# 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/](http://complit.rutgers.edu/academics/undergraduate/).

## COURSE DESCRIPTIONS – FALL 2019

### 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.**

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<td>195:101:01</td>
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### 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; to examine what perspective bilingualism brings to human experience and cultural production; and to 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.

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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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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. $100 Online Course Support Fee

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 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 Kafka’s story “A Report to the Academy.” 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%.

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.

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.**

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**Our World: Social Justice and the Environment** – The mainstream media and popular culture represent indigenous and aboriginal communities as models for reimagining our own relationship with nature. Yet, 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 is particularly recommended for students who intend to pursue majors or minors in African, Latin American, or South Asian studies; anthropology; cinema studies; communication; comparative literature; economics; English; environmental studies; geography; journalism and media studies; political science; religion; Spanish and Portuguese; and sociology. Students from all schools and disciplines are welcome to sign up for this course. All readings in English, all films with English sub-titles.

This course carries credit toward the comparative literature major and minor, and the environmental studies minor. Our World can be used to meet the Core Curriculum goals in Contemporary Challenges [CC] and Arts and Humanities [AHo].

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**Introduction to the Literatures of the Middle East** - This is a survey course designed to introduce students to the literatures of the region known as the Middle East, from ancient to modern times. The main literary genres we will cover are epic, scripture, belles-lettres, chronicle, essay, the modern novel and short story, the ode and lyric poetry. Documentary films will also be shown during class. The course is roughly divided into two broad time frames: from antiquity to the late medieval period, and from the beginning of the 19th century to the beginning of the 21st. The texts will be discussed in relation to their respective social and political contexts, and as a coherent body of literature” that shares a core group of themes and structures across languages and countries of origin. Some of the main themes that we will cover include the social role of the poet/author, sacred and profane identity, gender and sexuality, and colonialism and the challenges of modernity.

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**Tales of Horror**- Vampires and zombies, doppelgänger, 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 Grimm Brothers to Expressionist cinema: We will consider the historical or political context and the 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. How does horror enter German Expressionism and why do moving images relate particularly well to the uncanny? We will explore the similarities and differences in the way film and literature explore horror. Readings include E.T.A. Hoffmann’s “The Sandman,” Jeremias Gotthelf’s “The Black Spider,” Edgar Allen Poe’s “The Black Cat,” and short stories by Franz Kafka. Filmic contributions range from Murnau’s Nosferatu to Kubrick’s The Shining, from Hitchcock’s The Birds to Powell’s Peeping Tom. Theoretical reflections are provided by Lotte Eisner, Shoshana Felman, Sigmund Freud, Barbara Johnson, Siegfried Kracauer, Laurence A. Rickels, and Slavoj Žižek.

Taught in English. No prerequisites. **Fulfills SAS Core Requirements AHo or AHp. Cross-listing 01:470:227:01.**
**Women Writers of South Asia** - This course introduces students to women’s writing in South Asia in the colonial and postcolonial periods, focusing on how South Asian women writers explore issues of identity, violence, labor, and belonging in predominantly male literary traditions. In particular, it considers how poetry, short stories, novels, autobiographies, graphic narratives and films by South Asian women offer unique insight into new meanings of gender, work, and family that accompanied the periods of nation formation and fragmentation in the subcontinent, as well as more recent transformations influenced by global forces of globalization and neoliberalism. We will be motivated by two interrelated concerns: 1) how can we understand the question of women’s voices and “agency” in the South Asian context? And 2) how do women writers mobilize the category of gender to define alternative understandings of ‘individual and community’, and ‘tradition and modernity’ in this region? In order to answer these questions, we will trace the intersections between gender, caste, class, religion, and sexuality, paying particular attention to genre and form as well. All readings and films for this course are in English. *Cross-listing 01:013:232:01.*

**Required Readings**

(All texts except for *Kari* would be available on Sakai.)

