marriage of Gunasundari”**
- The Power of Myth—Nathaniel Hawthorne’s **“Rappaccini’s Daughter”**
- The trickster—*American Indian Trickster Tales* (Erdoes and Ortiz)

**Fulfills SAS Core Requirement AHp.**

**Required Texts**


*Text will be handed out in class

**Grading and Requirements**

Attendance and participation (15%), two short papers (20%), midterm (35%), final examination (30%).

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**Introduction to Myth: Myths of various cultures; their structures and functions in social and especially literary contexts. $100 Online Course Support Fee.**

**Fulfills SAS core requirement AHp.**

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**Introduction to Myth: Myths of various cultures; their structures and functions in social and especially literary contexts. $100 Online Course Support Fee**

**Fulfills SAS core requirement AHp.**
Modern Literature of South Asia – Postcolonial Identity and Indian Literature: 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. Some of the authors read in this class include Rabindranath Tagore, Girish Karnad, Ismat Chughtai, Githa Hariharan, Arun Kolatkar. For assignments, there will one shorter and one longer paper, and regular reading responses posted on Sakai. Fulfills SAS Core Requirements AHo or AHp. Cross-listing 01:013:331:01.

Topics in French Literature: Surrealism – Few aesthetic movements have had the far-reaching impact of surrealism, dating from the early 20’s in France, but exerting an international influence that continues even today in cybertulture and music videos, the visual arts, and literature. The surrealists were the first to systematically attempt to draw on unconscious sources such as dream and eroticism to explore a revolutionary new concept of beauty (“La beauté sera convulsive ou ne sera pas”, André Breton). In this course, we shall study the origin and artistic/social preoccupations of the surrealist school, including surrealist experiments in film, poetry, theater, novel, and painting. This course is taught in English. Fulfills SAS Core Requirements AHp and WCD. Cross-listing 01:420:241:01.

Major French Plagiarists- Literature, between Originality and Word Robbery: Can words be owned? Since the invention of copyright, modern written cultures have treated acts of plagiarism as distasteful, immoral, and illegal. Nowadays, authors, journalists, and students who commit acts of plagiarism pay a very high price when they are exposed, and they often struggle to rebuild their reputation after facing public shame. There was a time, though, when the borrowing of the words of others was neither shameful nor criminalized. Prior to the end of the eighteenth-century, the line between plagiarism and creative originality was often blurred, and authors felt free to recycle the verbal production of others into their own work. In fact, by today’s standards many major French authors were also major plagiarists. In this course, we will study the history of plagiarism from the sixteenth century to the present time by focusing on several illustrious French plagiarists, including Montaigne, Molière, Diderot and Dumas. Studying these cases of word robbery in their historical contexts will help us make sense of our contemporary debates about originality, author’s rights and the public domain in all matters of artistic creation. This course will be taught in English and all readings will be in translation, though students who have the ability to read French are invited to consult the original texts. Cross-listing 01:420:242:01.

Required Readings: Readings will include texts by Montaigne, Molière, La Fontaine, Pascal, Diderot, Voltaire, Baudelaire, Nerval, etc., as well as theoretical and historical literature on the invention of the modern author and the copyright. All readings will be available on Sakai.

Grading and Requirements:

- Essays 60%
- Midterm exam 20%
- Class Participation 20%

(There will be no final exam)

Russia Between Empire and Nation: The Russian tsars called Moscow the New Jerusalem. The Russian emperors preferred Third Rome or Great European Power. Soviet leaders called it the Friendship of the
Peoples. Reagan denounced it as the Evil Empire. Over the course of several centuries some idea of imperial
dominance has been used to define how Russia has related to its many borderlands and its external neighbors.
Meanwhile, for successive generations cultural elites, Russia’s vast territory has constantly presented a creative
problem, inspiring pride, confusion, and resentment—sometimes all at once, in the very same people. Our
course will try to understand why that is, by examining how Russian and Russophone literature and art has
engaged with Russia’s complicated territorial identity, focusing especially on the last two hundred years. All
readings, films, and class discussions in English. No prerequisites.

