

Comparative Literary Studies Program

Course Descriptions 2014-2015

Fall 2014

CLS 201-0-20: Reading World Literature: Comedy & Gender

Class Meetings: T/TH 3:30-4:50pm

Instructor: Tristram Wolff

Expected Enrollment: 30

Course Description

The marriage plot, social satire, the “battle of the sexes,” and the vicissitudes of gender norms and personae — these provide the backdrop for our course on comedy in the 18th-19th centuries. Comedy shows us that laughter gives characters special license to transgress the limits of social decorum. In this course, we consider among other things how aesthetic and social forms of comic literature rewrite the rules to comment on underlying resentments, cruelties, and absurdities. Through familiar comedic scenarios like sexual competition and cross-dressing, innocence and infidelity, we will watch as the “roles” of the sexes transform in different cultural environments. We will meet such stock 18th-century “types” as the rake, the man of feeling, the blue-stocking, and the coquette; and we will see how these types dissolve and reconfigure over the 19th century, in comedies that dramatize or satirize misogyny and women’s rights, sentimental men and homosocial spaces, and other territories that unsettle accepted gender categories, like bachelordom, androgyny, and so on. Focusing on the European comic traditions across genres (e.g. drama, opera, narrative poetry, and the novel), we will also touch on non-European literatures (including texts from the Japanese, Chinese, and Arabic), in order to compare the rules and conventions governing gender and etiquette across and between cultures. In addition to these non-European texts, the course reading will include selected theoretical perspectives on gender, comedy, and world literature.

Reading List

Alexander Pope, *The Rape of the Lock*

Pierre Marivaux, *The Game of Love and Chance*

Sarah Fielding, *The Adventures of David Simple*

Pierre Beaumarchais, *The Marriage of Figaro*

Da Ponte/Mozart, *The Marriage of Figaro* (opera)

Heinrich von Kleist, *Amphytrion*, “The Marquise of O”

Joanna Baillie, *The Second Marriage*

Jane Austen, *Northanger Abbey*; selected Letters and Juvenilia

Byron, from *Don Juan*

George Sand, *Gabriel*

Nikolai Gogol, *Marriage*

Alfred Tennyson, *The Princess*

Gilbert & Sullivan, *The Pirates of Penzance* (opera)

Henry James, *Daisy Miller*

Jerome K. Jerome, *Three Men in a Boat*

CLS 201-0-21/AFAM 211: Reading World Literature: Literature of the Black World

Class Meetings: MW 9:30-10:50am

Instructor: Michelle Wright

Expected Enrollment: 50

Course Description How has and is Blackness imagined across the African Diaspora? What defines it, what threatens its survival, how should we understand its past and plan for its future? How do different forms of Blackness from across the Diaspora relate to one another? This course will be plunging into these questions by engaging with a broad variety of novels, essays, short stories, poetry, and novellas from the Anglophone, Francophone and Germanophone worlds.

Evaluation Method

Students will be graded on class participation, weekly assignments, one midterm paper of roughly 5-7 pages, and one final paper of 10-12 pages.

Reading List

Authors may include but are not limited to: Mary Seacole, Yambo Ouologuem, Katherine Oguntoye, May Ayim, Aimé Césaire, Zoe Wicomb, Andrea Levy, Frantz Fanon, Chimamanda Adichie, Patrick Chamoiseau, Caryl Phillips, and Samuel Selvon.

CLS 279/JWSH_ST 279: Modern Jewish Literature in Translation

Class Meetings: MWF 10-10:50am

Instructor: Marcia Gealy

Expected Enrollment: 20

Course Description

This course studies selected works of modern Jewish literature in the context of their historical background. We will focus on certain themes and stories in the Bible and in Jewish folklore as well as on particular events and movements in European, American, and Israeli history as a way of better understanding this literature. Though most of this literature dates from the later nineteenth and twentieth centuries, a study of eighteenth and nineteenth century intellectual and religious currents such as the Enlightenment, Jewish Mysticism, Zionism, and Socialism will help us to understand the literature in its changing historical and social context. Thus while some writers saw modern Jewish literature as a means of educating the masses to modern secular needs, others saw it as a means of reshaping older forms and religious values, while still others saw it as a means of reflecting timeless humanistic concerns. Among the writers we will read are Sholom Aleichem, I. B. Singer, Anzia Yezierska, Primo Levi, Ida Fink, Ava Schieber, Philip Roth, and Amos Oz.

Reading List

1. Levi, P. *Survival in Auschwitz*
2. Fink, A *Scrap of Time I*.
3. Schieber, Ava, *Soundless Roar*
4. Roth, P. *Goodbye Columbus* (and five short stories), Oz, Amos, *Panther in the Basement*.

Course Pack available at Quartet

CLS 302/ASIAN_LC 290-0-20: Major Periods in World Literature: Modern Chinese Popular Culture

Class Meetings: T/TH 2:00-3:20pm

Instructor: Corey Byrnes

Expected Enrollment: 20

Course Description

This course centers on Chinese popular culture from the late nineteenth century through the beginning of the twenty-first century. It explores not the cultural products that found favor with the public—the truly popular—but also a broader selection of works produced using “new media” most closely associated with the popular culture of this period: including Chinese jazz, socialist realist painting, propaganda cartoons and

cellphone/online movies, to name just a few. We will

consider such works in the light of a series of related questions: What makes a medium new? What is the relationship between “new” and its implied other, “old”? Between “Western” technology and “Chinese” traditions? Between high and low culture? Between pop culture and consumer culture? Between entertainment and ideology?

Teaching Method

Lecture and discussion

Evaluation Method Participation: 20% (This includes attendance, thorough participation of all assigned materials and active participation in classroom discussion)

Weekly Response Papers: 30% (students must submit a total of five two-page response papers that focus on some aspect of the assigned readings, film screenings or sound recordings)

Midterm Analytical Essay, 4-5 pages: 20%

Final Essay, 6-9 pages: 30%

Reading List

A bound course reader will be available for purchase once the class gets under way. Sound recordings will be available through Blackboard. Films will be available on reserve at the Multimedia Center and will also be screened the night before they will be discussed in class. Many are also available online from various sources.

CLS 303-0-20/ENG 353: Literary Movements: Romantic Walks

Class Meetings: T/TH 12:30-1:50pm

Instructor: Tristram Wolff **Expected Enrollment:** 30

Course Description This course introduces students to British Romanticism, alongside some of its European and American counterparts, with special attention to the poetic and narrative forms of literary walking. In narratives of self-exile, spiritual journeying, contemplative exercise, and uncanny mobility, the privileges and stigmas of walking vividly reveal the contradictory movements known collectively as "Romanticism." We will observe how, between the sublime experience of Alpine hikes and the detached observations of urban strolls, there arose crucial questions about ideas of the "self," subjectivity, and modernity; how, between the privilege of leisure and the burdens of itinerancy, there arose questions about social mobility and emergent "walks of life." Moving frequently between the literal and the figurative, we will pause over examples of those unable to walk, and those doomed to walk forever. It has often been observed that Romantic texts reveal a persistent desire to confront how we might bring the world (back) to life, a quest that may promise the re-enchantment of the world, or conversely may threaten a "night-side" or terror that animates worldly objects seemingly dead, inert, or mechanical. In this way, Romanticism inspires a modern vision of the world walking, and of history on the march. Finally, we will see how ideas active in Romantic texts, from ideologies of the "I" to mythologies of revolution, persist in contemporary habits of thought, and we will ask to what extent Romanticism "has legs" today.

