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 2020

**195:101:01**  
CAC  
TTH4  
1:10-2:30pm  
CA-A5  
TBA  

**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.**

**195:101:90**  
Online  
Segura  

**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. Hours by Arrangement. **$100 Online Course Support Fee. Fulfills SAS Core Requirement AHp.**

**195:120:01**  
CAC  
M6F2  
4:30-5:50pm  
9:50-11:10am  
MU-212  
SC-219  
Parker  

**Global Science Fiction** - A selection of novels, short stories, and films from around the globe in the genre of science fiction. We will approach these works in intersecting ways: as experiments in the narrative imagination of world-making and -unmaking; and for the light they shed on the relation between science and fiction in different global contexts over the past two centuries. Intended mainly for 1st- and 2nd-year students, this course is an introduction to thinking and writing critically about science fiction. Students will learn how to read closely and write thoughtfully about works in different media from many regions of the world. The course meets twice weekly, with the first meeting a common lecture for all enrolled students, and the second a recitation section of 25-30 students. Biweekly short (2-3 page) papers and a final 5-7 pp. paper will be assigned, with a total of 25 pages of writing required over the course of the semester. Screenings will be scheduled for films not available for streaming. **Fulfills SAS Core Requirement WCR.**

**195:120:02**  
CAC  
M6F2  
4:30-5:50pm  
9:50-11:10am  
MU-212  
SC-106  
Parker  

**Global Science Fiction** - A selection of novels, short stories, and films from around the globe in the genre of science fiction. We will approach these works in intersecting ways: as experiments in the narrative imagination of world-making and -unmaking; and for the light they shed on the relation between science and fiction in different global contexts over the past two centuries. Intended mainly for 1st- and 2nd-year students, this course is an introduction to thinking and writing critically about science fiction. Students will learn how to read closely and write thoughtfully about works in different media from many regions of the world. The course meets twice weekly, with the first meeting a common lecture for all enrolled students, and the second a recitation section of 25-30 students. Biweekly short (2-3 page) papers and a final 5-7 pp. paper will be assigned, with a total of 25 pages of writing required over the course of the semester. Screenings will be scheduled for films not available for streaming. **Fulfills SAS Core Requirement WCR.**
Global Science Fiction - A selection of novels, short stories, and films from around the globe in the genre of science fiction. We will approach these works in intersecting ways: as experiments in the narrative imagination of world-making and -unmaking; and for the light they shed on the relation between science and fiction in different global contexts over the past two centuries. Intended mainly for 1st- and 2nd-year students, this course is an introduction to thinking and writing critically about science fiction. Students will learn how to read closely and write thoughtfully about works in different media from many regions of the world. The course meets twice weekly, with the first meeting a common lecture for all enrolled students, and the second a recitation section of 25-30 students. Biweekly short (2-3 page) papers and a final 5-7 pp. paper will be assigned, with a total of 25 pages of writing required over the course of the semester. Screenings will be scheduled for films not available for streaming. 

Fulfills SAS Core Requirement WCR

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.

Short Fiction - This course examines a handful of beautiful short stories, in English translation, by some of the most important French writers of the 18th, 19th and 20th centuries. Its objective is to give students with no 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 Mérimée, "Happiness in Crime" (1874), by Barbey d'Aurevilly, "Boule de Suif" (1880), by Maupassant, and "The Guest" (1957), by Camus. All texts will be available on the course's sakai site. 

Fulfills SAS Core Requirement AHp. Course Cross-listing: 01:420:160:01

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

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.

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.

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
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 Advanced Studies in Comparative Literature major option. Fulfills SAS Core Requirements AHp, WCR and WCD.

### 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. Course cross-listing: 013:221:01

### Introduction to Mythology

- 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 one shorter and one longer paper, and regular reading responses posted on Sakai. Fulfills SAS Core Requirements AHo or AHp. Course cross-listing 013:331:01.

### Major French Writers in Translation - Enlightenment Love Letters

- The title of this course refers, most simply, to the eighteenth-century French epistolary novels whose plots employed the circulation of love letters licit and illicit, romantic and scandalous. The title also refers to how Enlightenment writers used the popularity of this form to spread their critiques of traditional perspectives on religious, political and sexual norms. We will be reading some of the most well-known authors of the century, such as Montesquieu (Persian Letters), Diderot (The Nun) and Rousseau (Julie, or the New Heloise), whose work included epistolary novels that furthered their critiques of cultural insularity, religious hypocrisy and traditional domesticity. In addition, we will turn to authors known less well today but popular and influential in their time, including Graffigny.
(Letters of a Peruvian Woman) and Laclos (Dangerous Liaisons) whose work critiqued the social mores of the time and explored new perspectives on the roles of women and sexual equality. The course will also incorporate films that have adapted some of these titles, including Stephen Frears Les Liaisons Dangereuses and Roger Kumble’s Cruel Intentions, as we explore the contemporary relevance of the Enlightenment project Fulfills SAS Core Requirements AHp or WCd. Course cross-listing 01:420:241:02

Major French Writers in Translation - Surrealism: The Twentieth-Century Movement that Changed Everything - 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 (“Beauty will be convulsive or will not be at all,” 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. Fulfills SAS Core Requirements AHp or WCD. Course cross-listing: 01:420:241:03

Italy, City by City: Venice – 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 Commynes, 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. Fulfills SAS Core requirements AHo, AHp. Course cross-listing: 01:560:256

Russia Between Empire and Nation - 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 SAS Core requirement CCD. Course cross-listing: 01:860:272.

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. Course cross-listing 01:595:295
**Latin & 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. Course 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 all options of the major and minor in Comparative Literature.** See http://complit.rutgers.edu-major-requirements-mainmenu-159.