**Fulfills Core requirement 21Cb. Cross-listing 01:860:272:01.**

**Required Readings:**


**Grading and Requirements**

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<th>Component</th>
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<tr>
<td>Paper I (4-5pp)</td>
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<td>Paper II (6-7pp)</td>
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<td>Test II</td>
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<td>5 Single-Paragraph Sakai Responses</td>
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<td>Class Participation</td>
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**Latino and Caribbean Studies:** Comparative study of Latino and Caribbean cultures by reviewing key
definitions of culture, paying attention to the historical and disciplinary development of the term, as well as the
key debates on cultural studies in the Humanities. Examination of key debates in the study of culture Latino
and Caribbean studies, such as the links between historical experience, ethnicity, race and culture, the quest for
and critique of national and ethnic identities, populism and studies on popular culture, the cultural contacts
paradigm and hybridity, the multicultural debate, the Culture Wars of the 1980s, gender and queer studies, the
study of cultures in displacement, the ethnic turn in cultural studies, the analysis of visual cultures, and the
emergence of pop, media and electronic cultures. Readings include theoretical and cultural texts by authors
such as Edouard Glissant, Frantz Fanon, José Vasconcelos, Fernando Ortiz, Derek Walcott, Gloria Anzaldúa,
Pedro Pietri, Edwidge Danticat, and others. Cross-listing 01:595:295

**Introduction to Literary Theory:** Designed especially for students of Comparative Literature, the course has
two related aims: 1) to examine critically seminal texts which have helped to shape contemporary views of
literature, culture and art; 2) to engage in a sustained, interdisciplinary exploration of the question: what is
theory? Topics include: formalism, poetics and narrative theory, psychoanalysis, structuralism, post-
structuralism, speech act theory, Marxism, sexuality and gender, race, postcolonial studies. Fulfills SAS Core
Requirement AHo. Required for the major (all tracks) and minor in Comparative Literature. See http://complit.rutgers.edu/major-requirements-mainmenu-159.

**Caribbean Pluralities and Indo-Caribbean Literature:** This is an introduction to the Anglophone
Caribbean (the national/international split in identities and its troubled histories of indenture and slavery that
separate into ethnic and racial differences) primarily through the literature and partly, through the musical form
of the calypso, which has had an integral influence on the literary form of the region. We look at what is the
larger Anglophone Caribbean and what are some of the ways in which that identity has coalesced in the last
century; we proceed to examine the notion of slavery and indenture and how the Indian appears in the
Caribbean and the contemporary 20th and 21st-century struggles of the Indo-Caribbean to claim that
hyphenated identity. The literature of the 20th century of this region goes repeatedly back to its origins in
slavery and indenture in order to make sense of contemporary ethnic and political struggles (e.g., the race riots
between Indo-Caribbeans and Afro-Caribbeans in Guyana) and we trace the creation of the contemporary
diasporic identity of the Indo-Caribbean through these textual, artistic and historical struggles in the works of
Naipaul, Selvon, Walcott, Mootoo and a host of other writers; we also examine the origins of the calypso, its
Afro-Caribbean roots, and in the insertion of Chutney-Soca into this form to further hybridize the already
diverse musical form. This range of musical form is reflected and adapted in several short stories of the region and we study the intertextuality of this emerging Indo-Caribbean identity in music and literature. **Cross-listing 01:013:335:01 and 01:595:335:01**

**Required Texts:**
Course packet (uploaded on Sakai): contains essays, short stories, videos of calypsos and artwork from Trinidad
Naipaul, *A House for Mr. Biswas*
Mootoo, Shani, *Cereus Blooms at Night*
Selvon, *An Island is a World*

**Course Requirements:**
To pass this course, students must complete all required papers, examinations, presentations, and in-class assignments. Students must also follow the attendance requirements. Please contact me at your earliest convenience if there is a problem with either the assignments or the attendance—exceptions can always be made at my discretion.

The assignments will be 100 points each but they will be averaged as follows:
- Paper # 1 20%
- Prospectus & Annotated Bibliography 5%
- Paper # 2 30%
- Reading Responses 25%
- Attendance and Participation 20%

**Serial Storytelling: From Dostoevsky to the Wire** - This course investigates serial narrative as a modern mode of storytelling, from the emergence of the serialized novel in 19th-century Europe and Russia up through contemporary American serial television and podcasts. Through discussions of serial narratives from multiple times and in multiple media, we will explore the enduring power of this versatile narrative form — in particular, its capacity to interweave fiction with the course of current events and the rhythms of everyday life. Core texts include Charles Dickens’s pioneering first serialized novel, *Oliver Twist* (1837-39); a masterpiece of the European serialized novel at its height, Fyodor Dostoevsky’s *Crime and Punishment* (1866); and two modern-day evolutions of serial narrative, David Simon’s HBO series *The Wire* (2004-2008) and Sarah Koenig and Julie Snyder’s podcast *Serial* (2014-2015). Occasional critical readings also suggested or assigned. **Fulfills Core requirement WCr. All readings and discussions in English. Cross-listing 01:860:345:01.**

**Course materials:**


*The Wire* (Season One), created by D. Simon. HBO Video, 2004. (NB: A limited number of full episodes may be available for streaming through the course site on Sakai. For additional episodes, you will need to view the discs on reserve at Alexander Library, buy or rent a copy of Season 1 on DVD, or access Season 1 using a digital subscription method of your choice.)