**Graphic Narrative:** Amruta Patil, *Kari*

**Film:** Deepa Mehta, *Fire* and Meghna Gulzar, *Raazii*

**Life Writing:** Kamala Das, *My Story* (excerpts) and Taslima Nasreen, *Split: A Life* (excerpts)

**Poetry:** Malathi Maithri, Salma, Kutti Revathi, and Sukirtharani, Selections from *Wild Girls, Wicked Worlds;*

**Short Story:** Ismat Chughtai, ‘Lihaaf’ (The Quilt) and ‘Jaidein’ (Roots), and Mannu Bhandari, ‘Spectacles’;

**Novel:** Geetanjali Shree, *Mai: A Novel*

**Course Evaluation**

Attendance/Participation: 20%

Discussion Questions: 15%

In-class Midterm Quiz: 30%

Final Paper (5-7 pages): 35%

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**Introduction to Myth: Myths of the Nation** - Myths are stories that human communities have, for millennia, used to explain central aspects of life in relation to history, culture, and religion. *Introduction to Myth* draws together myth and literature, and focuses primarily on how literature relates to, reinforces, or questions various mythologies. In this course, our focus will be on myth as it relates to the “nation.” Questions we will ask include: What role does myth play in the formation of national histories and identities? How do literatures imagine the relationship between language, geographical territory, and cultural belonging? How do texts narrate who belongs, and how one belongs? And what strategies do different writers use to challenge the “limits” of nation? Course readings will include works by Gloria Anzaldúa, Junot Díaz, Yoko Tawada, Dung Kai-Cheung, and others, enabling us to delve into these issues as they have been grappled with in postcolonial Caribbean, East and Southeast Asian, and European contexts. Attention will also be paid to the ways these texts participate in and modify our regional imaginations. All readings are in English translation. *Fulfills SAS Core Requirement AHp.*

**Introduction to Myth**

Myths of various cultures; their structures and functions in social and especially literary contexts.

*Fulfills SAS Core Requirement AHp.*

**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 translation, 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 centuries. 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, and Arun Kolatkar. For assignments, there will be one shorter and one longer paper, and regular reading responses posted on Sakai. Fulfils SAS Core Requirements AHo or AHp. Cross-listing 01:013:331:01.

Major Writers in Translation – Voltaire, Rousseau, Diderot, Laclos, Beaumarchais? What’s so “Major” About These Guys Anyway? It is likely that you have heard of or even read works by Voltaire, Rousseau, Diderot, Laclos, and Beaumarchais. After all, these are household names of the French Enlightenment and, more generally, of the French literary canon. The importance of these authors has gone largely uncontested for the last three hundred years. During their time, Voltaire and Rousseau for instance had already risen to the status of national and cultural icons and they were treated like celebrities. Today they rest opposite one another in the crypt of the Pantheon of great Frenchmen and Frenchwomen, where their graves are visited by millions of tourists every year.

Have you ever wondered, though, what makes these French writers “great”? Was there something truly innovative and unique in their writings that set them apart from their contemporaries and is still relevant to our modern lives? What is it about their works that has given them such a broad and lasting appeal? This course is an opportunity to discover, grasp, and appreciate the innovative thoughts and prose experiments of five of the most important writers of the French Enlightenment. Rather than just accept their canonicity, however, we will examine critically how their works were first received by their contemporaries and how they became constructed over time as major expressions of French literary culture. We will also work on film and operatic adaptations of these works, with the view toward understanding what these “classical” texts may mean for different audiences in different historical and cultural contexts. The 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 01:420:241:01.

Required Texts:


Adaptations:

- *Candide* (Leonard Bernstein)
- *Dangerous Liaisons* (Stephen Frears, 1998); *Dangerous Liaisons* (Jin-ho Hur, 2012); *Cruel Intentions* (Roger Kumble, 1999); *Valmont* (Milos Foreman, 1989); *Untold Scandal* (E-J Young, 2003)
- *The Marriage of Figaro* (BBC, 1995); *Le Nozze de Figaro* (Mozart-Da Ponte, Ponnelle, 2005); *Le Nozze de Figaro* (Mozart-Da Ponte, Nikolaus Harnoncourt, Claus Gouh, 2007)
- *Rameau’s Nephew* (Citizens’ Theater of Glasgow, 1998)

Grading:

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<td>Participation and weekly written assignments:</td>
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<td>Papers:</td>
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<td>Midterm Exam:</td>
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<td>Final Project:</td>
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Italy, City by City: Rome – Taught in English, this course explores the “eternal city” of Rome from the 19th century to today. Long the symbolic center of state and Church power in Italy, and the inspiration for centuries of imaginative renderings in art, literature, and more recently film and television, our focus will include a variety of cultural products such as: geographies of the city itself (maps by Nolli, Falda, Tempesta, as well as Google Earth, architecture, public transportation, etc.), literature (selections of novels, poems, short stories by Trilussa, Belli, Pasolini, Morante, Moravia, N. Ginzburg, C. Levi, and Ali Farah), and film (Antonioni, Fellini, De Sica, Pasolini, Rossellini, and Scola). Students will have the opportunity to create their own interactive itineraries of Rome using Google Earth. No knowledge of Italian required. Active in-class participation (20%); 4-page paper (15%); Google Earth project (15%); Midterm exam (25%); Final exam (25%).

