Comparative Literature

Comparative Literature examines literature across national, cultural and linguistic boundaries. The broad perspective of Comparative Literature generates sustained critical thinking about what literature is and does; how literature relates to other fields, including other art forms and kinds of writing; how literary texts and their translations produce meaning; and the ethical valence of literature in a globalized world. Advanced knowledge of at least one foreign language is essential for understanding and appreciating a given literature and culture. Therefore, all comparative literature and comparative arts majors study a foreign language and literature at an advanced level, and they are strongly encouraged to pursue a study abroad experience. Moreover, the study of works in translation, especially those originally written in non-European languages, facilitates cross-cultural comparisons and helps prepare students for a multilingual, pluralistic and global world. Comparison of literature to other arts, media and other modes of writing develops one’s understanding of literature and culture, as well as of technologies and aesthetic forms of mediation and transmission of world views, values and critiques.

Comparative Literature and Comparative Arts offer students:

- A high degree of flexibility and individualization in their chosen program.
- A rich array of courses spanning national, temporal or medial boundaries organized by genre (e.g., postmodern narrative, comedy, the novel, lyric poetry); cultural issues (e.g., exile, diaspora, cross-cultural encounters); themes (e.g., memory, obsession in the novel, mysticism in poetry); period (Romanticism, the Renaissance); and transnational region (e.g., Middle Eastern literature, African literature).
- Courses that instruct the student in the central practices, approaches and theories of the discipline: entry-level courses titled "World Literature," "Introduction to Comparative Arts," and courses on literature, literary theory and translation.
- Preparation for life in a global, multicultural and plurilingual world, including critical and analytical thinking skills and cross-cultural understanding.
- With the help of our major and the semester or year of study abroad that we encourage, some graduates have pursued careers in international affairs, teaching English as a second language abroad, and international humanitarian programs such as the Peace Corps. Other recent graduates have found employment in such areas as the arts, business, media and technologies, and in writing, editing and publishing. Additionally, our graduates are well prepared for the rigors of graduate or professional education in a variety of fields.

Comparative Literature and the Arts & Sciences Curriculum

Comparative Literature offers freshman seminars, writing-intensive courses, community-based learning opportunities and various capstone experiences, including directed research, creative projects and internships appropriate to a student’s field.

- Phone: 314-935-5170
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Faculty

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PhD, Indiana University

Endowed Professors

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Honorary Lecturer

Emma Kafalenos (http://complit.artsci.wustl.edu/people/emma-kafalenos)
Honorary Senior Lecturer
PhD, Washington University

Majors

The Major in Comparative Literature

Units required: 27

Required courses:

- 27 units of Comparative Literature courses, which include:
  - Comp Lit 211 World Literature (3 units)
  - Comp Lit 3050 Literary Modernities in Europe and America: Text and Tradition (3 units)
  - Seven additional courses in Comparative Literature at both the 300 and 400 levels (21 units). With permission of the director of undergraduate studies, the student may substitute up to 6 units of appropriate foreign literature courses at the 300 or 400 level.
- The major also requires completion of a capstone experience. Students who are double majoring may elect to complete their capstone in the other major.
- Students in Comparative Literature are also expected to have had substantial college-level experience of foreign language study as demonstrated by completion of either one 400-level foreign language course or two 300-level courses. They are also expected to pursue work in an applied art form — music, fine arts, drama, dance or creative writing — for four semesters. This course work need not be conducted at the 300 or 400 level.

- 6 units advanced study (300-level or above) in theoretical or historical courses in aesthetics, art history, dance, drama, film or music. (Students with minors or majors in one of these fields may elect to substitute 6 units in Comparative Literature).
- The major also requires completion of a capstone experience. Students who are double majoring may elect to complete their capstone in the other major.
- Students of Comparative Arts are also expected to have had substantial college-level experience of foreign language study as demonstrated by the completion of either one 400-level foreign language course or two 300-level courses. They are also expected to pursue work in an applied art form — music, fine arts, drama, dance or creative writing — for four semesters. This course work need not be conducted at the 300 or 400 level.

*Students should be aware that courses satisfying the major requirements in another department cannot also be counted in satisfaction of the major requirements in Comparative Literature or Comparative Arts.

Additonal Information

Senior Honors: To be considered for honors, a student must have a 3.7 GPA by the end of the sixth semester and must be approved by either the director of Comparative Literature or the director of undergraduate studies to write a Senior Honors thesis. Honors courses (Comp Lit 497 Independent Work for Senior Honors and Comp Lit 498 Independent Work for Senior Honors) supplement the major and do not satisfy any of the above requirements.

Minors

The Minor in Comparative Literature

Units required: 15

Required courses: 15 units of study distributed as follows:

- Comp Lit 211 World Literature (3 units)
- Comp Lit 3050 Literary Modernities in Europe and America: Text and Tradition (3 units)
- Three additional Comparative Literature courses at the 300 or 400 level

Minors in comparative literature are also expected to have had substantial college-level experience of foreign language study as demonstrated by completion of either one 400-level foreign language course or two 300-level foreign language courses.

The Minor in Comparative Arts

Units required: 15

Required courses: 15 units of study, distributed as follows:
• 6 units in Comparative Literature, which include:
  - Comp Lit 211 World Literature (3 units)
  - Comp Lit 313E Introduction to Comparative Arts (3 units)
• One more Comparative Literature course at the 300 or 400 level
• 6 units of advanced study (300-level or above) in theoretical or historical courses in music, art history, drama, dance, film or aesthetics. (Students with majors or minors in one of these fields may elect to substitute 6 units in Comparative Literature.)
• Minors in comparative arts are also expected to have had substantial college-level experience of foreign language study as demonstrated by completion of either one 400-level foreign language course or two 300-level foreign language courses.

Courses


L16 Comp Lit 1024 Mozart: The Humor, Science, and Politics of Music
Wolfgang Amadeus Mozart is one of the most recognized composers of “classical” music. A child prodigy of astonishing precocity, he has come to symbolize genius for Western culture — a composer whose music embodies superhuman, even Utopian beauty and perfection. In this course, we’ll learn that there was more to Mozart. Mozart was a lover of codes and puzzles who delighted in the science of music, a sampler of non-Western music, and a musical humorist whose comedies make provocative statements — ranging from cynical to poignant — about politics, gender and morality. Our focus works will include Mozart’s symphonies, piano music, string quartets, and such comedies as The Magic Flute and The Marriage of Figaro. We’ll also explore Mozart’s afterlife — how his music has figured in film, literature, and popular culture. This course is open to all undergraduates — no previous musical course work or experience is required.
Same as L27 Music 1024
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 110 First-Year Seminar
A variety of topics in comparative literature, designed for first-year students — no special background is required — to be conducive to the investigation and discussion format of a seminar.