Teaching Method

Brief introductory lectures, seminar-style discussion, group exercises.

Evaluation Method

Attendance and participation, one short (3 page) and one longer (6-8 page) paper, regular

short writing exercises and assignments, regular contributions to online discussion forum.

Reading List

Readings will likely be drawn from the following authors: Rousseau, Goethe, Hölderlin, William Wordsworth, Dorothy Wordsworth, Coleridge, Blake, Godwin, Austen, Hazlitt, Hoffman, Byron, P. B. Shelley, Mary Shelley, Keats, De Quincey, Baudelaire, Poe, Thoreau, Whitman. Additional theoretical essays will accompany our primary texts.

CLS 303-0-21: Literary Movements: The Literature of Cubism & Futurism

Class Meetings: T/TH 9:30-10:50am

Instructor: Christopher Bush

Expected Enrollment: 15

Course Description A century ago the avant-garde movements Cubism and Futurism revolutionized the ways in which space and time functioned in literature and art. Both invented new formal languages that stretched, collapsed, and fractured representational conventions. Futurism in particular –whose manifesto declared that “time and space died yesterday”-- celebrated technological innovations in transportation (automobiles and airplanes) and communication (high-speed photography, cinema, and radio). Both movements spread rapidly around the globe, influencing painting, poetry, theater, film, and fashion –changing culture wherever they went, but also themselves being changed by the diverse circumstances in which they were adopted.

This course offers an introduction to the literatures of Cubism and Futurism, emphasizing their international origins and influences. How did these movements’ artistic innovations relate to their different contexts? Why, for the avant-garde, did aesthetic innovation seem so closely linked to social and political change, even revolution? How, historically, did these movements circulate and become “global”? How did they transform and how were they transformed by the very different contexts to which they traveled?

We will consider canonical cubist and futurist works from France and Italy, but also trace the influence and resonance of these movements to Brazil, England, Japan, Mexico, and beyond.

Reading List

Authors will include Oswald de Andrade, Guillaume Apollinaire, Blaise Cendrars, Vicente Huidobro, Mina Loy, F.T. Marinetti, Hirato Renkichi, and Gertrude Stein. Our focus will be on manifestos and literary works, but we will also study the close relationship of these writings to the visual arts and take a field trip to the Art Institute of Chicago. This course will be followed by “The Avant-garde World II: Dada and Surrealism” in Winter quarter.

CLS 304/SPAN 397/JWSH_ST 397: Studies in Theme: Jewish Argentina

Class Meetings: MW 11-12:20pm

Instructor: Lucille Kerr

Expected Enrollment: 30

Course Description What's "Jewish" about Argentina? This seems an odd question to ask about a predominantly Catholic Latin American country--even though its small Jewish population is the largest in Latin America and the third largest in the Americas overall. Yet this seemingly homogeneous nation is more multi-ethnic and multi-cultural than one might suppose. Indeed, the story of the Jewish presence in Argentina is a surprising, and yet surprisingly familiar, story we will study in literature and film. Our discussions will engage topics such as identity and difference, memory and history, testimony and truth, immigration and assimilation, among others.

Teaching Method

Readings and discussion in English. The course can count towards the Spanish major and minor.

Reading List

We will focus on the works of four writers and one film maker: *The Jewish Gauchos* (1910), a seminal work set in a Jewish agricultural colony in the early 20th century, by Alberto Gerchunoff (1884-1950), the "founding father" of Argentine Jewish literature; short stories and essay by Jorge Luis Borges (1899-1986), who, though not Jewish, and has been called a "Jewish writer"; *Prisoner Without a Name, Cell Without a Number* (1980), a testimonial about experiences during the "Dirty War" (1976 to 1983), by Jacobo Timerman (1923-1999), founder of *La Opinión*; the novel *The Book of Memories* (1994) about three generations of an Argentine Jewish family, by Ana María Shua (1951-), a prolific Argentine Jewish writer; *Family Law* (2007) & *Lost Embrace* (2003), films about contemporary Jewish life in Buenos Aires, by Daniel Burman (1973-), an internationally acclaimed film maker. Secondary materials include essays and documentaries on history, culture, and literature.

CLS 305/ASIAN_LC 290-0-21: Major Periods in World Literature: Japanese Cinema

Class Meetings: T/TH 3:30-4:50

Instructor: Patrick Noonan

Expected Enrollment: 20

Course Description

This course surveys Japanese cinema from its earliest days to contemporary animation and digital media. We will consider how film and other moving image technologies have reflected historical moments and shaped cultural discourses in modern Japan. Focusing on films that raise disciplinary questions related to both the cinematic medium and Japan, we will examine, among other topics, the relationship between nationhood and

the formation of a “national” cinema; genre theory and melodrama; posthumanism and the digital; etc. We will also study the place of important individual directors – Ozu, Mizoguchi, and Kurosawa – within the broader economic and institutional contexts of Japanese cinema and its global circulation.

Teaching Method

Lecture and discussion with emphasis on discussion and students' interpretations of the films and texts.

Evaluation Method

Attendance and Participation (an engaged presence, preparation of materials, and contributions to discussions): 20%

Screening Notebook (notes on the films, credit given for evidence that students are actively interpreting and asking thoughtful questions about the films):20%

Film Review (3-4 pgs): 10%

Midterm Paper (4-5pgs): 20%

Final Paper (5-7 pgs): 30%

Reading List

Alastair Phillips and Julian Stringer. *Japanese Cinema: Texts and Contexts*. New York: Routledge, 2007.

Timothy Corrigan. *Short Guide to Writing About Film, 8th Edition*. Pearson, 2012.

Additional materials: readings and films available on e- reserve and/or blackboard.

CLS 312/SLAV 313: Authors and Their Readers: Nabokov

Class Meetings: MW 1-2:20

Instructor: Conor Klamann

Expected Enrollment: 15

Course Description This course will cover the life and work of Vladimir Nabokov, one of the twentieth century's most innovative, controversial, and enduring authors. Born to a prominent aristocratic family in 1899, Nabokov fled Russia following the Bolshevik revolution and settled among the Berlin emigre community. Following Hitler's rise to power in Germany, he moved to the United States, where he lived for twenty years before returning to Europe to reside permanently in a Swiss hotel. A true cosmopolitan, Nabokov wrote masterpieces in both Russian and English and was a global celebrity in his lifetime. In this course, we will trace the way that certain features of Nabokov's work—including humor, irony, abnormal psychology, and inquiries into the relationship between morality and aesthetics—develop over the course of his career. To this end we will read works from his early and mature Russian periods before turning to his English-language masterpieces

Lolita and Pale Fire, novels commonly considered to be among the twentieth century's very best. All readings will be in English.