Departmental Goal II: Cultural Proficiency

This course satisfies the Core Curriculum Learning Goal: AH (o and p).

Area of Inquiry C: Arts and Humanities, Goals o and p: o. Examine critically theoretical issues concerning the nature of reality, human experience, knowledge, value, and the cultural production related to the topics addressed. p. Analyze arts and literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.

From Nietzsche to Superman – 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 on 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 the 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, 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 taught in English. No prerequisites. Fulfills SAS Core Goal AHp.

Life Writing in France – Social networks have naturalized a practice—talking about oneself—that in fact has a complex history, filled with moral and philosophical debates: should one do it? And, more recently, can one do it? This doubt has been haunting French autobiography since the mid-1970s, as a strong current in the Humanities questioned the reliability of memory, the immutability of the ‘I’ who tells of his or her life, and the distinction between fact and fiction. The course will examine how major writers (Georges Perec, Alain Robbe-Grillet, Annie Ernaux), as well as best-selling contemporary authors (Delphine de Vigan, Edouard Louis) have dealt with these issues, and succeeded in renewing a genre once considered either impossible or dead. (The texts will be read in translation and discussion will be in English.) The course fulfills Core requirements AHp, WCD. Cross-listing 01:420:261:01.

La Chanson: Songs of France – Songs enjoy a special status in modern democratic societies. Nowhere is this as evident as in modern French culture. We shall test this assumption by examining the cultural and social background of various “chansons,” and the role some played in important moments of French history (e.g. the 1789 Revolution, the 1871 Parisian Commune, the Nazi occupation, the Algerian war…) We will also examine how the French chanson has accompanied the changing urban landscape, especially in Paris, with the disappearance and rebirth of various neighborhoods. Most important, using the course’s Sakai site, we will listen to the songs themselves, while reading both lyrics and translation – then SING
them in class, accompanied by the instructor's accordion. The Sakai site will also include a number of documents and maps related to the periods and events studied. Neither knowledge of French, nor musical talent or experience are required from participants in the course. The course will be taught in English, while the songs will be sung in French. Other than two short papers, individual work will be assigned and graded on the basis of each student’s achievement in their preferred field (translation, research, visual arts, musical performance, etc.), in contributing to the class final project, a CD. The class fulfills Core requirements AHr and HST-1.

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TTh5
3:20-4:40pm
LSH- A256
Sotomayor

195:295:02
LIV
TTh6
5:00-6:20pm
LSH- B2205
TBD

195:301:01
CAC
TH4
1:10-2:30pm
AB-4052
Diamond

195:311:01
CAC
MW4
1:10-2:30p
CA-A3
Kitzinger

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 the 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. All readings in English translation.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, poststructuralism, speech act theory, Marxism, sexuality and gender, race, postcolonial studies. Fulfills SAS Core Requirement AHo. Required for all options of the major and minor in Comparative Literature. See http://complit.rutgers.edu-major-requirements-mainmenu-159

Dostoevsky: The Russian novelist Fyodor Dostoevsky (1821-1881) explored the human mind and soul through some of the most vivid and tenacious characters in world literature: murderers, madmen, children, terrorists, atheists, and prostitutes; brothers and sisters; gamblers and saints. Many of his eerily modern ethical, psychological, and political insights stemmed from his fear of a world without God: a condition that he rejected on moral grounds, but which he compellingly represented in his fiction. This course traces Dostoevsky’s career as a literary celebrity, political prisoner, traveler, journalist, religious and nationalist thinker, and especially, as a novelist who pushed the genre to its outermost formal and philosophical bounds. We’ll focus most closely on three 1860s masterpieces: Notes from the Underground (1864), Crime and Punishment (1866), and The Idiot (1868). All readings and discussions in English; no prerequisites. Fulfills Core goals AHo, AHp. Cross-listing 01:860:345:01

Requirements and grade distribution:
Attendance, engagement, and participation: 20%
Occasional (scheduled) reading quizzes: 10%
Response paper (2-3 pp.) and oral presentation: 15%
“Mapping Crime and Punishment” assignment (Map & 2-3 pp. written analysis): 15%
Final paper (5-6 pp.): 20%
Final exam: 20%

Required texts and recommended editions/translations:
**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:**
2. The Basic Writings of Sigmund Freud (Psychopathology of Everyday Life, the Interpretation of Dreams, and Three Contributions to the Theory of Sex) ISBN: 9780679601661