L16 Comp Lit 137A First-Year Seminar
The destructive, scandal-ridden career of the Roman emperor Nero (mid-first century CE) almost defies belief. From his assumption of power as a teenager to his suicide after a military revolt, Nero flouted political and cultural conventions left and right. His inspiring debut notwithstanding, he killed off his family and mentor, held wild parties, poured money into extravagant projects, and neglected state business to pursue a career on stage. He came to be labeled one of the “Bad Emperors,” and seen as a symbol of the decline of Rome itself — especially by sympathizers of the Christians he persecuted. Yet Nero as an emperor and a literary character was also a creation of his time. The figure of Nero is examined in his context. The central text is the Life of Nero by Suetonius (second century CE), a dense and colorful text read first in its entirety and then more carefully in pieces. Supplementary readings are from the abundant other sources on and interpretations of Nero, both ancient and modern. Discussions and writing assignments are varied and designed to develop analytical and writing skills.
Same as L08 Classics 137
Credit 3 units. A&S: FYS A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

L16 Comp Lit 1511 The Birth of Venus
This course examine the art, politics and history of Renaissance Florence, Venice, Ferrara and Rome. We study how love, beauty, religion and politics were intertwined in these cities. We consider how the flourishing of the arts occurred along with the oppressive rule of the Church; why, for one out of two women in upper-class families, the choice was the convent rather than marriage; the rise of courtesan culture and pornography; conspicuous consumption; healing as a matter of faith and a matter of science. Professor Wallace presents the great artists who worked in these cities, including works by Donatello, Masaccio, Brunelleschi, Botticelli, Michelangelo, Leonardo and Vasari. Professor Stone examines Sarah Dunant’s trilogy of best-selling historical novels: The Birth of Venus, set in Florence; In the Company of the Courtesans, set in Venice; and Sacred Hearts, set in Ferrara. Ms. Dunant, who is a visitor to the University during part of the semester, introduces the class to historical documents that she used in creating her novels. Guest lecturer Professor Monson (Music Department) explores connections between nuns who make both music and magic. Open to freshmen and sophomores only.
Credit 3 units. A&S IQ: HUM EN: H

L16 Comp Lit 151C First-Year Seminar: Immigrants and Exiles
Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult course listings. Prerequisite: first-year standing.
Same as L14 E Lit 151
Credit 3 units. A&S: FYS A&S IQ: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 153 Laughter: From Aristotle to Seinfeld
Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult course listings. Prerequisite: first-year standing.
Same as L14 E Lit 153
Credit 3 units. A&S: FYS A&S IQ: HUM

L16 Comp Lit 1710 First-Year Seminar: Literature, Spirituality, and Religion
Reading courses, each limited to 15 students. Topics: selected writers, varieties of approaches to literature, e.g., Southern fiction, the modern American short story, the mystery; consult course listings. Prerequisite: first-year standing.
Same as L14 E Lit 171
L16 Comp Lit 176C First-Year Seminar: Aesop and His Fables: Comedy and Social Criticism
Aesop's Fables, a collection of stories featuring talking animals, is still popular today, and it has its roots in ancient Greece. Many stories about Aesop were circulated in Greco-Roman antiquity, stories that could be complex, politically charged, and sometimes quite crude. In this course, we will read The Life of Aesop, a popular ancient novel about the fabulist's life and exploits. We will also consider how Aesop and his fables are treated in the larger tradition: in other fable collections, in comedy and philosophy, and in the visual tradition. As we will see, Aesop is a highly mutable figure: sometimes comic, sometimes serious, often critical of power imbalances and injustices, and always ready to mask what he really means behind a clever animal fable.
Same as L08 Classics 176
Credit 3 units. A&S: FYS A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

L16 Comp Lit 200A Introduction to African Literature
James Bond, in Casino Royale, introduces us to Africa with a group of men betting on a fight between a mongoose and a snake; Hotel Rwanda creates an Africa of beautiful landscapes marred by the violence of genocide; Casablanca positions Africa as the site of wartime fantasy, intrigue and romance. These imaginary Africas, however, obscure the continent's irreducible complexity. As many as 3,000 languages are spoken across Africa's 54 countries, each defined by a unique blend of urban and rural cultures. The people of the Central African country of Chad belong to more than 100 ethnic groups. From their regional affiliations to their sociocultural perspectives, Africa's writers are no less diverse, its literary traditions no less dynamic. By examining texts from various genres and regions, we will trace the development of African literature by considering its roots in the oral traditions and colonial history of the continent, its role in the articulation of African subjectivity on the road to independence, its response to the challenges of the post-independence era, and its present-day stronghold within the global literary marketplace. Readings will include works by Ferdinand Oyono, Nadine Gordimer, Ousmane Sembène, Assia Djebar, Chinua Achebe, Chimamanda Ngozi Adichie, and Dinaw Mengestu, among others. No prior knowledge of the literature of Africa is required.
Same as L90 AFAS 200A
Credit 3 units. A&S IQ: HUM, LCD BU: IS EN: H

L16 Comp Lit 201A Classical to Renaissance Literature: Text and Tradition
Students enrolled in this course engage in close and sustained reading of a set of texts that are indispensable for an understanding of the European literary tradition, texts that continue to offer invaluable insights into humanity and the world around us. Homer's Iliad is the foundation of our class. We then go on to trace ways in which later poets and dramatists engage the work of predecessors who inspire and challenge them. Readings move from translations of Greek, Latin and Italian, to poetry and drama composed in English. In addition to Homer, we will read works of Sappho, a Greek tragedian, Plato, Vergil, Ovid, Petrarch, and Shakespeare.
Same as L93 IPH 201C

L16 Comp Lit 204 Crossing Borders: An Introduction to Comparative Literature
An introduction to some of the ideas and practices of literary studies at the beginning of the 21st century. This course is designed for majors and prospective majors in comparative literature and comparative arts — and other students interested in reading literature from many parts of the world and exploring issues in literary studies including questions of epistemology and representation, the cultural biases of readers, semiotics, translation theory and Orientalism. Plays, novels and poems by writers including Euripides, Vergil, Racine, Rilke, Henry James, Borges, Mellah and Murakami, and closely related short excerpts by theorists from Aristotle to Bhabha. Prerequisite: sophomore standing or permission of the instructor.
Credit 3 units. A&S IQ: HUM BU: HUM

L16 Comp Lit 209 Scriptures and Cultural Traditions
When we think of the word "scripture" in antiquity, we might think of the texts that have been compiled in the different holy books that we currently have today. Yet the function of "scriptures" within a community, and the status given to different texts treated as "scriptural," has changed in different times and places. In this course, we will consider texts that would eventually come to be part of the Hebrew Bible, New Testament, and the Qu'ran as well as several of the exegetes and reading communities that shaped their various interpretations. We will explore how non-canonical sources played a role in the formation of the various canons we have today, comparing the authoritative status given to these texts to that given to other works from antiquity, such as the epics of Homer. Special attention will be played to the role of the receiving community in the development of "scripture," and the variety of the contexts in which scripture can function in the construction of and opposition to religious authority.
Same as L93 IPH 209
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: ETH EN: H