Teaching Method

Lecture and discussion

Evaluation Method

Participation and reading quizzes (10%), short papers (40%), presentation (20%), final paper (30%).

Reading List

Reading: Four major novels, one novella, excerpts from autobiography, two or three short stories, film adaptations.

CLS 390/ENG 378: Topics in Comparative Literature: Comparative Expatriation

Class Meetings: MW 9:30-10:50

Instructor: Brian Edwards

Expected Enrollment: 20

Course Description Expatriates and exiles, travelers and tourists, American writers have produced a rich body of fiction and non fiction about the rest of the world, much of it seen as authoritative accounts of what those places and peoples are like and mean. Less well known to most Americans are literary portraits of the United States by prominent foreigners. In this course we will read fiction and literary non fiction about the United States by outsiders and about foreign spaces by Americans. This will allow us not only to read major work by major writers, but to ask questions about the relationship of place to fiction, of the expectations we attach to narrative representation of difference, about the ways in which transnational currents among writers undergird national literatures.

Teaching Method

Seminar

Evaluation Method

Essays, class presentation, reading quizzes.

Reading List

Works by Henry James, Edith Wharton, Gertrude Stein, Ernest Hemingway, Franz Kafka, Richard Wright, Jean-Paul Sartre, Paul and Jane Bowles, Mohammed Mrabet, James Baldwin, Sayyid Qutb, Patricia Highsmith, Nawal El Saadawi, Jean Baudrillard, Jhumpa Lahiri, Alaa Al Aswany, Bernard-Henri Levi. This is not a definitive list, but a suggestion of authors who may be included. Substitutes will be satisfying.

CLS 398: Senior Seminar

Class Meetings: T 3-5:20pm

Instructor: Sarah Valentine

Expected Enrollment: 10

Course Description

This seminar is designed as a forum

for the independent development and completion of a substantive scholarly paper in the field of Comparative Literature. The paper must involve either the study of literary texts from different literary traditions or the study of literature in relation to other media, other arts, or other disciplines. To this end a number of short written assignments will be required, including an abstract, an annotated bibliography (using bibliographical software), and a formal project outline.

The bulk of the coursework will comprise the senior paper itself (12-15 pages) and an oral presentation of the project to the class. The latter assignment will serve as a dress-rehearsal for the Senior CLS Colloquium, which will be held at the end of the quarter. The colloquium allows (and requires) all students to present their projects to the entire CLS community, including faculty and graduate students who will be in attendance.

Winter 2015

CLS 202 - Interpreting Culture: Fashion

Class Meetings: T/TH 2-3:20

Instructor: Alessia Ricciardi

Expected Enrollment:

Course Description

Clothes have long played a vital strategic role in defining cultures and societies. Fashion, far from being a frivolous subject, can be considered as a moving hallmark of modernity, often drawing from the past to shape the future. This course focuses on three distinctive moments. First, we explore the crucial sartorial site of Paris around the mid-nineteenth century, paying attention to the interplay between fashion and the intense rhythms of city life. What did it mean in this context to be *à la mode*? With reference to writings by Baudelaire, Zola, Mallarmé, Benjamin, and Barthes, we examine in particular the figure of the dandy, the emergence of the first department store, and the relationship between fashion and social status, the domestic and the "exotic." As a coda, we discuss how Coco Chanel in the first half of the twentieth century revolutionized women's fashion by creating the "brand ambassador" concept.

Next, we encounter the seminal moment of the 1960s and the dissemination of new codes of fashion through European film. We investigate the importance of this decade in several crucial films of Jean-Luc Godard, Federico Fellini, and Michelangelo Antonioni. Focusing on how changes in style and taste in these films signal a new sense of identity, we pay special attention to questions of sexuality, eroticism, seduction, and body politics.

Finally we turn to fashion in the present day of globalization, when East and West alike appear to have fallen under the spell of planetary forces that have made clothing and accessories among the hottest commodities of our time. We will discuss how Prada plays this game by transmuting the experience and concept of shopping with a heavy reliance on digital technologies. Narrowing the distance between architecture and fashion, Prada has established itself as a fashion brand with the operation of unique sites worldwide – “Epicenters” in New York, Los Angeles, and Tokyo, “hyper-stores,” art galleries, and “portable cultural pavilions” or “Transformers,” most notably in Seoul – which it has created in collaboration with the Pritzker Prize-winning architect Rem Koolhaas.

Course is taught in English.

Evaluation Method

Participation (25%), 1 oral presentation (20%), 2 short papers (20%), final paper (35%)

CLS 205/PHIL 230/GS 233: Gender, Sexuality & Representation

Class Meetings: M/W 6:00-7:20

Instructor: Penelope Deutscher

Expected Enrollment: 80

Course Description

The course reviews some key ideas from the leading historical political philosophical traditions: social contract tradition, liberalism, republicanism, socialism/Marxism and critical theory, and considers the role of gender difference in these traditions. It introduces the feminist political philosophy classics as responses to those traditions (we read excerpts from figures such as Mary Wollstonecraft, John Stuart Mill, Harriet Taylor, Friedrich Engels, Simone de Beauvoir, Carole Pateman). One focus of the course considers the way in which traditional claims to rights, freedom and political futures were also based on the exclusion of a number of groups. How have the leading traditions subsequently been reworked to include previously excluded groups? Have interesting paradoxes and inconsistencies arisen in rights discourse as a result? From the perspective of this question, we consider how contemporary political theorists have taken up such

Evaluation Method

Evaluation is by short quiz, short papers, and a discussion section presentation.

Required Texts

No textbook, collection of readings to be purchased from Quartet. Excerpts drawn from the following list of works (not all readings considered in all years):

Carole Pateman, *The Sexual Contract*

Kimberle Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics."

J.-J. Rousseau, Emile, Book V

Mary Wollstonecraft, Vindication of the Rights of Woman

Rousseau's Political Writings, excerpts

Olympe de Gouges, "Declaration of the Rights of Woman and the Female Citizen."

