Course numbers, sections, times, and campus locations are listed below in the left margin. See online schedule of classes for more information. Web Site: http://complit.rutgers.edu/

**COURSE OFFERINGS—SPRING 2019**

**195:101**

**90 & 91**

**Online**

**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. **This course fulfills Core requirement AHp. Does not count towards major or minor.**

**195:135:01**

**TTh6**

4:30-5:50pm

**MU-111**

**CAC**

**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. **This course fulfills Core requirement AHp. Does not count towards major or minor.**

**195:135:90**

**Online**

**Bishop**

**CAC**

**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. **This course fulfills Core requirement AHp. Does not count towards major or minor.**

**195:135:91**

**Online**

**Fanelli**

**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. **This course fulfills Core requirement AHp. Does not count towards major or minor.**

**195:150:01**

**MW7**

6:10-7:30pm

**Bamgbose**

**CAC**

**World Mythology: Myth, Mythmaking and Africa in the World** – This course, by critically exploring the mythic knowledges of Africa in the world (that is within and beyond the continental perspectives), seeks to ask these very fundamental questions: What does Africa mean to me/you? How do I/you understand Africa in the world? And what can the knowledge of myths in the African world tell me/you about my/your self and world? We will attempt to engage these fundamental questions within the frame of mythmaking, the lexicon that stands between *myth* and *Africa in the World* in the title of our course. With emphasis on mythmaking in the African world, we will read myth as a mode of translational (transnational) imagination. This mode will allow us to study the imagination of myth for making meaning of culture, history, politics, art, and the whole gamut of human experiences.

This course is broadly divided into two parts. The first part will offer a broad overview on Africa, mythology, mythmaking, and the critical significance of African mythological knowledges in theorizing culture, history, race, class, gender, sexuality. In the second part of the course, we will read specific texts (epics, short poems, plays, films, comics, games) to interrogate the imagination of Africa in **classical** (Euro/ethnocentric) mythology, the mythic imagination in African classics, and the re-making of African mythic knowledges in contemporary literary and cultural texts. **Does not count towards major or minor.**
Required Texts:
-Paule Marshall, *Praisesong for the Widow*
-Jeff Limke, *Isis & Osiris: To the Ends of the Earth [An Egyptian Myth]* (Graphic Myths and Legends)
-Justin and Ron Fontes, *Sunjata: Warrior King of Mali [A West African Legend]* (Graphic Myths and Legends)
-J. P. Clark, *Ozidi*
-Femi Euba, *Abiku*
-The *Mwindo Epic from the Banyanga* (Congo Republic)
-Sunjata: Gambian Versions of the Mande Epic by Bamba Suso and Banna Kanute
-Mazisi Kunene, *Anthem of the Decades: A Zulu Epic Dedicated to the Women of Africa*

Grading and Requirements:
Attendance and participation: 10%; response papers: 20%; individual/group project and class presentation: 20%; midterm paper: 20%; final paper: 30%. Total=100%.

**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. **Does not count towards major or minor.**

**Literature Across Borders: Forbidden** – This course is an introduction to the field of Comparative Literature, and is required of all majors and minors. "Literature Across Borders" illustrates the concept and practice of comparative literature across historical periods, cultures, and genres. For Spring 2019 we will engage with the topic "Forbidden." This course that examines the powerful and all-pervasive notion of the forbidden--that which is prohibited, suppressed, forcibly hidden, or destroyed--as presented in the literary texts and films from around the world. There are texts that are themselves banned, or ones that feature speech that is censored, activities that are prohibited, practices that are criminalized. This course examines the wider contexts of that which is forbidden, how the idea of the dangerous and the forbidden emerges from the conflicts between the regimes of power and the practices of gender/caste/religion/sexuality/language/nation. Through an examination of diverse literary texts and film, we will study the efforts to silence or invisibilize writings and practices of the world that question the status quo of their time and the resistant literary and filmic acts in the face of such prohibitions. **This course fulfills Core requirements AHo and AHp.**

Course assignments: regular forum posts on Sakai, one short paper, one final paper