L16 Comp Lit 211 World Literature
This course teaches ways of reading literature across Eastern and Western cultures, introducing students to works of great imaginative power from many different regions of the world. The course focuses on a given historical period, such as the modern period or antiquity (the latter including Near Eastern as well as European texts). Organizing themes may include cultural translation, cross-cultural encounter (e.g., Orientalism), hybridity and displacement.
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

L16 Comp Lit 213E Introduction to Comparative Arts
A variety of topics in comparative literature, designed for first-year students — no special background is required — to be conducive to the investigation and discussion format of a seminar.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L16 Comp Lit 215C Introduction to Comparative Practice I
This course permits the close examination of a particular theme or question studied comparatively, that is, with a cross-cultural focus involving at least two national literatures. Topics are often interdisciplinary; they explore questions pertinent to literary
study that also engage history, philosophy and/or the visual arts. Although the majority of works studied are texts, the course frequently pursues comparisons of texts and images (painting, photography, film). Requirements may include frequent short papers, response papers and/or exams. Credit 3 units. A&S IQ: HUM: HUM BU: HUM EN: H

L16 Comp Lit 219C Topics in Comparative Literature
An examination of how life, suffering and hope are reflected in stories by major Israeli and Arab writers of the 20th century. Themes examined: war, sacrifice, modernity, the erosion of religious faith. Short stories by Ben Ner, Yehoshua, Agnon, Mahfouz, Idris, Habibi and others are discussed. Analysis focuses on differences and similarities in society, culture and national concerns. Credit 3 units. A&S IQ: HUM: HUM BU: ETH

L16 Comp Lit 260 Cityscapes
Uses literature to explore past urban societies. Credit 3 units. A&S IQ: HUM: HUM BU: ETH

L16 Comp Lit 300 Undergraduate Independent Study
Students pursue personalized projects not normally covered in standard courses at this level. Prerequisites: acceptance by an appropriate instructor of a proposed project and permission of the chair of the committee. Credit 3 units. Art: HUM

L16 Comp Lit 3003 Writing Intensive in Ancient Studies: Helen of Troy in Greece and Rome
Study of selected topics in Classics. This is a Writing Intensive course. Same as L08 Classics 3003 Credit 3 units. A&S IQ: HUM, LCD: HUM BU: HUM EN: H

L16 Comp Lit 3022 Jazz in American Culture
This course will address the role of jazz within the context of 20th-century African-American and American cultural history, with particular emphasis on the ways in which jazz has shaped, and has been shaped by, ideas about race, gender, economics and politics. We will make use of recordings and primary sources from the 1910s to the present in order to address the relationship between jazz performances and critical and historical thinking about jazz. This course in not a survey, and students should already be familiar with basic jazz history. Prerequisite: L27 Music 105 or permission of instructor. Same as L27 Music 3022 Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM BU: HUM EN: H

L16 Comp Lit 3040 Introduction to Digital Humanities
It is a truism that computers have changed our lives and the way we think and interact. But in fact, systematic efforts to apply current technologies to the study of history and culture have been rare. This course will enable students to consider how these technologies might transform the humanities. We will explore the various ways in which ideas and data in the humanities can be represented, analyzed and communicated. We will also reflect on how the expansion of information technology has transformed and is continuing to transform the humanities, both with regard to their role in the university and in society at large. Readings and classwork will be supplemented by class presentations and a small assigned group project. Same as L93 IPH 312 Credit 3 units. A&S IQ: HUM, WI Arch: HUM BU: HUM EN: H

L16 Comp Lit 3050 Literary Modernities in Europe and America: Text and Tradition
The course examines the various facets of modernity in major works of European, Eurasian and, sometimes, American literature from the early 17th century to the 1920s, starting with Don Quixote. We explore, among other things, the eruption of the novel, the secularization of autobiography, the literary discovery of the city, the rise of literary and aesthetic criticism that takes literature and art seriously as political and social institutions. In addition to literary works, the course engages with two or three important models of critical practice, e.g., Wollstonecraft’s Vindication of the Rights of Women, Marx’s German Ideology, Freud’s The Interpretation of Dreams, T.S. Eliot’s Tradition and the Individual Talent, or perhaps that great work of fictionalized literary criticism, Borges “Pierre Menard, Author of the Quixote.” Same as L93 IPH 3050 Credit 3 units. A&S IQ: HUM, LCD Arch: HUM BU: HUM EN: H

L16 Comp Lit 306C Voice, Language and Power: Late Medieval Religious Writing
In the later Middle Ages, there is a flowering throughout Christian Europe of religious writings that offer a new voice in which personal religious experience can be pursued and expressed. Their voices are mainly intended to be communal ones, to be contained within the Church and regulated by it. But in each case the fact that it is a voice may offer a mode of resistance, or of difference. Such writing is often aimed at lay people, sometimes exclusively at women; and sometimes the intended auditors become the authors, and propose a version of religious experience that claims a new and more intimate kind of power for its readers. This course looks at a wide range of such writing in vernacular languages read in translation (English, French and German), including the work of Meister Eckhart, Marguerite Porete, Margery Kempe, Julian of Norwich, Eleanor Hull, the anonymous writer of The Cloud of Unknowing and the perhaps pseudonymous William Langland, author of Piers Plowman. Whether such writing seeks to be orthodox or conducive to heresy, it presents a challenge to the power of clergy — a challenge that is written in the vernacular language of lay people, rather than clerical Latin, and in doing so offers distinctively new voices for religious experience. The course will also look at ways in which such work might have been influenced, if only oppositionally or at times indirectly, by contact with Muslim and Jewish writing (including Jewish exegesis of the Psalms). Same as L23 Re St 3065 Credit 3 units. Arch: HUM BU: ETH EN: H

L16 Comp Lit 3071 Caribbean Literature in English
Rum! Fun! Beaches! Sun! This is the image of the Caribbean in America today. This course surveys literature and culture from these islands, looking both at and beyond this tourists' paradise. It aims to introduce students to the region's unmistakably vibrant tradition of multicultural mixture, while keeping an eye on the long history of slavery and rebellion out of which the islands' contemporary situation formed. Along the way we encounter a wide variety of texts, from the earliest writing focused on life
in urban slums, to the first novel ever to have a Rastafarian as its hero, to more contemporary considerations of the region's uncertain place in a U.S.-dominated world. Toward the end of the course, we also look at important films like The Harder They Come as well as discussing the most globally famous cultural product of the contemporary Caribbean: reggae music. The course involves readings from multiple genres and covers authors such as C.L.R. James, Derek Walcott, Jean Rhys, V.S. Naipaul, Jamaica Kincaid, and Caryl Phillips.

Same as L14 E Lit 3071
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN; H

L16 Comp Lit 307A The Writing of the Indian Subcontinent

The Indian subcontinent has in recent years yielded a number of writers, expatriate or otherwise, whose works articulate the postcolonial experience in the "foreign" English tongue. This course is designed to be an introductory survey of such writing, drawing on select subcontinental writers. Covering both fiction and nonfiction by several authors including R.K. Narayan, Salman Rushdie, Anita Desai, Amitav Ghosh, Sara Suleri, Micheal Ondaatjie and Romesh Gunesekera, we discuss such issues as the nature of the colonial legacy, the status of the English language, problems of translation (linguistic and cultural), the politics of religion, the expatriate identity and the constraints of gender roles.