**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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**German-Jewish Literature and Culture:** The course surveys German-Jewish culture from the eighteenth century to 1935. A wide range of philosophical, theological, autobiographical, literary, poetic, and dramatic texts will be studied, including works by Gotthold Ephraim Lessing, Moses Mendelssohn, Rahel Varnhagen, Heinrich Heine, Karl Marx, Moses Hess, Franz Kafka, Hermann Cohen, Else Lasker-Schüler, Sigmund Freud, and Martin Buber. Topics to be covered: Enlightenment and "Bildung"; salon culture; autobiography and romanticism; socialism and assimilation; “Anti-Semitism” and Zionism; theology and redemption. Taught in English. **Cross-listing 01:470:380:01**

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**Issues in Comparative Literature: 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. Food in children’s literature also will be analyzed and related issues – such as the absence or excess of food and the ethic of food and consumerism - will be considered. The course will conclude with a discussion of the Slow Food Revolution, a movement initiated in Italy and now with world-wide following, and its social, economic, ecological, aesthetic and cultural impact. Excerpts from movies of great directors such as De Sica, Fellini, and Visconti, and slides of classical and modern masters such as Annibale Carracci, Michelangelo, Caravaggio, and Giorgio Morandi, will be included as essential background. No knowledge of Italian is required. This course satisfies the Core Curriculum Learning Goals: AH (o and p).

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

**Grade Distribution:**
Active class participation (25%)
4-page paper (25%)
Midterm exam (25%)
Final exam (25%)
Issues in Comparative Literature: Bollywood- India is the second most populous country in the world and has a cultural tradition that has evolved over 5,000 years. It is also the world’s largest film-producing nation, releasing over 900 films every year. Of these, approximately 200 films are made in Hindi in India’s film capital—Bombay. Driven by the growth and spread of the Indian diaspora in recent decades, the popular Bollywood has become a ubiquitous presence in theaters and film festivals across the globe. While remaining India’s most beloved art form, this cinema today is also India’s most visible and fascinating export. Bollywood remains an exceptional industry that has successfully resisted the onslaught of Hollywood films in the country of its birth. These and other factors have contributed to making academic exploration of Bombay cinema a relatively new, but extremely exciting field of study. What makes Hindi cinema different? How are such a staggering number of films made in India? How do these ‘song and dance’ movies challenge our perceptions of narrative forms? How do Bombay films negotiate the polarities of tradition and modernity? How do they bear the burden of postcoloniality? Despite the plethora of languages and cultures that comprise India, how does Hindi cinema maintain its hegemonic position both within the subcontinent and without? What is the status of Bollywood as a national cinema? These are some of the larger questions with which we will engage in this canopic overview. All films viewed with English sub-titles. Cross-listing 01:013:365:01

Grading
Short Paper: 20%
Final Paper: 30%
Presentation: 20%
Sakai Responses: 20%
Participation: 10%

Selected Films
Devdas (Sanjay Leela Bhansali, 2002)
Pyaasa (The Thirsty One, Guru Dutt, 1957)
Dil Se (From the Heart, Mani Ratnam, 1998)
Kabhi Khushi Kabhie Gham (Sometimes Joy, Sometimes Sorrow, Karan Johar, 2001)
Kapoor and Sons (Shakun Batra, 2016)
Om Shanti Om (Farah Khan, 2007)
Masaan (Neeraj Ghaywan, 2015)

Wild Women: Wild women, crazy women, sexy women, women on the edge!
This course examines woman as the site of cultural and aesthetic critique in mainstream German literature and film from the Enlightenment to the 20th century, in conjunction with feminist theory. Examples will be taken from fairy tales, history, literature, mythology, and film. The course will begin with an overview of Enlightenment and post-Enlightenment gender theory in a broad European context (Rousseau, Wollstonecraft, de Gouges, von Hippel). We then will analyze constructions of "woman" in German literature, film, and theory, focusing on the emergence of (and resistance to) modern gender theory. Readings and films include selections from Gotthold Ephraim Lessing, Johann Wolfgang von Goethe, Friedrich Schiller, Sophia von La Roche, Friedrich Schlegel, Dorothea Schlegel, Karoline von Günderrode, Heinrich von Kleist, Annette von Droste-Hülshoff, Friedrich Hebbel, Franz Grillparzer, Christa Wolf, Michael Verhoeven, and Tom Twyker. Course taught in English. Cross-listing 01:470:388:01

Course requirements:
This course stresses the development of critical reading and writing skills. Course requirements include: careful preparation of assigned readings and active class participation (10%); one oral presentation (10%); one response to an oral presentation (10%); and three 5-8 page essays or one seminar paper (70%).
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 all options of the Comparative Literature major. Open only to Comparative Literature seniors.