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Course assignments: regular forum posts on Sakai, one short paper, one final paper
The Global Ecological Imagination – The mainstream media and popular culture represent indigenous and aboriginal communities as models for re-imagining our own relationship with nature. Nevertheless, these stories can’t help but be melancholic: the damages brought by modernization seem to be unstoppable; progress is always desirable even if it disappoints us; and indigenous and aboriginal cultures apparently have no choice but to adapt or to protect their way of life by heroic means. In this course we will explore this conundrum from below. How are indigenous/aboriginal peoples impacted by planetary and local environmental changes? How are they reacting to them? And how are their lives changed by their own responses and activism? We will focus on feature films, documentaries, fictions, and testimonies produced by indigenous or aboriginal intellectuals, or by authors in close collaboration with such communities. Their stories take place in Bolivia, Brazil, Ecuador, Haiti, India, New Zealand, Nigeria, Peru, and South Africa. We will learn about the conflict but also the confluence between traditional aboriginal and indigenous beliefs of the human and the nonhuman, on the one hand, and modern economic development, scientific knowledge, and Western environmentalism, on the other. This course fulfills Core requirements CC and AHo.

Required Texts:
Mayra Montero (Cuba-Puerto Rico). In the Palm of Darkness. 1998. Haiti.

Required Films:
Tambogrande: Mangos, Muerte, Minería (2007); Peru. Douglass Media Center. RU 10-1048.
Crude: The Real Price of Oil (2009); Ecuador. Douglass Media Center. RU 10-2824.
Waste Land (2010); Brazil. Douglass Media Center. RU 10-2849.
The Life of Pi. (2012). Douglass Media Center. Instructor’s copy.
Detrás del TIPNIS (2012); Bolivia. Sakai.

Detective Stories – Mystery story, detective fiction, whodunit, police story, crime story... All these labels point to a new, singular form of narrative that crystallized during the nineteenth century and has since permeated modern literature and film. Through the close reading of a number of major works of fiction from different cultural origins, we will examine what makes detective stories a distinct type of literature, and explore historical, philosophical and political implications of its emergence and evolution. Readings will include short fiction by Balzac, Hoffmann, Poe, Conan Doyle, and Borges, as well as novels by Agatha Christie, Chandler, and Simenon. We will also read some historically important criticism of the genre, and study a few filmic adaptations of famous detective stories.

Other than normal engagement in class discussion, students will be expected to participate in three workshops on writing and provide five short essays written in class and one final paper. The final grade will be based on participation in class discussion (approximately 20%), the five short essays (approximately 10% each), and the final paper (approximately 30%).
This course fulfills Core requirements AHp and WCr.

Introduction to the Literatures of South Asia – This course introduces students to the literature of the Indian subcontinent, which is situated within the broader region of South Asia (Bangladesh, India, the Maldives, Nepal, Pakistan, and Sri Lanka). It surveys a selection of translated texts in various Indian languages from the classical to the postcolonial periods and explores a range of genres such as the epic, drama, poetry, essay writing, the short story, the novel, and film. In particular, we will examine how key cultural concepts have reappeared across Indian literary traditions over time, reimagined within the context of specific historical junctures and socio-linguistic networks. We will thus give attention to themes such as the conflict between tradition and modernity, man-woman relationships, communalism and caste conflict, colonialism and nationalism, problems of translation, and the intersections between ideas of religiosity and ideas of the literary. Readings include works by UR Ananthamurthy, Omprakash Valmiki, RK Narayan, Dharmvir Bharati, Mahasweta Devi, Kalidasa, Rabindranath Tagore, Mohan Rakesh, Faiz Ahmad Faiz, and Ghalib — all available on SAKAI. Assignments include shorter paper, one longer paper, and regular reading responses. This course fulfills SAS Core requirements AHo and AHp. Course Cross-listing: 013:231:01
**Introduction to Mythology** – This course presents a Jungian approach to myth. Starting with Jung’s definition of myth and a description of its powers, discussion will then turn to a series of myths as articulated in literary and filmic texts:

- The Shadow and Evil in the dybbuk figure—the Coen Brothers’ film *A Serious Man*
- The Shadow—Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*
- Evil—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 Heroine—Tom Tykwer’s film *Run Lola Run*
- The Hero—*The Romance of Tristan and Iseult*
- Myth as Cultural Compensation—the Hindu myth “The Marriage of Gunasundari”
- The Power of Myth—Nathaniel Hawthorne’s “Rappaccini’s Daughter”

**This course fulfills Core requirement AHp.**

**Required Texts**


**Grading and Requirements**

Attendance and participation (15%), two short papers (20%), midterm (25%), final examination (40%).