Same as L14 E Lit 307
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM

L16 Comp Lit 307B Literary Modernities in East Asia: The Interplay of Tradition, Modernity, & Empire: Text & Tradition

This course will explore the complex forces at work in the emergence of modern East Asia through a selection of literary texts spanning fiction, poetry and personal narrative. Our readings — by Chinese, Japanese, Korean, and Taiwanese writers and poets — will point to the distinctively different and dramatically shifting circumstances of modern East Asian nations and peoples, as well as to their shared values and aspirations.

Same as L93 IPH 307
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: IS EN: H

L16 Comp Lit 311A Topics in English and American Literature: The Environment Crisis Novel

Topics: themes, formal problems, literary genres, special subjects (e.g., the American West, science and literature, the modern short story). Consult course listings for offerings in any given semester.

Same as L14 E Lit 311
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: BA, HUM EN: H UCoil: NW

L16 Comp Lit 312A Medieval Romance and Arthurian Legend

The romance grows out of the epic: how we get from the fall of Troy to the fall of Troy. Readings from Vergil's Aeneid to Sir Gawain and the Green Knight.

Same as L14 E Lit 3121
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN; H

L16 Comp Lit 312C The Literature of Obsession

This course will explore the theme of consolation in medieval poetry. We will read narratives that represent the consolation of a variety of melancholy figures — philosophers in exile, lovers in mourning, citizens in plague-ridden cities, and women disturbed by misogynous writing. We will examine the connection between representations of consolation and the act of reading, and think about literature itself (along with other art forms) as a contested site of entertainment, moral guidance, self-fashioning, and redemption. Authors may include Boccaccio, Boethius, Chaucer, Christine de Pizan, Abelard and Heloise, and the Pearl-poet. As a writing-intensive class, we will spend time writing and talking about writing in the classroom. We will read our literary texts as "arguments" about literature in addition to other topics, and we will read secondary articles as examples of scholarly writing that we may or may not want to adopt as models.

Same as L14 E Lit 312W
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 3132 Romantic Revolutions in European Music and Culture

The early 19th century in Europe witnessed sweeping changes in social, political, and cultural life, but some of the most fascinating happened in music. This course considers intersections between Romantic thinking about music — which inspired an idealistic vision of the art form as a source of quasi-spiritual experience — and other contemporary "revolutions." To what extent was Romantic music a "holy art" that offered a refuge from the world? In what ways was it a worldly participant in larger currents in society and culture? By exploring these questions and more, students develop the skills and framework needed to incorporate works of music into their investigation of enduring issues in history and the humanities. Although this course requires listening and viewing of musical works, it is designed for students with intellectual curiosity but without prior musical background. We also require weekly readings, occasional presentations, three short papers, and spirited class discussion.

Same as L27 Music 3132
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM BU: HUM EN: H

L16 Comp Lit 313E Introduction to Comparative Arts

Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

L16 Comp Lit 3231 Transatlantic Foreignisms, 1878-1946

Intensive study of one or more American writers. Consult course listings for offerings in any given semester.

Same as L14 E Lit 323
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 325A Introduction to Arabic Literature

A survey of the major genres and themes in Arabic literature from the pre-Islamic era to the modern period. Texts include pre-Islamic, classical and Sufi poetry, as well as popular tales and critical prose from the Umayyad and Abbasid empires and Andalusia. The modern sections of the course interrogate political commitment in Arabic literature and introduce students to feminist and magical realist novels from North Africa and the Levant. All readings are in English translation.

Same as L49 Arab 325
Credit 3 units. A&S IQ: HUM, LCD EN: H
L16 Comp Lit 3263 Topics in East Asian Studies
A topics course on a variety of East Asian subjects. Same as L03 East Asia 3263
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: IS EN: H

L16 Comp Lit 3301 Topics in Chinese Literature and Culture
A topics course on Chinese literature and culture; topics vary by semester.
Same as L04 Chinese 330
Credit 3 units. A&S IQ: HUM, LCD BU: IS EN: H

L16 Comp Lit 331A Topics in Holocaust Studies
This course will approach the history, culture and literature of Nazism, World War II and the Holocaust by focusing on one particular aspect of the period — the experience of children. Children as a whole were drastically affected by the policies of the Nazi regime and the war it conducted in Europe, yet different groups of children experienced the period in radically different ways, depending on who they were and where they lived. By reading key texts written for and about children, we will first take a look at how the Nazis made children — both those they considered “Aryan” and those they designated “enemies” of the German people, such as Jewish children — an important focus of their policies. We will then examine literary texts and films that depict different aspects of the experience of European children during this period: daily life in the Nazi state, the trials of war and bombardment in Germany and the experience of expulsion from the East and defeat, the increasingly restrictive sphere in which Jewish children were allowed to live, the particular difficulties children faced in the Holocaust, and the experience of children in the immediate postwar period. Readings include texts by Ruth Klüger, Harry Mulisch, Imre Kertész, Miriam Katin, David Grossman and others. Course conducted entirely in English. Open to freshmen. Students must enroll in both main section and a discussion section.
Same as L21 German 331
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

L16 Comp Lit 332 Literature and Art
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L16 Comp Lit 332C Comedy
This comparative course examines and enjoys the substances and forms of humor and comedy in different times and places. Some attention to jokes, gags and comics precedes a wide-ranging examination of literary comedy. A study of various plays and comic texts illuminates different forms of comedy, such as farce, satire, romantic comedy, comedy of manners, absurdist comedy and contemporary political comedy. Authors include Aristophanes, Plautus, Rabelais, Shakespeare, Molière, Fielding, Gogol, Wilde, Stoppard and Dario Fo.
Credit 3 units. Art: HUM BU: HUM

L16 Comp Lit 334 Love in the Novel/Love of the Novel
Our focus is our own pleasure in reading. How do we assure that this pleasure survives into the next century now that the visual, the sound bite, the video clip permeate our lives? We attempt to answer this question by rediscovering one of the great love stories of all times, Leo Tolstoy's Anna Karenina. Daniel Pennac's Reads Like A Novel, a recent work about the pleasures of reading for pleasure, guides us as we isolate elements of Tolstoy's story that compel us, that teach us about our own needs and desires as readers. The class considers novels whose love stories are molded by the characters' own reading: Austen's Northanger Abbey, Flaubert's Madame Bovary (1856), Proust's Swann In Love, Skarret's Burning Patience, Bernhard Schlink's The Reader. Far from being immune to or eclipsed by history and politics, the pleasure of reading is shown to reflect the reader's appreciation of the larger fabric of society, where passion is set against war, prostitution, mental illness, adultery and prejudice.
Credit 3 units. Art: HUM BU: HUM