CLS 271-1/ASIAN_LC 271-1: The Classic Tradition in Japanese Literature:

Class Meetings: M/W 2:00-3:20

Instructor: Phyllis Lyons

Expected Enrollment: 20

Course Description

Between 300 and 1000 A.D. Japan developed from a pre-literate tribal society into one of the world's high aristocratic cultures. This course explores some of the monuments of the classical literary tradition, in which women as well as men emerged as literary masters. The course's major focus is on the rich record of writing of the 10th through early 14th centuries. Of special note are the 11th c. Tale of Genji (which has been called the world's first novel) and The Tale of the Heike, a tragic war chronicle recording an actual conflict between two great clans in the 12th century as over four hundred years of peace broke down irrevocably. The unifying topic of the course is human desire

Evaluation Method

3 short papers (3-4 pp.), 1 long paper (8-10 pp.), talking point sets on readings, discussion participation

Required Texts

Tale of Genji (abridged); Kagero Diary; Pillow Book of Sei Shonagon; Ten Foot Square Hut & Tales of the Heike; Essays in Idleness; course packet

CLS 271-3/ASIAN_LC 271-3: The Modern Tradition in Japanese Literature:

Class Meetings: T/TH 2:00-3:20

Instructor: Phyllis Lyons

Expected Enrollment: 20

Course Description

The tumultuous cultural and political history of modern Japan (post-1868) has entailed enormous social, political, economic and aesthetic change. The paradigm shift has been described variously: feudal to modern; East-centered to West-influenced; class-determined to individualistic. This course explores some of the masterly short stories and novels manifesting the cultural, psychological and spiritual responses to the challenges of Japan's struggle to emerge from insularity into a cosmopolitan world culture. The writings reflect society from the end of the 19th century to the present.

Evaluation Method

3 short papers (3-4 pp.), 1 long paper (8-10 pp.), talking point sets on readings, discussion participation

Required Texts

Natsume, Kokoro; Tanizaki, Some Prefer Nettles; Dazai, The Setting Sun; Oe, A Personal Matter; course packet

CLS 279/GERMAN 242/JWSH_ST 242: Imagining Modern Jewish Culture in Yiddish & German:

Class Meetings: M/W 3:00-3:50 Friday Disc. 3:00-3:50

Instructor: Marcus Moseley

Expected Enrollment:

Course Description

The aim of this course is to introduce students to the dynamic tension between two distinct yet closely related Jewish cultures, one rooted in the German language the other in Yiddish. The relation between modern German-Jewish culture and its Yiddish counterpart in Eastern Europe is at once highly-fraught and astonishingly creative: both sides of this divide at the heart of greater European modernity now see themselves in relation to each other, sometimes disparaging, sometimes emulating the other. Brothers and strangers meet.

Two of the central themes we shall pursue are the breaching of the cultural boundaries between Western (assimilated German-speaking) and Eastern (steeped in the Yiddish language and the culture of the shtetl) European Jewry.

In literature, art and music the encounter between Western and Eastern European Jewry lies at the heart of 20th Century culture: Kafka, Chagall, Mahler—we shall devote sessions to each. Thus we shall examine the works of world-famous artists within an unfamiliar context. At the same time, students will be introduced to the classic writers of a literature (Yiddish) that is unfamiliar to most: Mendeleyev the Bookseller, Sholem Aleichem, Y.L. Peretz.

No knowledge of either Yiddish or German is required.

Evaluation Method

Two 3-5 page papers (30%); student presentations and active involvement in class discussions (30%); one final paper of 7-10 pages (40%)

Required Texts

Scholem Aleichem, "Tevye, the Dairyman"; S. Ansky and Tony Kushner *A Dybbuk*; Franz Kafka, *The One Who Disappeared* (= *Amerika*); Richard Beer-Hofmann, *Jacob's Dream*; Else Lasker-Schüler, *Hebrew Ballads*; Mendeleyev the Bookseller, *Travels*; images by Chagall; Klezmer music along with musical works of Mendelssohn and Mahler

CLS 302/SLAV 211 - Major Periods in World Literature: Russian Modernism

Class Meetings: T/TH 11:00-12:20

Instructor: Nina Gourianova

Expected Enrollment: 20

Course Description

This course is a general survey of Russian Literature, focused on the interconnections between new ideas in culture and politics. Texts include great Modernist novels *Peterburg* (1913) by Andrei Bely, *Master and Margarita* (1940) by Mikhail Bulgakov, and Evgeny Zamyatin's *We* (1921); poetry by Aleksandr Blok, Vladimir Mayakovsky, Osip Mandelstam. These major literary works are discussed in the broad Russian and European cultural and historical context.

The course will be conducted by a combination of lecture and discussion, and I expect students to be ready to answer questions in class. This means that it is imperative to read the assigned material before each lecture on it.

Evaluation Method

There will be an in-class midterm exam (25%), final exam (25%), 3 in-class quizzes (30%), contributions to discussion, class attendance (20%).

PLEASE NOTE: all requirements are subject to modification by the instructor. Any changes will be announced in advance.

CLS 303/FRENCH 378 - Literary Movements: Art & Revolution II: The Literature of Surrealism

Class Meetings: T/TH 12:30-1:50

Instructor: Christopher Bush

Expected Enrollment: 20

Course Description

This course offers an introduction to the literatures of Dada and Surrealism, emphasizing their international origins and influences. How did these movements' artistic innovations relate to their different contexts? Why, for the avant-garde, did aesthetic innovation seem so closely linked to social and political change, even revolution? How did these movements circulate and become "global"? How did they transform --and how were they transformed by-- the very different contexts to which they traveled?

Dada will take us to Switzerland, Germany, and Japan, while we will follow Surrealism from France to Mexico, the Caribbean, and Japan. Authors will include André Breton, Aimé Césaire, Richard Huelsenbeck, Kitasono Katue, and Tristan Tzara. Our focus will be on manifestos and literary works, but we will also study the close relationship of these writings to the visual take a field trip to the Art Institute of Chicago.

Required Texts

André Breton. *Manifestoes of Surrealism*. University of Michigan [0472061828]

André Breton. *Nadja*. Grove [0802150268]

Michael Richardson and Krzysztof Fijalkowski, eds. *Refusal of the Shadow: Surrealism and the Caribbean*. Verso [1859840183]

CLS 304-0-20/ENGLISH 386 - Studies in Theme: Women Who Kill: Portrayals of Women & Violence in Lit & Film

Class Meetings: T/TH 12:30-1:50

Instructor: Sarah Valentine

Expected Enrollment: 15

Course Description

Women and violence is growing topic of interest in our media culture, with entire channels like ID Discovery devoted to marketing true-crime dramas to a mostly female viewership. In this course we examine cultural perceptions about women and violence, both as victims and perpetrators. We examine real-life stories of female serial killers and fictional portrayals in literature and film.

Teaching Method

This course is a combination of lecture and discussion.

Evaluation Method

Evaluation is based on completion of weekly quizzes, reading, writing and viewing assignments, attendance, midterm and final exams.

Required Texts

OITNB, Disney, *Beloved*, *Gone Girl*, *Monster* and more.