**Fairy Tales Then and Now** – This course analyzes the structure, meaning, and function of fairy tales and their enduring influence on literature and popular culture. While we will concentrate on the German context, and in particular on the works of the Brothers Grimm, we also will consider fairy tales drawn from a number of different national traditions and historical periods, including the American present. Various strategies for interpreting fairy tales will be examined, including methodologies derived from structuralism, folklore studies, gender studies, and psychoanalysis. We will explore pedagogical and political uses and abuses of fairy tales. We will investigate the evolution of specific tale types and trace their transformations in various media from oral storytelling through print to film, television, and the stage. Finally, we will consider potential strategies for the reinterpretation and rewriting of fairy tales. **This course has no prerequisites. This course fulfills Core requirements AHp and WCd. Course Cross-listing: 470:225:01**

**Required readings:**

The following texts are available for purchase at the Rutgers bookstore, and will be placed on reserve at Alexander Library:
The Complete Fairy Tales of the Brothers Grimm, tr. Jack Zipes, 3rd ed. (Bantam, 0553382160)
Spiegelman, Maus I and Maus II (Pantheon, 0679748407)
Grimm/Sendak, Dear Mili (Farrar Straus Giroux, 9781250035127)
The following titles are available as a free download from Amazon:
Lessing, Nathan the Wise
Fouqué, Undine
All other required readings will be made available via Sakai

Required films (streaming available via Sakai course site):
Snow White (Disney)
Beauty and the Beast (Cocteau and Disney versions)
The Little Mermaid (Disney)
Frozen (Disney)
Mulan (Disney)
The Lion King (Disney)
Into the Woods (Sondheim musical, 1991 Broadway version)

Course requirements and grading:
Regular class attendance, careful preparation of assigned readings and viewings, active class participation, and successful completion of all assignments are required to receive a passing grade in this course.

Quizzes 15%
Midterm exam 20%
Essay I, II (20% each) 40%
Essay III 25%

Introducing Italy City by City – Taught in English, this course explores the culture of Venice, from its origins to modern days, starting with its geographical configuration, the demographic composition, the foreign communities, the government, the economy, the spice trade, diplomacy and more. We will use literary texts, images of art, and musical pieces. We will read various types of theatrical genres produced over the centuries and view many excerpts of movies involving Venice. Reading selections from Marco Polo, Boccaccio, Petrarch, Bembo, Veronica Franco, Philippe de Commines, Goldoni, Casanova, Da Ponte, Pirandello and Pasinetti. Images of great artists such as Titian, Bellini, Carpaccio, Canaletto and more will be included as will be passages from major composers such as Vivaldi and more. We will also analyze different views of Venice as presented in movies such as Visconti’s Senso and Death in Venice, Lean’s Summertime, Fellini’s Casanova, Softly’s Wings of the Dove, Young and Guest’s 007 From Russia with Love. No Knowledge of Italian is required. This course fulfills Core requirements AHo and AHp.
Course Cross-listing: 560:256:01

Required Texts:
A Reader will be made available by the instructor.

Grading and Requirements:
The abilities defined in the learning goals will be assessed through oral and written activities.

-Active class participation (25%); Students are expected to actively participate in class discussions demonstrating analytical capabilities and attentiveness.

-4-page paper (25%); Students are required to analyze a literary text discussing using two introductory texts on the topic chosen. They expected to demonstrate the ability to address and communicate complex ideas in standard written English.

-Midterm exam (25%); The students are to write one essay choosing from three topics discussed during the first part of the course. Then the students are to compose seven short answers from a list of nine items. The essay will assess the student’s ability to analyze various themes from a social, historical, and cultural perspective while having the possibility to discuss pieces from the literary, artistic, musical, and cinematic genres. The identifications will confirm the student’s ability to decipher details pertaining to these perspectives and genres.
-Final exam (25%); The exam is comprised of a further developed essay question and nine short answers (from a list of eleven) on the topics discussed after the Midterm.

**Introduction to Caribbean Literature** – The history, culture, and geography of the Caribbean have made it a distinctive and complex world area: the experiences of colonialism, slavery, and indentured servitude; the region’s multiplicity of races, cultures, and languages; the insular and maritime condition of its geography; and its proximity to the United States have shaped the region’s literary, cultural, and artistic production. The objective of this class is to become acquainted with major authors, themes, and literary movements that have emerged in the Caribbean. The course incorporates a range of media and employs an interdisciplinary perspective in exploring Caribbean prose, poetry, and drama. Some of the topics that will organize our discussions include: empire, revolution, sugar and labor, decolonization, storytelling and the oral tradition, re-visioning European traditions, ritual and carnival, transnationalism, diaspora, and exile, and constructions of race, class, gender, and sexuality. **This course fulfills Core requirements AHp and WCr.**

Course Cross-listing: 595:270:01; 940:270:01

**Required Texts:**

Other texts: To be announced

Readings, which will include poetry, drama, and prose, vary from semester to semester. Most will be available by PDF on Sakai or on reserve at Alexander Library.