**Journey to Hell and Beyond: Dante and Medieval Culture** - Dante’s Divine Comedy incorporates philosophy, theology, history, art, mythology, spirituality, mysticism, and theatrics—while giving the account of a journey through the afterworld. Despite being the foundational masterpiece of the Italian language, the poem reaches out to numerous other cultures in the Mediterranean area and beyond, to create a diverse, rich story, something we might call an “international” epic. Judaism, Islam, Provençal poetry, Scholastic philosophy from Paris, and constant references to Roman and Greek culture are some of the topics it presents. As narration of an afterlife experience, the poem closely scrutinizes moral issues and their consequences, which are applicable to any era and any place. Students will be required to “translate” such concepts into contemporary issues. **Fulfills SAS Core Requirements AHo and AHp.** Course cross-listing: 560:315:01

Required Texts:


**Stories of Russian Life** - 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. There are no prerequisites. **Fulfills Core requirements AHo, AHp, WCd.** Course 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 978009583387
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%

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**Big Bang: Literature of Chaos & Order** - Considering how the world began has always also meant speculating how it might end. In recent centuries, increasingly, it has also involved thinking about the position of human beings in a physical and moral universe whose structures can no longer be taken for granted. This course examines the ways a selection of writers and philosophers from the Renaissance to the present have represented dramatic upheavals in the physical universe as analogies for crisis and revolution in the realms of history, politics, psychology, science, gender, and the arts. **Fulfills SAS Core requirements AHo, AHp.** Course cross-listing: 01:470:364:01

Tentative required course materials:

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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 will 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-1 and AHo.** 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.
This course examines different ways that people caught up in the Holocaust have told their life stories, or have had their stories told by others, in various media, from the immediate postwar years to the early 21st century. Examples include diaries, memoirs, works of visual art, poetry, graphic novels, documentary and feature films, and video interviews. Requirements include guided analyses of works presented in class or assigned for examination outside of class: 80% and a final examination: 20%. Course cross-listing: 01:563:365:01

Issues in Comparative Literature: Japanese Literature in Translation - The course consists of reading and discussion of major works of classical, medieval, and early modern Japanese literature spanning the 7th to 19th centuries. Our focus will be to develop an understanding of literary texts—including poetry, prose, and illustrated genres—in relation to the social, political, and cultural contexts from which they emerged: the imperial court, Buddhist temples, warrior society, and the urban merchant-class. We pay special attention to the ongoing vitality of courtly traditions throughout the medieval and early-modern eras. All readings are in English translation. Course cross-listing: 01:565:241:01

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 in 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. Course cross-listing 01:013:365:01

Issues in Comparative Literature: Film Noir- This course will consider the film noir- the hard-boiled detective thriller- in terms of gender, power, and sexuality. Whether it is seen as a genre (with a specific set of conventions regarding iconography, character types, plot motifs, and narrative organization) or a cycle of films (marked by a distinctive nocturnal visual style and a thematics of chaos and cynicism amplified by dramatic textual effects), the single defining constant in the film noir is the female character, the femme fatale. The noir woman is encoded as threatening, dangerous and even deadly to the hero, no matter what specific action is developed in the narrative. Whether this takes the form of external social menace through murder and deceit, or psychological terror in which her very presence is threatening to the male, the femme fatale is primarily defined by her desirable but dangerous sexuality. Obviously, this suggests definitions of masculinity as well, and makes what is traditionally considered a "masculine" genre a privileged site for the examination of complex gender relations. We will view such classic film noirs as Double Indemnity, Gilda, The Maltese Falcon, Mildred Pierce, and Lady from Shanghai (among others) from the triple perspective of relations of gender, power and sexuality. Course cross-listing 01:354:360:01

Attendance at both lectures and weekly screenings is required; a midterm, a final, and a term paper.

Issues in Comparative Literature: Dream Factories: Cinema and the Oneiric Imagination- Almost since its inception, Hollywood has been considered a "Dream Factory," a striking concept that wed the intangible with the industrial. In this course we will explore the historical, political, economic, and cultural inflections of this phrase, which on the surface at least appears to be something of a contradiction in terms. Beginning with understandings of the "dream" by thinkers such as Freud and Bergson, we trace how the notion of dreaming
informed a diverse set of cultural practices, from the "automatic writing" that inspired the Surrealists to the creation of an industrialized form of collective dreaming in Hollywood. Self-conscious texts (i.e., movies about movies), which thematize the notion of a dream factory, will make up a section of the syllabus, as will critical readings of the ways in which "the people" are both created and seduced by the interface of the screen.

By the end of the course, students will have a sophisticated sense of the cultural and political stakes embodied in company names such as Dreamworks, as well as ways to begin dreaming up alternative dreams--or even techniques of awakening--to those provided by the movie industry. Readings will include: Sigmund Freud, *On Dreams*; Nathanael West, *The Day of the Locust*; Franz Kafka, *The Trial*; Arthur Schnitzler, *Dream Novel*; and Jonathan Crary, *24/7*. The class will also read Surrealists and Dada literature, film theory (Christian Metz, Edgar Morin, Laura Mulvey, and others), as well as critical theories such as Adorno and Horkheimer's critique of the culture industries. Requirements: students keep a dream journal, which then becomes the basis for a critical reflection on the "cinematic" dimension of the dreams; lead a class discussion on one of the readings; and write a final paper comparing films with literature and/or film/critical theory. Course cross-listing 01:175:377:01

**Independent Study** - Independent reading under supervision of a member of the department. Prerequisites: Permission of instructor and department.

**Honors in Comparative Literature** - Independent research on the honors thesis. Prerequisite: Permission of the department.

**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.**