CLS 304-0-21/AH 369/ MENA 301-2 - Studies in Theme: Contemporary Art and the Public Sphere in the Middle East and Northern Africa

Class Meetings: M 9:00-11:50

Instructor: Hannah Feldman

Expected Enrollment: 15

Course Description

Drawing on selected contemporary art practices and their histories, urban space, visual culture, and literary representations in a few specific Middle Eastern and North African contexts, this course considers the ways in which visual, spatial, and literary cultures combine to articulate a public sphere in the Middle East, especially in the near decade bracketed by 9/11 and the Arab Spring. We consider carefully the ways in which these practices speak to local histories and populations as well as to an international audience. Our analyses will also be formed in dialogue with theoretical texts generated by an interdisciplinary assembly of fields. Students of all disciplinary backgrounds and exposures are thus encouraged to enroll. Class format depends on discussion and some lectures as well as in-class screenings.

Evaluation Method

Assessments are qualitative not quantitative (no exams).

Required Texts

Readings will be available as digital texts and in the form of a course-reader for sale.

CLS 305-0-20/PORT 380 - World Cinemas: Contemporary Brazil: Literature & Film

Class Meetings: T/TH 11:00-12:20

Instructor: Carla da Silva

Expected Enrollment: 15

Course Description

In this course we will explore the fictional routes taken by 20th and 21st century Brazilian road narratives in film. Readings, viewings, lectures, and discussions will examine how those road movies, on one hand, dialogue with previous national and international travel narratives, and on the other hand, have clear marks of contemporary Brazilian cinema. We will also pay special attention on what identities and geographies are included and excluded in the construction of Brazil as an imagined community, or rather, as imagined communities. Filmmakers, critics and other film specialists will participate as guest speakers in order to add different perspectives on contemporary film and Brazilian cinema.

Students will be required to watch one to two full feature films per week on their own. Group screenings may be scheduled.

Required films will be on reserve.

Learning Objectives:

By the end of the class, students will be expected to have:

- increased their knowledge on road narratives in film
- reflected upon Brazilian road movies in comparison to other travel narratives
- learned more about contemporary Brazilian film as a whole
- applied their acquired knowledge on a variety of written and oral tasks focused on film and film criticism

Evaluation Method: Attendance, class participation, films, group project, final paper, final project.

Required Course Materials

Brandellero, Sara (ed.). The Brazilian Road Movie – Journeys of Self Discovery. The University of Chicago Press, 2013. ISBN: 9780708325988

-TBD (PDF files)

CLS 305-0-21/ASIAN_LC 290 - World Cinemas: India on Screen- A Bollywood History

Class Meetings: M/W 12:30-1:50

Instructor: Laura Brueck

Expected Enrollment: 15

Course Description

This course explores the history, music, and narrative conventions of popular Hindi cinema in India, commonly referred to as “Bollywood.” Bollywood movies, readily identified by their song-and-dance sequences and “masala”-style mixing of filmic genres, are among the most avidly watched films in the world. Focusing on films that engage major historical and cultural moments in more than sixty years of modern Indian nationhood, we will explore why Bollywood-style storytelling is so effective as well as examine how these filmic narratives both reflect and shape the culture and society in which they are created.

CLS 375/ENGLISH 385 - Literature and Its Others: Graphic Novels and Manga

Class Meetings: M/W 11:00-12:20

Instructor: Andrew Leong

Expected Enrollment: 20

Course Description

In this seminar, students will develop their own research projects on manga, comics, or graphic novels while working together through a comparative reading list of Jewish, Japanese, and American graphic narratives. Although the course readings will focus primarily on documentary, historical, and realist works, students are encouraged to pursue interests in other genres and styles. The point of departure for our collective readings will be the rhetorical figure of “metastasis” or displacement. We will examine metastasis not only in formal terms—as the production of narrative movement through sequences of static images, but also in historical terms—as psychological and physical displacements wrought by Japanese and Jewish immigration to the United States, Japanese American internment, and the Holocaust.

Teaching Method

Lecture, discussion, writing and drawing exercises (no previous artistic experience assumed or required).

Evaluation Method

Class participation; Weekly exercises culminating in a final presentation and research paper (12-15 pages).

Required Texts

Henry Kiyama, *The Four Immigrants Manga (1904-1924)*; Liana Finck., *A Bintel Brief: Love and Longing in Old New York* (2014); Michael Chabon, *The Adventures of Kavalier & Clay*

Spring 2015

CLS 104: Crime, Detection, Reading

Class Meetings: T/TH 12:30-1:50

Instructor: Michal Ginsburg

Course Description: Stories of crime and detection are as old as literature itself and the story of Oedipus, criminal and detective, actor and interpreter, told by Sophocles, remains a paradigmatic tale. But it is also the case that the detective story proper was invented in the early nineteenth-century, in a particular socio-historical context involving such diverse phenomena as urbanization, emergence of new disciplines such as sociology and criminology, the creation of metropolitan police forces, among others. Edgar Allan Poe was the first to write stories featuring a detective who uses intricate reasoning to solve various mysteries and this tradition reached its highest point later on in the century with Arthur Conan Doyle's Sherlock Holmes. At the same time, the novelist Wilkie Collins, a contemporary and friend of Charles Dickens, invented the more sensationalist, "horror" crime story. Twentieth century writers, in turn, used the form of the detective story in order to challenge nineteenth-century assumptions about identity, interpretation, and knowledge. In this course we will read narratives by Poe, Conan Doyle, and Collins as well as twentieth-century texts by the French authors Alain Robbe-Grillet and the recent Noble prize winner, Patrick Modiano; the American author Paul Auster; and the German Bernard Schlink, thus giving us a broad comparative view of the way the genre has been practiced during two centuries and in four different literary traditions.

Reading List: Edgar Allan Poe, "The Purloined Letter"

Arthur Conan Doyle, *The Hound of the Baskervilles*

Wilkie Collins, *The Woman in White*

Alain Robbe-Grillet, *The Erasers*

Paul Auster, *City of Glass*

Patrick Modiano, *Missing Person*

Bernard Schlink, *The Homecoming*

CLS 201-0-20: Ways of Love in Antiquity

Class Meetings: M/W 2:00-3:20

Instructor: Marianne Hopman

Course Description: We tend to take the ways in which we express and experience love for granted, yet love—like most human activities—is culturally conditioned and contextually determined. In this course, we will read and discuss erotic poems stemming from four cultures widely different from ours—Ancient Egypt, Israel, Greece, and Rome—, including texts as different as the Biblical Song of Songs, homoerotic poems sung at drinking parties in ancient Athens, and sophisticated love elegies addressed to mysterious and probably fictional Roman addressees. Topics to be considered include the representation of male and female bodies, the construction of gender roles, desire and sexuality, and the language and poetic images associated with love.