**Grading and Requirements:**
- Class Grade: 20% (attendance, daily participation, quizzes)
- Written Assignments: 30% (3 brief response papers; weekly posts; annotated bibliography)
  - 2 Exams: 40%
  - 1 in-class essay: 10%

**Introduction to Theatre** – Introduction to Theater is a semester-long discovery of the great works and legacies of Western drama, theater, and performance. We will explore the major genres of tragedy and comedy and their evolution (devolution?) into melodrama, farce, satire, realism, naturalism, surrealism, and fantasy. A play is an assemblage of languages—spoken, written, and embodied; of social histories and material structures; of human thought and imagination; of conflict, desire, power, and passion. Plays are created to be seen, heard, and felt, and part of our task will be to imagine their performance, from the perspective of both the characters and the audience. All plays emerge from—and put in question—complex social, political, cultural, and philosophical worlds, and we will constantly ask what we can learn from those worlds and those questions. What does it mean to be human? Who is in/excluded from society? How does change happen? How do we connect? What do we fear? Cultural questions of the end of last century, when most students of today were born, were focused on issues of race, class, gender, and national belonging. These questions, we will discover, are not new, only differently imagined through time. We will try to go to the theater at least once during the semester. **This course will be taught in tandem with 358:240 Introduction to Dramatic Literature.**

**Latino Literature: Puerto Rican Literature** – This course will offer a panoramic view of Puerto Rican literature beginning with the Grito de Lares in 1868 and ending with 21st-century contemporary literature from the island. Among the periods or subjects discussed will be the different anti-colonial and nationalist movements (Ramón Emeterio Betances, Pedro Albizu Campos), Afroantillean poetry (Luis Palés Matos), the Generation of the 1930s and the dissenting voices within it (Pedreira, Marqués, Julia de Burgos), the Nuyorican diaspora (Pietri, Piri Thomas), the critique of the paternalistic nationalist canon by the Generation of the 70s (García Ramis, Ramos Otero, Rosario Ferré), and recent contemporary writers (Pedro Cabiya). Credit not given for both this course and 01:940:331, 332. **Course Cross-listing: 595:266:01.**
Required Books:
Film: “La operación/ The Operation”
Consult Rutgers Barnes & Noble for current books for the course. Additional articles and resources are available electronically through the course Sakai site.

Evaluation:
Participation: 15%
Oral Presentation: 15%
Pop quizzes: 10%
Two Essays: 40%
Final Essay: 20%

**Past Today** — The great American novelist William Faulkner famously said, "The past is not dead. It's not even past.” Why do some conflicts endure despite the enormous political, technological, cultural and economic changes of the past several decades? What can we learn about 21st-century struggles through examining the representation of conflict in comparative literature and arts? How can we understand the ways in which the past remains “undead” through its continuing animation of today's clashes while complicating all attempts to resolve them? How can literature, film, and other visual arts, as well as architecture, and music, be used to understand how the past shapes political and cultural strife today? Focusing on three current conflicts from disparate cultures, this course explores how conflicts are constructed and searches for the means to look through and beyond them, to overcome them, and to loosen the past’s hold on the present and future.

This course fulfills Core requirements 21C, AHo and AHp.
Avant-Garde: Dada to Punk Rock- This interdisciplinary course serves as an introduction into the various European avant-garde movements at the beginning of the 20th century and their reverberations in our contemporary culture. We will consider innovations in art, music, film, and literature, beginning with German Expressionism, followed by Italian Futurism, the international Dada movement, and French Surrealism through its late expressions in American Pop Art of the 1960s and Punk Rock of the 1970s. We will look at the various ways in which these movements discover the irrational, the pathological, the unconscious, the precarious and the abandoned as revolutionary and subversive gesture with the utopian potential of changing the world. Readings include literary works by Frank Wedekind, Fillippo Tommaso Marinetti, Gottfried Benn, Emmy Hennings, Hugo Ball, Guillaume Apollinaire, Kurt Schwitters, and André Breton; artworks by Marcel Duchamp, Elsa von Freytag-Loringhoven, Hannah Höch, Max Ernst, Pablo Picasso, John Heartfield, and Andy Warhol; films by Robert Wiene (The Cabinet of Dr. Caligari), Hans Richter (Ghosts Before Breakfast), Luis Buñuel (An Andalusian Dog); music by The Sex Pistols, The Misfits, David Bowie, and others. The coursework will be accompanied by several interdisciplinary guest lectures.