*Serial* (Season One), created by S. Koenig and J. Snyder. Chicago Public Media, 2014. (Free access at [https://serialpodcast.org/season-one](https://serialpodcast.org/season-one)).

**Requirements and grade distribution:**
Attendance and Participation: 15%
Serial Response Diary (weekly 1-page entries): 10%
Oral Presentation: 5%
Paper 1 (4 pp.): 10%
Revision of Paper 1 (5 pp.): 15%
Paper 2 (5-6 pp.): 20%
Revision of Paper 2 (7-8 pp.): 25%
**Stories of Russian Life: Memory, Invention, Experience** - 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, diaries, or documentary prose, 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 writings by some of Russia’s best known authors, 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. We compare Russian non-fictions to fictional stories, in order to better understand important methods of artistic construction and interpretation. All readings and discussions are in English. **Fulfills Core requirement AHo, AHp, WCd.**

*Cross-listing 01:860:348:01*

Here are the required books for students to purchase:

- Evgeniia Ginzburg, *Journey into the Whirlwind* ISBN 9780156027519
- Lydia Ginzburg, *Notes from the Blockade* ISBN 9780099583387
- Vladimir Nabokov, *Speak, Memory* ISBN 9780679723394
- Lev Tolstoy, *Childhood, Boyhood, and Youth* ISBN 9780140449921

Here is the assignment breakdown:

- Attendance 10%
- Participation (classroom discussion and online blogs) 15%
- 2-page close reading paper 10%
- Mid-term exam 15%
- 4-page paper 20%
- Final paper, 6-8 pages 30%

**Women Writers of Africa** - This course is a survey of writings by women from a variety of cultural, linguistic, and regional areas of Africa and the Diaspora. Using an intercultural approach, it focuses on the imaginative works of African women, exploring the socio-cultural and political landscapes that have shaped their works, and how their works, in turn, are a reflection of the (pre-colonial, colonial and post-colonial) conditions of their production. Special attention is given to the intersection of power, class and gender in the analysis of the texts covered in class, demonstrating how the writings of women often constitute a different voice about Africanity. The texts give testaments to women’s quest to re-imagine/reshape the world we share – to reinterpret history, re-read culture, reconfigure the structures that define female and male roles, and reconstruct identities. This course will focus on contemporary African women poets like Abena Busia, African women’s short stories edited by Ama Ata Aidoo, novels written by Chimamanda Ngozi Adichie, Fatou Dione, Angélique Kidjo, Razinat T. Mohammed, a selection of African women’s verbal arts and performance, and films by African women. **Fulfills Core requirement AHo, AHp.**

*Cross-listing 01:013:311:01*

**Topics in World Cinema- Latin American Film: Emotion and Engagement** - Revolutionary vampires in Havana struggle to gain control of a potion that will allow them to enjoy the Cuban sun; creepy Coffin Joe’s bloody pursuit of Brazilians mirrors the terror of the military dictatorship. Latin American filmmakers have often been on the forefront of efforts to use film to entertain and emotionally engage audiences while heightening their awareness of—and prompting them to take action to resolve—socio-economic problems and political oppression. In this course we will explore the wildly inventive ways in which different types of filmmaking (fiction, documentary, animation and hybrids) and a variety of cinematic genres (from melodrama to horror) have been deployed by Latin American filmmakers to create politically-engaged cinema.

Final grades will be based on class preparation and participation, a quiz on close film analysis, essay exams, and a paper.
No prior knowledge of film studies necessary; there will be a workshop on film analysis during the first several class sessions.