Reading List:

Bing, P. and R. Cohen 1991. *Games of Venus: An Anthology of Greek and Roman Erotic Verse from Sappho to Ovid*. New York and London: Routledge. 978-0415902618

Green, P. 1982. *Ovid, The Erotic Poems: The Amores, the Art of Love, Cures for Love, On Facial Treatment for Ladies. Translated with an Introduction and Notes by Peter Green*. Harmondsworth: Penguin. 978-0140443608

CLS 201-0-21/GER 322: The Rise of the Poor

Class Meetings: T/TH 9:30-10:50

Instructor: Maud Meyzaud

Course Description: This course investigates the literary and philosophical representation of poverty during the first half of century in European literature and thought. We begin by examining the political, social and the 19th economical pre-conditions that led the poor to be held up as revolutionary and messianic figures. In this light, we study several literary and theoretical gestures that invest poverty with meaning, such as the emotional ennoblement of the poor (in Dickens' *Oliver Twist* and Sue's *The Mysteries of Paris*), the mystic approach of the People (as in the early socialism of Proudhon or the romantic historiography of Michelet), and the dialectics of dispossession and messianic re-appropriation which gave birth to the Proletariat (as conceived in early communism). Finally, we will focus on literary texts that resist this temptation and, on the contrary, leave a place for the "figurlessness" of the poor. By doing so, they invent a new literary economy. Thus, Büchner's *Woyzeck* stages a theatrical economy beyond the drama, while the reflection on the symbolic recuperation of the poor turns into a vital issue for the 'prose' of modernity in Baudelaire's *Paris Spleen*.

Evaluation Method: Attendance, class participation, homework, papers, final paper

Reading List: A reader with all class materials will be made available.

CLS 207/PHIL 220: Intro to Critical Theory

Class Meetings: M/W 11:00-11:50

Discussion Section: TH 12, 1, 3, 4 & F 2, 3

Instructor: Mark Alznauer

Course Description: In this class, we will focus on the foundations of critical theory in the works of Marx, Nietzsche, Weber and Freud, paying particular attention to methods they devise and deploy in their treatment of moral and religious phenomena. Lectures will primarily involve a close analysis and discussion of the readings.

Evaluation Method:

Section attendance and participation (10%)

Midterm (20%)

First paper, 3-5 pg. (20%)

Second paper, 5-8 pg. (25%)

Final Exam (25%)

Reading List: Karl Marx and Friedrich Engels, *The Marx-Engels Reader*, second edition, edited by Richard Tucker (Norton, 1978) ISBN-10: 9780393090406

Friedrich Nietzsche, *'On the Genealogy of Morality' and Other Writings*: Revised Student Edition (Cambridge Texts in the History of Political Thought) [STUDENT EDITION] ISBN-10: 052169163X/ ISBN-13: 978-0521691635.

Max Weber, *From Max Weber: Essays in Sociology*, ed. H. H. Gerth and C. Wright Mills (Routledge, 2007) ISBN: 978-0415436663 (*Note: The older, Oxford edition (1946) is perfectly fine though out of print.*)

Sigmund Freud, *The Freud Reader*, edited by Peter Gay (Norton, 1995) ISBN: 0-393-31403-0

CLS 211/ASIAN_LC 290-0-21: Living Indian Epics

Class Meetings: M/W 2:00-3:20

Instructor: Laura Brueck

Course Description: This course will introduce students to two fundamental mythological pillars of Indian society – the great Hindu epics of the Ramayana and the Mahabharata. Each thought to be composed almost three thousand years ago (give or take a few centuries), these two epic narratives have continued to be re-told and re-imagined in changing social and cultural contexts ever since. This course is dedicated to understanding the nature of these ancient epics as modern, “living” texts in contemporary Indian society. After developing a basic understanding of the major events and characters of each epic, we will explore them in the modern contexts of literature, comic books, film, television, and political rhetoric. We will ask whether the resonance of these epics varies in each of these modern contexts, or if their “meanings” are as immortal as the tales themselves.

Evaluation Method: Oral Quizzes 20% (2 at 10% each)

Written Quizzes 20% (4 at 5% each)

Midterm 20%

Final Exam 30%

Participation 10%

Reading List:

RK Narayan, *The Ramayana: A Shortened Modern Prose Version of the Indian Epic* (Penguin Classics, 1998)

RK Narayan, *The Mahabharata: A Shortened Modern Prose Version of the Indian Epic* (Univ. of Chicago Press, 2000)

All other required materials will be made available on Canvas.

CLS 271-3/ASIAN_LC 290-0-23: Cyber-Japan

Class Meetings: M/W 2:00-3:20

Instructor: Patrick Noonan

Course Description: This course explores the interaction between digital technologies and cultural production in modern Japan. We focus on how various media have represented digital technologies (the Internet, robotics, and cybernetics) as well as how such technologies have shaped forms of cultural production (web fiction, cell phone novels, and otaku culture) in late 20th and early 21st century Japan. The notion of the “cyber” – its origins in cybernetics and ensuing proliferation of meanings – forms the conceptual core of the course. After considering early definitions of this term, we turn to how Japanese literature, film, animation, manga, and cultural theory explore the ways in which digital technologies have expanded our understanding of human subjectivity and agency, transformed social relations, and blurred boundaries between the human and the animal, natural and artificial, and the physical and non-physical.

Evaluation Method:

Attendance and Participation: 20% (an engaged presence, preparation of materials and contributions to discussions)

Short Writing Assignments: 30%

Midterm Essay, 4-5 pages: 20%

Final Essay/Project, 6-9 pages: 30%

Reading List: A course reader will be available before the course begins. Books will be available for purchase through the campus bookstore. Films will be available to stream through CANVAS and will be on reserve in the Multimedia Center.

CLS 274-3/ASIAN_LC 290-0-22: Modern Chinese Popular Culture

Class Meetings: M/W 2:00-3:20

Instructor: Corey Byrnes

Course Description: This course centers on Chinese-language popular culture from the mid-twentieth century through the present day. It explores not only the cultural products that found favor with the public but also a broader selection of works produced using those media most closely associated with the popular culture of this period. Primary sources will range from socialist realist painting and propaganda cartoons to films produced in mainland China, Taiwan and Hong Kong, cellphone/online movies and pop music, to name just a few examples. We will consider such works in light of a series of related questions: What is the relationship between pop and consumer cultures? Between high and low cultures? Between entertainment and ideology? What makes a work popular, particularly when cultural production, circulation and consumption are tightly controlled by the state? Under what conditions and with what effects do cultural forms circulate among sinophone populations? What role has popular culture played in the creation of a “Chinese” identity constituted across national borders?

Evaluation Method: Participation: 20% (This includes attendance, thorough preparation of all assigned materials and active participation in classroom discussion)

Short Papers: 60% (students must submit a total of six two-three page papers, each of which will be designed to improve specific writing and analytical skills)

Final Essay: 20% (students must submit one six-eight page final essay)

Reading List: A bound course reader will be available for purchase. Supplementary readings, sound recordings and visual resources will be uploaded to the class Canvas website. Films will also be available on reserve at the Multimedia.