L16 Comp Lit 338C Postmodern Fiction and Graphic Novels
Genre as a comparative laboratory. A close examination of the nature, function and pleasures of given literary genres, such as epic or postmodern narrative.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L16 Comp Lit 340A American Literature, 1914-1945
An introduction to major American works and writers from the later 19th century through the mid-20th century. Writers studied include Twain, James, Crane, Fitzgerald, Hemingway, Faulkner, Frost, Eliot and Stevens. The course assumes no previous acquaintance with the material and is directed toward a broad range of majors and non-majors with a serious but not scholarly interest in the subject. Students with little or no background in literature might be advised to take E Lit 213C (Chief American Writers), while English majors looking to do advanced work should consider the 400-level American literature sequence. Students who have taken E Lit 213C should not enroll in this course.
Same as L14 E Lit 340
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L16 Comp Lit 343A Literature and Science: One Culture or Two?
The relation between biology and literature as it has been examined and expressed in poetry, fiction and nonfiction of the past two centuries.
Same as L14 E Lit 343
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 349A Yiddishkayt
This course traces the emergence, development, flourish and near-decline of Yiddish literature, beginning with some of the earliest writings to appear in Yiddish in the late middle ages and early modern period, continuing with 19th-century attempts to establish a modern Yiddish literature and the 20th-century emergence of both a classical canon and a literary avant-garde, and ending with post-Holocaust attempts to retain a Yiddish literary culture in the near absence of Yiddish-speaking communities. Focusing on the role of Yiddish as the "national" language of Ashkenaz, the course examines the ways in which Yiddish literature has responded to the social conditions of European Jewish life, exploring among others the relationship between Yiddish and the non-Jewish cultures in which it existed, the tensions between secular trends versus religious tradition, life in the shtetl and in the metropolis, immigration from the old world to the new, and Yiddish literary responses to the Holocaust.
Same as L75 JINE 349
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: IS EN: H
L16 Comp Lit 3508 Introduction to South Asian Literature I
Same as L73 Hindi 350
Credit 3 units. BU: HUM

L16 Comp Lit 351 Issues in Comparative Literature
This course addresses current issues in Comparative Literature that relate to historical period, genre, theory, the metropole, etc. The specific topic varies from semester to semester.
Credit 3 units. A&S IQ: HUM, WI Art: HUM EN: H

L16 Comp Lit 3520 Introduction to Postcolonial Literature and Theory
At its zenith, the British Empire encompassed almost a quarter of the globe, allowing the diminutive island nation unprecedented economic, military, and political influence upon the rest of the world. This course will introduce some of the foundational responses to this dominance, both literary and theoretical, by the colonized and their descendants. We will examine important critiques of colonialism by theorists such as Frantz Fanon, Aimé Césaire, Edward Said, Homi Bhabha, and Gayatri Spivak, as well as literary works that reflect a postcolonial critique by authors such as V.S. Naipaul, George Lamming, Doris Lessing, and N’gugi wa Thiong’o. The course will interrogate how literature could be said to help consolidate Empire as well as ways in which it might function as rebellion against imperial power, with a view toward teasing out the problematics of race, gender, language, nationalism and identity that postcolonial texts so urgently confront.
Same as L14 E Lit 3520
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L16 Comp Lit 352A Topics in Literature
Topics course which varies by semester.
Same as L14 E Lit 3522
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: IS EN: H

L16 Comp Lit 355C The Flowering of Islamic Literature 500-1200
Exploration of the multilingual (Arabic, Persian, Turkish) literary cultures of a civilization that stretched from Spain to India. Themes and genres include early court patronage, Bedouin odes, wine poetry, social satire, mystical poetry, national epic and the literature of love and romance. Comparisons to contemporaneous Hebrew and ancient and medieval Western literatures. Readings in English.
Credit 3 units. Art: HUM BU: HUM

L16 Comp Lit 360A Women and Contemporary European Cinema
What binds society together? One of the most influential answers to this question was offered by French anthropologist Claude Lévi-Strauss. He argued that the fabric of a society is formed by a network of exchanges among kinship groups, which circulate three kinds of objects: economic goods, linguistic signs and women. In this course, we inquire into the place of women in this argument. We trace rudiments of the traditional marriage system (a father figure still "gives away" the bride in the marriage ceremony), its range of displacements in a global economy (transnational wives, nannies and domestic servants), the role of new media in the formation of new systems of trafficking (internet brides), and the place of the debate on gay marriage within the larger conversation. We read texts by Friedrich Engels, Sigmund Freud, Marcel Mauss, Claude Lévi-Strauss, Gayle Rubin, Luce Irigaray, Judith Butler, Barbara Ehrenreich and Arlie Russell Hochschild; and we watch a number of films that dramatize the traffic in women in the context of contemporary Europe: Coline Serreau's Chaos, Lukas Moodysson's Lilja 4 ever, Cristian Mungiu's Occident, Nilita Vachani's When Mother Comes Home for Christmas, Fatih Akin's Head-on, Jean-Pierre and Luc Dardenne's The Silence of Lorna.
Same as L93 IPH 360
Credit 3 units. A&S IQ: HUM, LCD Art: HUM EN: H

L16 Comp Lit 3631 Russian Literature and Opera: Transpositions and Transgressions
This interdisciplinary course surveys the intersections between Russian literature and opera from the 19th century to the present. Literary works in a variety of genres (short stories, narrative poems, plays and novels) by Russian authors (with Pushkin as a clear favorite) have inspired generations of leading Russian composers, resulting in significant operatic adaptations, including Tchaikovsky's Eugene Onegin, based on Pushkin, Prokofiev's The Gambler, based on Dostoievsky, and Shostakovich's The Nose, based on Gogol. For each pairing of author and composer, we read and discuss the literary text before considering the ways in which the original was refined, trimmed and generally transformed for the operatic stage. We frequently view opera productions and consider issues of staging, embodiment and fidelity to the original. The broader goal of the class is to consider the possibilities and limits of artistic media, specifically the points of agreement or dissonance between literature and music.
Same as L97 IAS 363
Credit 3 units. A&S IQ: HUM, LCD EN: H

L16 Comp Lit 364 Literature and Ethics
Credit 3 units. A&S IQ: HUM Art: HUM BU: ETH EN: H

L16 Comp Lit 3676 Rhetoric: Ancient and Modern
Rhetoric, or the art of persuasion, has played a prominent and controversial role in political and educational theory and practice. We survey rhetorical texts, ranging from Plato and Aristotle through Augustine and Edmund Burke, to Kenneth Burke and Jürgen Habermas.
Same as L08 Classics 3676
Credit 3 units. A&S IQ: HUM EN: H
L16 Comp Lit 3721 Topics in Renaissance Literature
Same as L14 E Lit 3725
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: EN