**Issues in Comparative Literature: From Nietzsche to Superman: Literature & Popular Culture** -
What is popular culture? How do “high” and “low” cultures inform each other? In what way can contemporary popular culture alter and challenge the established canon and provide new means of reflections of established philosophical paradigms? This seminar explores canonical works of (mostly German) literature and philosophy in regard to works from popular culture (mostly American film and pop music). Special attention will be paid to modalities of self-invention, imagination, dreams of transgression and failure thereof. We will examine Nietzsche’s Übermensch (Overman) and its gradual translation into the American Superman hero. We will look at the feminine version of Superman by reading Heinrich von Kleist’s Amazon tragedy *Penthesilea* together with the action film *Wonder Woman*. We will compare gender performance in early 1920s cabaret culture with the “material girls” of our contemporary culture, we will consider the impact of the “idiot” from the Dada movement over Forrest Gump to our contemporary media culture, and discuss the overcoming of boundaries between illusion and reality (Freud and *Inception*; Nietzsche and *The Matrix*) and between humans and androids (Donna Haraway and *Blade Runner*). Course is taught in English Cross-listing 01:470:390:01.

**Required Books:**

*All other readings, images, and video clips on the syllabus are available on Sakai. The films are available at the MediaReserve desk of Alexander Library.

**Course Grading:**
- Final Grade:
  - Participation and weekly blog posts 25%
  - 3 response papers (5 pages each)* 45%
  - Final paper (12 pages) 30%
  - *You may replace one response paper with an oral presentation (20 min).

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**Issues in Comparative Literature: Love & Sex Italian Style** - An investigation of love in Italian literary texts from the Middle Ages to the present, through a combination of novels, poems, short stories, treatises, essays, and films. Themes of the course will be: What is love in the Italian literary tradition? What constitutes Italian sexual conduct? What is the role of women in love relationships after Romanticism? How is gay and lesbian love perceived and represented in literature? What is the role of psychoanalysis in the development of the idea of love in the twentieth century? Does religion (and particularly the Catholic Church) still have an impact in amorous interactions and in the discourse on love? The course will be taught in English. It carries 3 credits and counts for the Major and Minor in Italian or Italian Studies. Cross-listing 01:560:355.

**Required Text:**
- Authors and film directors include: Dante, Boccaccio, Petrarch, Ariosto, Tarchetti, Verga, Pratolini, Pasolini, Bolognini, Scola, Ozpetek, Ferrante

**Grading Requirements:**
- Written activities include: two papers (20% each), one midterm, and one final examination (20% each). Class participation is strongly encouraged and will count (together with the oral presentation) 20% toward the final grade. The course is capped at 45 students. This will allow lively class discussions, plus one oral presentation on a selected primary or secondary source.
**Issues in Comparative Literature: Modern Arabic Literature** - This course provides an introduction to modern Arabic literature of the nineteenth and twentieth centuries. We will examine the interaction between social, political and cultural change in the Middle East and the development of a modern Arabic literary tradition. The texts that form the basis of the syllabus deal with major political, social, religious, cultural, and linguistic aspects of modern Arabic society. The course aims to reflect the different spaces of literary development in diverse parts of the Arab world, including North Africa. The questions we will pursue throughout the semester include: How do these Arab writers conceive of “modernity”? How do they conceive of their relation to politics, and how do they understand the role of intellectuals in their societies? Who are the readers (actual or implied) of these texts? Finally, how do these authors relate to the Arabic literary tradition—including its myths and classical texts—and how is it different from the way they relate to the European and American literary traditions? *Cross-listing with 013:342:01.*

**Required Texts:**
- Samar Yazbek, *A Woman in the Crossfire: Diaries of the Syrian Revolution*
- Emil Habibi, *The Pessoptimist*
- Tayeb Salih, *Season of Migration to the North*
- Ghassan Kanaﬁni, *Men in the Sun and Other Palestinian Stories, Return to Haifa*
- Yahya Haqqi “The Lamp of Um Hashim” in *The Lamp of Um Hashim and Other Stories*
- Abdul Rahman Munif, *Endings*

**Grading and Requirements:**
- Attendance/Participation: 20%
- Reading Responses: 20%
- Oral Presentation: 10%
- Midterm: 20%
- Final Paper (5-7 pgs.): 30% (including Outline and Annotated Bibliography)

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**Capstone Workshop:** This course is a workshop required of all senior Comparative Literature majors, including those writing honors theses in the program. Its purpose is two-fold: 1) to help Comparative Literature majors reflect on and consolidate their knowledge of the field; and 2) to afford advanced students the opportunity to research, write, and present a 15-page paper that will be the culmination of the work they have completed in the major. The workshop helps the program assess the undergraduate experience in Comparative Literature. It meets once a week for ten weeks. One credit. *Required for the major (all tracks) in Comparative Literature. Open only to Comparative Literature seniors.*