CLS 278/JWSH_ST 278: Tales of Love and Darkness

Class Meetings: M/W/F 3:00-3:50

Instructor: Marcus Moseley

Course Description: Few literatures can have been more isolated and isolating than Modern Hebrew Literature in its formative years in Europe in the late nineteenth and early twentieth centuries. Young Jewish men are afforded a glimpse of the intellectual vistas lying beyond the stifling confines of the traditional Jewish shtetl. Reviled in these traditional communities as “heretics” they sought refuge from ostracism, persecution, in the tenements and boarding-houses of the metropolises of Europe: Warsaw, Berlin, Odessa, Vilna, Vienna. Thus there emerged in Hebrew literature the archetypal figure of the Talush/ “uprooted man”. This outsider literature, written by men for men, is redolent of sexual anxiety: masturbation, homo-erotic ideation, traumatic encounters with prostitutes, narcissism, sado-masochism are openly addressed. This course provides an excellent introduction to Modern Hebrew Literature per se: we shall read classic texts by M.Y. Berdichevsky, Y.H. Brenner, S.Y. Agnon, alongside excerpts from such contemporary Israeli writers as Amos Oz.

Evaluation Method: Attendance is mandatory; active participation in class discussion plus student presentations: 33 1/3%, two 2-3 page papers: 33.1/3%, one 5-7 page final paper 33 1/3%

Reading List: We shall read classic texts by M.Y Berdichevsky, Y.H Brenner and S.Y Agnon alongside excerpts from contemporary bestselling novels by Amos Oz, Zeruya Shalev and others.

CLS 302/ENG 311: Poetry & Public: The 1960s

Class Meetings: M/W 3:30-4:50

Instructor: Harris Feinsod

Course Description: Poet Robert Creeley once suggested that for reasons he did not fully understand, around the year 1967, poets often read their works before stadium-sized audiences, unlike at any other time during his half-century career. In this course, we will investigate the relationships between poets, publics, and public media in the 1960s. When and under what circumstances did poets perform for mass publics or bear witness

to the major public crises of the era? How did avant-garde poets in North America seek to bring new technologies of public communication into their works, “broadcasting” poetry on radio and television, circulating it by cassette, vinyl, and film in addition to books, broadsides and magazines? How did poets respond to the tumultuous historical flashpoints of the international student movement, civil rights, second-wave feminism, Vietnam, anticolonialism, the Mexico City Olympics, and the changing enthusiasms for the Cuban revolution?

Evaluation Method: Short weekly writing exercises; 1 in-class presentation; midterm essay and one long form, web-based multimedia essay.

Reading List: Available at Beck’s bookstore/online

CLS 303/GER 246: Literary Movements: Realism

Class Meetings: T/TH 11:00-12:20

Instructor: Erica Weitzman

Course Description: This course offers an introduction to the literary tradition of European realist fiction in the nineteenth century and beyond. We will look at the historical and social context of this tradition and the thematic concerns with which realist literature has traditionally been concerned, including such issues as: economic relations and the rise of the middle class; love, marriage, family, adultery; the development of the individual and the question of his/her place in society; war and violence; memory; place and nation; emotion and empathy. But we will also be asking throughout the course what it means to consider a work of fiction “realist” in the first place: What techniques do writers use to create the illusion of a real world in literature? What kind of vision of the world do such techniques imply, and what happens to complicate this vision or expand its scope?

Reading List:

Honoré de Balzac, *Colonel Chabert* (New Directions, 1197)
ISBN-10: 0811213595 ISBN-13: 978-0811213592

Charles Dickens, *Great Expectations* (Penguin, 2002)
ASIN: B004U0YUYS

Gustave Flaubert, *A Simple Heart* (Melville House, 2004)
ISBN-10: 0974607886 ISBN-13: 978-0974607887

Gustave Flaubert, *Madame Bovary* (Vintage, 1991)
ISBN-10: 0679736360 ISBN-13: 978-0679736363

Theodore Fontane, *On Tangled Paths* (Penguin, 2013)
ISBN-10: 0141392177 ISBN-13: 978-0141392172

Jan Neruda, *Prague Tales* (Central European University Press, 2003)
ISBN-10: 9639116238 ISBN-13: 978-9639116238

Adalbert Stifter, *Rock Crystal* (NYRB Classics, 2008)

ISBN-10: 159017285X ISBN-13: 978-1590172858

Leo Tolstoy, *Hadji Murat* (Vintage, 2012)

ISBN-10: 0307951340 ISBN-13: 978-0307951342

Virginia Woolf, *To the Lighthouse* (OUP, 2012)

ASIN: B00E32DG1G

Emile Zola, *La Bête Humaine* (Oxford World's Classics, 2009)

ISBN-10: 0199538662 ISBN-13: 978-0199538669

Course pack

CLS 304-0-20/ENG 369: Ubuntu and Queer Africa

Class Meetings: M/W 9:30-10:50

Instructor: Evan Mwangi

Course Description: While outlining the major developments in African literary studies, this course responds to the notion of *Ubuntu* (human-ness) as an African indigenous expression of cosmopolitanism and restorative justice. It examines the intersection of *ubuntu* philosophy and queer theory in African contexts. We will read philosophical work by such thinkers as Desmond Tutu, Steve Biko, Mogobe B. Ramose, and Mfuniselwa John Bhengu alongside literary works with queer motifs by Jude Dibia, Bessie Head, Rebeka Njau, Ngugi wa Thiong'o, Kabelo Sello Duiker, Chinua Achebe, Wole Soyinka. The course will particularly question whether *ubuntu* is possible in cultures that discriminate against some minorities within Africa.

Evaluation Method: Two 6-page papers, weekly Blackboard postings, regular self-evaluation, peer critiques, class participation, take-home exam, pop quizzes (ungraded), and 1-minute papers (ungraded).

Reading List: Abani, Chris. *Graceland: A Novel*. New York : Farrar, Straus, and Giroux, 2004; Amadiume, Ifi. *Male Daughters, Female Husbands : Gender and Sex In An African Society*. Highlands, N.J. : Zed Books, 1987; Behr, Mark. *The Smell of Apples*. New York: St. Martin's Press, 1995; Beyala, Calixthe. *The sun hath looked upon me*. Trans. Marjolijn De Jager. Oxford: Portsmouth, NH, USA : Heinemann, 1996; Dibia, Jude. *Unbridled: A Novel*. Cape Town: South Africa: Jacana Media, 2008.

CLS 304-0-21/ASIAN_LC 390-0-22: The Wages of War: Self & Other in Extremity

Class Meetings: T/TH 2:00-3:20

Instructor: Phyllis Lyons

Course Description: Through a combination of European, Japanese and American novels and films made from them, this course will look at some experiences of war from the late 19th and 20th centuries. World War II

and the Vietnam War novels are the major focus; films will provide an additional dimension of critical engagement with much of the material. War encounters must of necessity "other" participants--reduce common humanity to "us" and "them." The course intentions are: to defamiliarize seemingly well-known topics, many of them in world news, so that we can argue important human and political issues more cogently; to recognize the limits of our knowledge and still have positions of value in intellectual discussion; by exploring some major war confrontations (including colonial) and experiencing them in the eyes of participants, to develop arguments of compassion that recognize that "othering" is a process as old as human culture and as recent as yesterday's news.