L16 Comp Lit 375 Topics in Comparative Literature
This course examines the idea of connectivity in the arts. Via novels, paintings, photography, and film, we will explore questions of interpretation related to the themes of love and betrayal; bequests and legacy; and innocence and responsibility. A series of paintings by Vermeer and other Dutch masters depicting elegant women (and their dogs) in the company of their suitors will engage us in elaborate courtship rituals played out using letters, music and wine. We will also consider how, during the reigns of Francis I and Louis XIV, the French monarchy integrated Dutch art into its collections in order to assert the king’s influence and authority. Students will discuss portraits that emerge from complex tableaux in Laclos’s masterful novel of seduction, Les Liaisons dangereuses; in 19th-century paintings; and in contemporary photographs. The class will read Doerri's All the Light We Cannot See and de Waal's HAre with the Amber Eyes, stories that link history with art, the past with the present, and gifts with thefts and bereavements. We will study Daoud's Meeursault Investigation in relation to the work that inspired it: Camus's Outsider [L'Etranger]. Adaptation will likewise inform our readings of Austen's Sense and Sensibility, Barnes's Sense of an Ending, and the pair of films based on these novels. The class will assess aspects of the original story that are lost on screen as well as the added resonances that the novels acquire in the film versions. Credit 3 units. A&S IQ: HUM, LCD, SD Art: HUM BU: IS EN: H

L16 Comp Lit 376 Refugees: Displacement and Asylum in World Literature
By 2017 at least 65.6 million people (or 1 in 113 individuals) have been forcibly displaced within their own countries or across borders. In this course we will study literary texts and other forms of cultural production that will provide a window into the complexity of refugee lives from World War II to the present. In addition to contextualizing the historical and legal significance of such terms as "refugee," "asylum," or "forced displacement," our discussions of novels, short stories, memoirs, plays, and films will allow us to engage with the broader meanings of concepts that include hospitality, identity, belonging and citizenship. Readings may include works by Hannah Arendt, Reinaldo Arenas, Bertold Brecht, Edwidge Danticat, Aleksandar Hemon, Valeria Luiselli, Dinaw Mengestu, Viet Than Nguyen, Anna Seghers, and Warshen Shire. We will also discuss the films Casablanca (Michael Curtiz, 1943), Children of Men (Alfonso Cuaron, 2006), Beasts of the Southern Wild (Benh Zeitlin, 2012), and Fire at Sea (Gianfranco Rosi, 2014), and, finally, examine media depictions of refugees and multimedia platforms, such as Refugee Republic. Course conducted entirely in English. Open to freshmen. Students must enroll in both main section and one discussion section. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 3778 Comparative Studies in the Novel
This course introduces students to novels from a given period or from a geographical area, with attention to how novels are read and how they communicate.

L16 Comp Lit 382C Iraqi Literature
This course introduces students to major works in Iraqi literature in the 20th and 21st centuries, with a focus on the post-World War II period up to the present day. Same as L49 Arab 352
Credit 3 units. A&S IQ: HUM BU: IS EN: H

L16 Comp Lit 385 Topics in Comparative Literature
Subject matter varies from semester to semester. Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 385A Comedy, Ancient and Modern
In this course we will examine the nature of dramatic comedy and its role in society. We will read, discuss and write about comedies from ancient Greece and Rome and from various modern nations, paying particular attention to the following questions: Do comic plays reinforce or challenge the preconceptions of their audiences? How have comic playwrights responded to issues such as class, gender, religion, and politics? Why does comedy have such power both to unite and to divide people? This course has an extensive writing component, so much of our time will be spent writing about the comedies we will read, revising what we have written, and discussing how best to write about comedy. Same as L08 Classics 385W Credit 3 units. A&S IQ: HUM, LCD, WI BU: HUM EN: H

L16 Comp Lit 386 The Literary 1960s: Years of Hope/Days of Rage
Taking its subtitle from the one used by Todd Gitlin for his monumental sociological study of the 1960s, this course focuses on the diverse and exciting literature of this often chaotic, always fascinating period. Readings include popular and influential books by Peter Weiss, Robbe-Grillet, Ken Kesey, Tom Wolfe, Germaine Greer, Eldridge Cleaver and Joan Didion. Attention is paid not only to important new artistic, political and social movements, as seen by these writers, but also to films and music of the time. Credit 3 units. Art: HUM

L16 Comp Lit 389 Topics
Comparative study of a given question, theme or problem, such as eros or exile or cruelty. Credit 3 units. Art: HUM BU: HUM

L16 Comp Lit 392 Literary Movements
This course compares authors of different national literatures by closely examining certain movements and periods, such as Renaissance humanism, romanticism and naturalism. Credit 3 units. Art: HUM

L16 Comp Lit 393 Literary Theory
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L16 Comp Lit 394 Worldwide Translation: Language, Culture, Technology
This course considers the crucial role played by translation across the world today: from new technologies and digital media,
to the global demands of professionals working in fields as diverse as literature, law, business, anthropology and health care. We begin our exploration of the concept of translation as a key mechanism of transmission between different languages by looking at works of literature and film. Students then examine how different cultures have historically required translation in their encounter with each other, studying how translation constitutes a necessary transcultural bridge both from a colonial and postcolonial point of view. The course also analyzes from a practical and real-world perspective whether concepts such as war, human rights, democracy or various deadly illnesses have the same meaning in different societies by considering the diverse frames of reference used by linguists, lawyers, anthropologists and medical doctors across the world. Finally, we focus on translation from a technological perspective by examining various modes of transfer of information required for the functioning of digital media such as Google Translate, Twitter or various iPhone applications. Readings include works by Jorge Luis Borges, Talal Asad, Lawrence Venuti, Michael Cronin, Emily Apter and Gayatri Spivak, among others. This course offers students an optional CET (https://gephardtinstitute.wustl.edu/ cec/college-of-art-sciences) (Community-Engaged Teaching) component in collaboration with a St. Louis-based community partner. Prerequisite: none. Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

L16 Comp Lit 396 Lyric Poetry
A study of the sounds, forms, devices, voices and pleasures of lyric poetry from international and comparative points of view. Attention to theories of lyric, formal devices and problems of translation. The study of various lyric poems such as the ode, the elegy and the sonnet, generates comparisons across time and space. Credit 3 units. Art: HUM