By the end of this course students will be able to: recognize pertinent characteristics of modernist artworks and relate them to a broader understanding of early 20th century culture and history; demonstrate an understanding of the structure, meaning, and form of vanguard artworks and their underlying intellectual concepts. Assessment will be based on participation in class and evaluation of assigned written work. Taught in English. No prerequisites. This course satisfies SAS Core Curriculum Requirements AHo and AHp.

Assignments: Class participation and regular blog posts (15%), 3 response essays, 5pp. each (45%); short presentation or online project (15%), final paper, 10-12pp. (25%)

Latino and Caribbean Culture 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. The second part of the course reviews some of the key debates in the study of culture in Caribbean and Latinos 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. This course fulfills Core requirements AHp and WCR. Course Cross-listing: 595:295:01

Required Texts: All required texts available on Sakai.

Grading and Requirements:
Class Attendance and Participation 10%
3 “reflexiones” or 3-4 pages reaction papers 30%
Midterm (take home) 15%
2 essay exams written in class 20%
Pop quizzes 10%
Partial Exam due on the day of the final exam (take home) 15%

Introduction to Postcolonial Literatures and Theories – In this course we will discuss, through the lens of postcolonialism and decoloniality, major literary and filmic texts that, as John McLeod puts it, have been “produced by people from countries with a history of colonialism, primarily those concerned with the workings and legacy of colonialism, and resistance to it, in either the past or the present.” We will read and discuss texts from the Americas, South Asia, Africa, and the Middle East, with the goal of developing the student’s capacity to think and write critically about postcolonial literatures in a comparative framework. In the course of the semester we will pay particular attention to the role of nation and national culture,
language, education, and law in constructing the identities of both colonized peoples and contemporary people in postcolonial nations struggling to decolonize their identities. Readings include works by Franz Fanon, Chinua Achebe, Mahatma Gandhi, Arundhati Roy, Ngugi Wa Thiog’o, Tayeb Salih, and Alejo Carpentier – all available on SAKAI. Assignments include regular reading responses, one shorter paper, and one longer paper. **This course fulfills Core requirements 21C, AHo and AHp.**

**Course Cross-listing:** 013:307:01

**Literature and Psychoanalytic Theory** - Origins and major concepts of psychoanalysis explored through a close analysis of Freud’s writings with a particular focus on their literary dimension. The course seeks not simply to apply Freud to literature but moreover to see how psychoanalytic thinking itself might be enriched and expanded by our approaching it through works of art, literature and cinema. Thus, in addition to readings of Freud’s writings on dreams, infantile sexuality, trauma, and the unconscious, we will also study films by Hitchcock, a wide range of literary texts from German, French, Anglo-American and Latin American traditions, and critical essays by Zizek, Bronfen, Felman, Weber, Ronell and others. In English. Poe, Hoffmann, Ovid, Hitchcock, James, Puig, Dorfman, and others still to be determined. Readings will be on Sakai but students will be asked to purchase the Freud Reader, Interpretation of Dreams, and some of the case studies. There will be three 7-page papers, each 33% of grade. This course will be taught in tandem with 01:470:356:01 Psy Fi: Literature and Psychoanalysis.

**Post Modern Approaches to Sacred Literature** – 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 canonical 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 Haifaa al-Mansour’s *Wadjda* (secret messages), 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. **Course Cross-listing:** 840:362:01

**Required Texts:**
- Sigmund Freud, *Moses and Monotheism*
- Marcel Proust, *Time Regained* (translated by Andreas Mayor and Terence Kilmartin)
- *Bhagavad Gita: The Song of God* (translated by Christopher Isherwood and Swami Prabhavananda)
- *The Book of Job* (translated by S. Mitchell)
- *Answer To Job*
- *The Apocalypse* (translated by Willis Barnstone)

**Grading and Requirements:**
The course will require two examinations, two short response papers, and one long course paper.
Grading: attendance/participation 15% (3 unexcused absences without penalty), midterm 25%, final exam 30%, final paper/response papers 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. Course Cross-listings: 013:311:01; 016:363:01; 988:312:01

Required Texts:

Grading and Requirements:
This course focuses on reading and discussions (of print, visual and audio materials). Therefore, it is very important that each student read assigned reading material before coming to class in order to fully participate in class discussions. Assignments consist of unannounced quizzes, leading class discussion of assigned readings, a comprehensive take-home midterm exam and a final exam paper. A failure to take a quiz, lead discussion of assigned reading, and turn in exams on due dates will result in a zero (0) grade unless a satisfactory document of excuse is presented.