Evaluation Method: Participation in class discussion; "reading/viewing" journals; 10-12 pp. final paper

Reading List: Conrad, Joseph, *Heart of Darkness*

Coetzee, J. M., *Waiting for the Barbarians*

Ooka, Shohei, *Fires on the Plain*

Takeyama, Michio, *Harp of Burma*

Ibuse, Masuji, *Black Rain*

Course packet at Quartet Copies

CLS 304-0-22/ASIAN_LC 390-0-21: Indian/Pakistani Women Writers

Class Meetings: M/W 12:30-1:50

Instructor: Laura Brueck

Course Description: Women have not fared well in recent press about South Asia. From the attack against Malala Yousafzai by the Pakistani Taliban in October, 2012 to the deadly sexual assault against a woman in Delhi later that year that deeply shook Indian society, a casual observer might think Indo-Pakistani women are silenced by a stifling patriarchal culture. In fact, for centuries, women writers have been among the most powerful voices of social and spiritual progressivism in India and Pakistan. This course explores how those women – from the 16th century devotional poet Mirabai to the modern and contemporary feminist authors writing in English, Hindi, Urdu, Tamil, and Bengali – continue to articulate and reimagine the female experience in Indo-Pakistani societies, offering fierce challenges to the foundations of patriarchy.

Evaluation Method:

Participation (attendance and class discussion): 25%

Weekly reading responses: 20%

Midterm Paper: 25%

Final Paper: 30%

Reading List: Rokheya Sakhawat Hussain, *Sultana's Dream* (1908)

Sara Suleri, *Meatless Days* (1987)

Urmila Pawar, *The Weave of My Life* (2009)

Malala Yousafzai, *I Am Malala: The Girl Who Stood Up for Education and was Shot by the Taliban* (2013)

Other readings will be available on the course site on Canvas. Films will be made available to stream through the NU Library.

CLS 304-0-23/SPAN 344: Borges

Class Meetings: T/TH 12:30-1:50

Instructor: Alejandra Uslenghi

Course Description: In this course we will focus on the poetry, essays and short fiction of Jorge Luis Borges. We will explore the connections to the Argentine literary tradition that saw his figure emerged and also to the many debates that his literature helped define: What constitutes a literary text? What is an author/ authority? How to write/read literature in the age of the mass media? How does literary translation inform cultural translation? What kind of cultural tradition can the Latin American writer claim as his/her own?

CLS 311/ENG 306/CLS 414-0-21: Theory & Practice of Poetry Translation

Class Meetings: M/W 2:00-3:20

Instructor: Reginald Gibbons

Course Description: A combination of seminar and workshop. Together we will translate several short poems and study theoretical approaches to literary translation and practical accounts by literary translators. We will approach language, poems, poetics, culture and theoretical issues and problems in relation to each other. Your written work will be due in different forms during the course. In your final portfolio, you will present revised versions of your translations and a research paper on translation.

Evaluation Method: Written work ("blackboard" responses to reading, draft translations, revised translations, and final papers) as well as class participation should demonstrate students' growing understanding of translation as a practice and as a way of reading poetry and engaging with larger theoretical ideas about literature.

Reading List: Essays on translation by a number of critics, scholars and translators, in two published volumes and on the Course Management web site ("blackboard").

CLS 375/MUSICOL 343: Literature/Opera/Film

Class Meetings: M/W 11:00-12:20

Instructor: Linda Austern

Course Description: This course will consider the same narratives re-told across media and cultures by concentrating on operas from the eighteenth and nineteenth centuries which were based on pre-existing

literary or theatrical works and which, in turn, inspired cinematic works in the twentieth- and twenty-first centuries. In each case, we will study the literary or theatrical inspiration in its own right (those who can are encouraged to read these classic works in their original languages), become familiar with the opera, and proceed to some famous films and other video adaptations of each opera. We will end the course with at least one popular film that is based on neither a specific literary work nor an opera, but relies strongly on conventions of both.

Prerequisite: Junior, senior, or graduate standing. Reading knowledge of French, German, Italian, and/or Spanish, and/or completion of a course sequence on 18th-, 19th-, and 20th-century Western art music, will be additionally useful.

CLS 383-0-20/PHIL 315: Reading Foucault

Class Meetings: T/TH 6:00-7:20

Discussion Section: F: 2 (undergrad), TH: 1 (grad)

Instructor: Penelope Deutscher

Course Description: This course offers an overview of the work of one of the most important late twentieth century French philosophers, Michel Foucault. Focusing on his studies of madness, the medical gaze, incarceration, prisons and other institutions, gendered, sexed and confessing subjects, subjects seeking truth, knowledge, freedom or liberation, students will have the opportunity to consolidate their understanding of Foucault's use of the terms: archaeology, power, biopower, discipline, interiority, resistance, strategy, dispositif, governmentality, genealogy, truth, knowledge, ethics and aesthetics of existence, through close reading of his main texts. The course is reading intensive: you should plan to read several of Foucault's major texts throughout the quarter.

Evaluation Method: Attendance, class participation, films, group project, final paper, final project.

Reading List: Paul Rabinow (ed), *The Foucault Reader*, New York, Pantheon, 1984.

Students are also asked to fully read their choice of several from among the following works: Foucault's *Madness and Civilisation*, *The Order of Things*, *The Archaeology of Knowledge*, *Discipline and Punish*, *The History of Sexuality* (volumes 1, 2 and 3).

CLS 383-0-21: Natural Languages and Green Worlds

Class Meetings: M/W 2:00-3:20

Instructor: Tristram Wolff

Course Description: How have literary forms caused some language to appear *natural* — or claimed language as what precisely *separates* its users from “nature”? How do our ideas about language draw lines that carve up the world between humans, animals, and the natural world, whether language itself is imagined as natural faculty, cultural convention, or something else altogether? How does language consolidate differences that license segregation by idiom, ethnicity, gender or class, on the basic pattern of native vs. barbarian? By reading theories of language alongside literary forms that will likely range from the pastoral to Romantic and contemporary lyric poetry, and from ethnographic accounts to sci-fi, this course takes up some of the unexamined premises of “natural language” as these appear in their literary environments and in mass media or the popular imagination. Alongside our literary and linguistic texts, the class introduces students to the growing field of “ecocriticism,” while also focusing on its limitations. Our goal will be to grow familiar with the literatures and languages of nature 1) so that we come to recognize the various ideologies served by retreating into new forms of pastoral, or by inventing new “green worlds” and other heterocosms, and 2) in order to consider together how a broader ethics of speech might alter our daily encounters with the world, its inhabitants, and ourselves. Some background in literary or critical theory strongly recommended.