L16 Comp Lit 402 Introduction to Comparative Literature
An introduction to the discipline and practice of Comparative Literature, this course explores the concepts most frequently discussed and the methods most successfully practiced. We study what texts reveal when they are examined cross-culturally. Students consider the various differences that emerge between texts when themes and genres are followed across more than one national literature. The course includes a short history of the discipline and recent debates about the nature and scope of the field. Topics discussed include genres and forms, influence and intertextuality, translation, world literature, exile and cross-cultural encounter. Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L16 Comp Lit 405A Theory and Methods in the Humanities
Does humanity make progress? What does it mean to be part of a society, a culture, or an economy? And how do human beings find hope in the face of violence, loneliness, inequality, and the prospect of their own mortality? These fundamental questions about the human condition are the province of social theory, a way of thinking that intersects with philosophy, politics, economics, religion, anthropology, and sociology. This seminar will examine an array of classic texts in this field, including works from Karl Marx, Friedrich Nietzsche, Sigmund Freud, Theodor Adorno, Hannah Arendt, and Michel Foucault.
Same as L93 IPH 405
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 406 Translation
This course looks at the practice and theory of literary translation. While the main focus is on the literary and linguistic processes involved in translating a text from one language to another, we spend much time exploring the cultural significance of translation in an increasingly interconnected world. Translation is one of the best ways to make the world accessible to us. Successful translation requires in-depth knowledge of the social and cultural conditions in which the original text is produced. It is equally important to be aware of the expectations of the readers who read the translated version. To balance these theoretical discussions with practical matters, we invite translators to the class to speak about their published works. The requirements include translation projects to add experience to the analysis carried out in class. Prerequisite: fluency in a language other than in addition to English. Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L16 Comp Lit 4080 Africanist Travel Writing: Texts, Contexts, Theory
This course will examine the art, politics and history of Renaissance Florence, Venice, Ferrara and Rome. We will study how love, beauty, religion and politics were intertwined in these cities. We will consider how the flourishing of the arts occurred along with the oppressive rule of the Church; why, for one out of two women in upperclass families, the choice was the convent rather than marriage; the rise of courtesan culture and pornography; conspicuous consumption; healing as a matter of faith and a matter of science. Prof. Wallace will present the great artists who worked in these cities, including works by Donatello, Masaccio, Brunelleschi, Botticelli, Michelangelo, Leonardo, and Vasari. Prof. Stone will examine Sarah Dunant's trilogy of best-selling historical novels: The Birth of Venus, set in Florence; In the Company of the Courtesan, set in Venice; and Sacred Hearts, set in Ferrara. Ms. Dunant, who will be a visitor to the university during part of the semester, will introduce the class to historical documents that she used in creating her novels. Guest lecturer Prof. Monson (music dept.) will explore connections between nuns who make both music and magic. Open to freshmen and sophomores only. Same as L16 Comp Lit 1511
Credit 3 units. A&S IQ: HUM EN: H

L16 Comp Lit 409 Correlation Between East and West
Extensive comparative study of a period, topic, theme or genre in Chinese or Japanese literature with a body of texts from one or more European languages that serve to illuminate the literary similarities and cultural differences between the two. Texts vary, depending upon the interests of the instructor(s). All texts available in English translations as well as in the original languages. Credit 3 units. Art: HUM

L16 Comp Lit 409C Beyond Geography: The Meaning of Place in the Middle East
This course considers the importance of place in the Middle East with particular reference to Jewish and Islamic traditions. Topics covered include the creation of holy sites, the concept of sacred space, the practice of pilgrimages, and the tropes of exile and return. Texts range from analytical essays to novels, memoirs and films by authors such as Edward Said, Naguib Mahfouz, Taher Ben Jelloun, Elif Shafak, A.B. Yehoshua, Shulamit Hareven, and Hanan Al-Shaykh. Requirements include participation, short assignments, and a seminar paper. This
course fulfills the capstone requirement for students majoring in Jewish, Islamic and Near Eastern Languages and Cultures, but is open to advanced undergraduates and graduate students. Prerequisites: course work in JINES and senior standing or permission of instructor.
Same as L75 JINE 409
Credit 3 units. A&S IQ: HUM, LCD: EN: H

L16 Comp Lit 4111 Pastoral Literature
This course will open with a survey of the classical tradition in pastoral/bucolic. We will consider questions of genre, intertextuality and ideology, and we will ask how “the lives and loves of herders” became favored ground for literary meditation on issues of surface and depth, reality and illusion, artifice and sincerity. This portion will involve intensive reading in translation of Theocritus, Vergil and Longus. In the second half of the semester, we will consider the survival, adaptation and deformation of ancient pastoral themes, forms and modes of thought in British and American writing from the 19th and 20th centuries. We will read works of Mark Twain, Kenneth Grahame, Thomas Hardy and Tom Stoppard.
Same as L93 IPH 4111
Credit 3 units. A&S IQ: HUM, LCD: EN: H

L16 Comp Lit 418A Victorian Literature and Postcolonial Studies
Readings in such authors as Carlyle, Tennyson, Browning, Mill, Arnold and Pater.
Same as L14 E Lit 418
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L16 Comp Lit 419 Feminist Literary and Cultural Theory
This course is intended to acquaint students with basic ideas and issues raised by a diversity of voices in contemporary feminist and cultural theory. Readings cover a wide range of approaches and tendencies within feminism, among them: French feminism, Foucauldian analyses of gender and sexuality, lesbian and queer theories, Third World/postcolonial feminism, and feminism by women of color. Given that feminist theories developed in response to and in dialogue with wider sociopolitical, cultural and philosophical currents, the course explores feminist literary and cultural theory in an interdisciplinary context. Note: This course is in the core curriculum for the Women, Gender and Sexuality Studies graduate certificate. Prerequisites: advanced course work in WGSS or in literary theory (300-level and above) or permission of the instructor required.
Same as L77 WGSS 419
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: HUM EN: H

L16 Comp Lit 4204 Film Theory
This course is an introduction to both classical and contemporary film theory. Beginning with the earliest attempts to treat cinema as a new and unique art form, the course initially reviews the various ways in which film theory attempted to define cinema in terms of its most essential properties. The course then examines more contemporary developments within film theory, more specifically its attempt to incorporate the insights of other critical and analytical paradigms, such as semiotics, psychoanalysis, feminism, queer theory and postmodernism. Throughout the course, we consider questions regarding the ontology of cinema, its relation to spectators, and the various ways in which its formal properties create meaning. Readings for the course include the major works of Sergei Eisenstein, Andre Bazin, Christian Metz, Laura Mulvey and Fredric Jameson. Required screenings.
Same as L93 Film 420
Credit 3 units. A&S IQ: HUM, Wi Arch: HUM Art: HUM EN: H

L16 Comp Lit 420A Topics in English and American Lit
Comparing the literatures — readings in the literature and theory of English and American Literature. Topics vary according to semester offerings.
Same as L14 E Lit 420
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L16 Comp Lit 4224 The 1904 St. Louis World’s Fair: German and Austrian Art Exhibited
The St. Louis World’s Fair of 1904 (The Louisiana Purchase Exposition) was one of the greatest events of its time. At the beginning we will deal with the historical development that led to the purchase of the Louisiana Territory in 1803, will review the developments of World’s Fairs since 1851, and will have a look at the grand dimension of the 1904 World’s Fair (connected with the Olympic Games). Of central importance are the Art Exhibits from Germany and Austria with their cultural-political implications. The German Emperor had a hand in selecting the German paintings to be sent to St. Louis, and his opposition against modern movements like Impressionism caused opposition in Germany. Austria was different: In their Art Nouveau Pavilion they included secessionists (Hagenbund). The Wiener Werksatetten (Vienna’s Workshops) attracted a lot of attention. Different from the paintings, German Arts and Crafts represented avant-garde movements. We will visit libraries, archives and museums in St. Louis that have World’s Fair holdings. The seminar is for advanced undergraduate students but beginning graduate students can take it with permission of the instructor. Course conducted in English. May not be taken for German major or minor credit.
Same as L97 IAS 4224
Credit 3 units. A&S IQ: HUM, LCD Art: AH, GFAH EN: H