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**Marx, Nietzsche, Freud** – Exploration of the work of three German writers who revolutionized modern philosophy, theology, psychology, aesthetics, social and political science, gender studies, historiography, literature and the arts. We will be reading and discussing a selection of key writings by Karl Marx, Friedrich Nietzsche and Sigmund Freud. Along with these we’ll examine a sampling of texts that were important for their work, and writings that later both reflected their influence and drew their ideas in new directions. In English. No prerequisites. **Fulfills SAS Core Requirement HST j&k and AHp. Course Cross-listings: 470:371:01; 730:344:01**

Required Texts:

All other readings available via Sakai.

Grading and Requirements:
Assessments for the course include responses, discussion board posts and three take-home exams.

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**Topics in Cultural Studies** - In the early 20th century, Russian literary scholars set out to spread a new understanding of what constituted the nature of literature. Now known as Russian formalism, the movement coined the notion of “literariness” to account for the qualities of literary language, distinct from its habitualized uses. It envisioned literature to renew a perception that had become numbed by automatization. To describe the ways in which literature deviates from conventionalized norms of language use, they referred to the notion of “making strange.”

The seminar is based on the observation that aesthetic features attributed to literature can also be valid for other forms of artistic expression. Literary elements and genres play a significant role in many media artworks by renowned artists such as Mona Hatoum, Gary Hill, Jenny Holzer, William Kentridge, Nalini
Malani, or Bruce Nauman. It will also look at media art adaptations of literary texts. This seminar will offer students of literature a focused introduction into the analysis of media art and students of media studies, performance studies, or art history an unusual insight into literary aesthetics. It will be structured according the book publication The Literariness of Media Art (Benthien, Lau, and Marxsen, 2019). Course Cross-listings: 470:390:01

**Cultures of the Middle Ages**- Muslim Spain: 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 multifaith 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: Russian and Soviet Film**- How can truth be captured on screen, and whom will the state allow to see and hear it? Is cinema high art or mass propaganda? How can film make sense of bloody historical traumas, or of the workaday hardships of “developed socialism” and its demise? These questions will guide our survey of Soviet and Russian cinema between 1920s-2000s. We will examine both avant-garde and mass culture cinema. We will study the works of luminaries like Sergei Eisenstein and Andrei Tarkovsky, as well as impactful films by directors from across Russia and the Soviet republics. We will see how these films reflect or refract history– both the history of USSR/Russia, as well as the history of world cinema in the 20th century. The course will serve as an introduction to both cinema studies and Russian studies. All films will be available in streaming format. All secondary readings will be available on Sakai.

Final grade:
- 2 shot-by-shot analysis exercises, posted on Sakai 10%
- First Midterm (Feb 25) 15%
- First Paper, 4-5 pp. comparative reading of one film and theory text (due Mar 9) 20%
- Second Midterm (Apr 15) 15%
- Second Paper, 6-7 pp. comparative reading of two films (due Finals day) 30%
- Class Participation 5%
- On-Time Attendance 5%

**Issues in Comparative Literature: Women’s Lives and Literature**- The course—taught in English—aims at introducing undergraduate students to some of the foremost issues concerning contemporary women’s writing in the Italian context. The course will focus on the features of women’s writing that react against women’s marginalization, fashioning forms of resistance to patriarchal culture and defining new models of agency. We will analyze the historical, cultural, social and economic conflicts that these works reflect and denounce. Analysis and discussion of short stories and/or brief novels (in English translation) by Matilde Serao, Sibilla Aleramo, Grazia Deledda, Anna Maria Ortese, Igiaba Scego, Elena Ferrante, and others. This course satisfies Part II, Areas of Inquiry of the Core Curriculum Requirements, area of inquiry C, goals AHo and AHp. Course Cross-listings: 560:362:01

Course Requirements:
The abilities defined in the learning goals will be assessed through oral and written activities.
- Active class participation (10%)
- One oral presentation (10%)
- Two 4-page papers (25%)
- Midterm exam (25%)
- Final exam (30%)
Issues in Comparative Literature: Hispanic and Caribbean Literature of Migration