195:101:01, 90 & 91  **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.

195:110:01  **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.

195:135: 01, 03, 90 & 91  **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.

195:140:01, 02 & 03  **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 this relationship as it is reconceived in Mary Shelley’s novel *Frankenstein* and in Alex Garland’s film *Ex Machina*. The rest of the course is divided into three units.

195:150: 90 & 91  **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.

195:203:01  **Masterworks of Western Literature** – Masterworks of Western Literature presents a chronological series of major works of European literature in a variety of genres. 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?

195:220:01, 02, H1  **Our World: Social Justice and the Environment** – In this course we will explore the following questions: 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.

195:221: 01  **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.

195:227: 01  **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.

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.

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.”

Introduction to Mythology – Myths of various cultures; their structures and functions in social and especially literary contexts.

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.

Major Writers in Translation – Voltaire, Rousseau, Diderot, Laclos, Beaumarchais? What’s so “Major” About These Guys Anyway – 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.

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.

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).

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? 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
**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. We will also examine how the French chanson has accompanied the changing urban landscape, especially in Paris, with the disappearance and rebirth of various neighborhood.

**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.

**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.

**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. 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.

**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.

**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 Mendelsohn, Rahel Varnhagen, Heinrich Heine, Karl Marx, Moses Hess, Franz Kafka, Hermann Cohen, Else Lasker-Schüler, Sigmund Freud, and Martin Buber.

**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.

**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. This course will explore the following questions: 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?
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.

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.