L16 Comp Lit 4225 European Utopian Settlements in the American Midwest (1814-1864): Diversity and Antislavery
During the first part of the 19th century a number of utopian visionaries from Europe (Germany, France and England) tried to establish communities in the American Midwest. These colonies were based either on religious or philosophical/social ideals which could be traced back to interpretations of the Old and the New Testament or to Enlightenment principles of freedom and equality that had been propagated during the revolutions in Europe of 1789, 1830 and 1848 which in turn had been influenced by the American war of independence. These groups showed strong antislavery convictions. The Midwest was chosen since the areas in the vicinity of the confluence of the Mississippi and the Missouri were seen as open to new social experiments. Part of the seminar are field trips to the St. Louis-based Missouri History Library as well as to the St. Louis Public Library and one-day excursions to New Harmony in Indiana, Nauvoo in Illinois, and to small towns in Warren County, Missouri.
Same as L97 IAS 4225
Credit 3 units. A&S IQ: HUM, LCD, SC, SD EN: H

L16 Comp Lit 424 Senior Seminar
Intensive study of a comparative topic in a seminar situation.
Credit 3 units. Art: HUM
L16 Comp Lit 4252 Seminar in Comparative Literature: Transatlantic Poetics
This seminar explores how the flow and circulation of artistic forms between Europe, North America, Latin America and the Caribbean during the 20th century results in the creation and dissemination of radically innovative modes of artistic expression.
Credit 3 units. A&S IQ: HUM Art: HUM

L16 Comp Lit 425A Humanities by the Numbers
To what extent can computational techniques that draw on statistical patterns and quantification assist us in literary analysis? Over the semester, we will juxtapose the close reading of historical documents or literary works with the “distant reading” of a large corpus of historical data or literary texts. We will ask how the typically “human” scale of reading that lets us respond to literary texts can be captured on the “inhuman” and massive scales at which computers can count, quantify and categorize texts. While this class will introduce you to basic statistical and computational techniques, no prior experience with technology is required. Prerequisites: two 200-level or one 300-level course in literature or history. This is a topics-type course and the specific documents and works examined will vary from semester to semester. Please refer to semester course listings for current offerings.
Same as L93 IPH 425
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 430 Narrative Theory
The course will present basic data modeling concepts and will focus on their application to data clean-up and organization (text markup, Excel and SQL). Aiming to give humanities students the tools they need to assemble and manage large data sets relevant to their research, the course will teach fundamental skills in programming relevant to data management (using Python); it will also teach database design and querying (SQL).
The course will cover a number of “basics”: the difference between word processing files, plain text files, and structured XML; best practices for version control and software “hygiene”; methods for cleaning up data; regular expressions (and similar tools built into most word processors). It will proceed to data modeling: lists (Excel, Python); identifiers/keys and values (Excel, Python, SQL); tables/relations (SQL and/or data frames); joins (problem in Excel, solution in SQL, or data frames); hierarchies (problem in SQL/databases, solution in XML); and network graph structures (nodes and edges in CSV). It will entail basic scripting in Python, concentrating on using scripts to get data from the web, and the mastery of string handling.
Same as L39 IPH 430
Credit 1 unit.

L16 Comp Lit 4310 Statistics for Humanities Scholars
A survey of statistical ideas and principles. The course will expose students to tools and techniques useful for quantitative research in the humanities, many of which will be addressed more extensively in other courses: tools for text-processing and information extraction, natural language processing techniques, clustering & classification, and graphics. The course will consider how to use qualitative data and media as input for modeling and will address the use of statistics and data visualization in academic and public discourse. By the end of the course students should be able to evaluate statistical arguments and visualizations in the humanities with appropriate appreciation and skepticism.
Details. Core topics include: sampling, experimentation, chance phenomena, distributions, exploration of data, measures of central tendency and variability, and methods of statistical testing and inference. In the early weeks, students will develop some facility in the use of Excel; thereafter, students will learn how to use Python or R for statistical analyses.
Same as L93 IPH 431
Credit 3 units. A&S IQ: HUM, AN EN: H

L16 Comp Lit 432A Programming for Text Analysis
This course will introduce basic programming and text-analysis techniques to humanities students. Beginning with an introduction to programming using the Python programming language, it will cover the core concepts required for working with text corpora. We will cover the basics of acquiring data from the web, string manipulation, regular expressions, and the use of programming libraries for text analysis. Later in the course, students will be introduced to larger text corpora and learn to calculate simple corpus-statistics, techniques such as tokenization, chunking, extraction of thematically significant words, stylometrics and authorship attribution. We will end with a brief survey of more advanced text-classification terminology and topics from natural language processing such as stemming, lemmatization, named-entity recognition, and part-of-speech tagging.
Same as L93 IPH 432
Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 4340 Topics in English and American Drama: Melodrama
Varies from semester to semester.
Same as L14 E Lit 434
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L16 Comp Lit 435A Expressionism in the Arts
A close study of expressionism as an international phenomenon in the arts, from the anti-naturalist movements of the 1890s to Hitler's condemnation of expressionism as decadent. The evolution of expressionist theatre from Wedekind to Toller and Kaiser; such composers as Schoenberg and Berg; in the visual arts, such groups as Der blaue Reiter and Die Brucke, such independents as Kokoschka; in cinema, such figures as Pabst, Murnau, Von Sternberg, Lang. Prerequisite: Drama 208E, Drama 336, or permission of instructor.
Same as L15 Drama 435
Credit 3 units. Art: HUM

L16 Comp Lit 436 Seminar in Dramatic Theory
The course begins with Plato's critique of mimesis and Aristotle's defense, as we read The Poetics as a response to Plato. We take some of Aristotle's basic concepts, such as mimesis, plot, character and thought, and attempt to apply them to drama up to the present day. We also consider fundamental elements of both the dramatic text and the dramatic production, such as space, time, dialogue, narrative devices and perspective. Brecht's theory of "epic drama" forms the other conceptual pole in the course, opposing Aristotle. Besides these two theorists, other figures include Ben Jonson, Cornuelle, Dryden, Diderot, Schiller, Hegel, Zola, Artaud and Grotowski. The course, then, has both chronological and thematic axes. Three papers and one oral presentation.
<table>
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<th>Course Code</th>
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<th>Credit Units</th>
<th>A&amp;S IQ</th>
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<td>L16 Comp Lit 449</td>
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**Notes:**
- Credit 3 units. A&S IQ: HUM, LCD: HUM, Art: HUM, BU: ETH, EN: H
- Credit 3 units. A&S IQ: HUM, LCD: HUM, Art: HUM, BU: ETH, EN: H
- Credit 3 units. A&S IQ: HUM, Art: HUM, BU: ETH, EN: H