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 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 the following to students:

• A high degree of flexibility and individualization in their chosen program
• A rich array of courses spanning national, temporal and 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, including entry-level courses like World Literature and Introduction to Comparative Arts as well as 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 technology as well as in writing, editing and publishing. In addition, 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 first-year seminars, writing-intensive courses, community-based learning opportunities and various capstone experiences, including directed research, creative projects and internships appropriate to the student’s field.

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Faculty

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PhD, Indiana University

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Professors Emeriti

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PhD, University of Michigan
Majors

The Major in Comparative Literature

Units required: 27

Required courses:

• 27 units of Comparative Literature courses, including the following:
  - Comp Lit 211 World Literature (3 units)
  - Comp Lit 3050 Literary Modernities in Europe and America (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 the completion of a capstone experience. Students who are double majoring may elect to complete their capstone in the other major.
  - Students of Comparative Literature are also expected to have had substantial college-level experience with foreign language study as demonstrated by the completion of either one 400-level foreign language course or two 300-level courses.

The Major in Comparative Arts

Units required: 27

Required courses:

• 21 units of Comparative Literature courses, including the following:
  - Comp Lit 211 World Literature (3 units)
  - Comp Lit 313E Introduction to Comparative Arts (3 units)
  - Five additional courses in Comparative Arts at both the 300 and 400 levels (15 units), including one course on interrelations between literature and other art forms. 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 the 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 with 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.

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

Additional Information

Senior Honors: To be considered for honors, a student must have a grade-point average of at least 3.7 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 (3 units)
• Three additional Comparative Literature courses at the 300 or 400 level

Students who minor in Comparative Literature are also expected to have had substantial college-level experience with foreign language study as demonstrated by the completion of either one 400-level foreign language course or two 300-level courses.

The Minor in Comparative Arts

Units required: 15

Required courses: 15 units of study, distributed as follows:

• 6 units of Comparative Literature, including the following:
  - 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 of Comparative Literature.)
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 115 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.
Credit 3 units. A&S FYS A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

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 unpredictability for Western culture — 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

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 200C Sanity and Madness
We will consider explicit and implicit models of mental life, motivation, and action in works by authors studied in 201C. We will investigate how concepts related to madness are formulated and regulated in these literary texts and in the societies that produce them, and we will read scholarship from the 19th through 21st centuries that has debated the scale and scope of irrationality in ancient, medieval, and early modern cultures.
Same as L93 IPH 200C
Credit 3 units. A&S: AMP A&S IQ: HUM BU: BA, HUM 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
Credit 3 units. A&S: AMP A&S IQ: HUM, LCD Arch: HUM BU: HUM EN: H

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 Art: HUM BU: HUM

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 Arch; HUM Art; 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 Art; HUM BU: ETH

L16 Comp Lit 249C Paris: The Left Bank
First-year seminar. Taught in English. From the founding of the Sorbonne in the Middle Ages to the strikes and riots of 1968 and from Abelard and St. Thomas Aquinas to Hemingway and Fitzgerald, Camus and Sartre, Beckett and Ionesco, and beyond, the Rive Gauche -- or Left Bank -- has been the traditional center of Paris's intellectual creativity and political turmoil. This seminar will explore the area's history and political activism, its artistic legacy, and especially its philosophical and literary contributions to contemporary France and the world. Prerequisite: AP in English, French, or History, or permission of the instructor. Does not substitute for any other French course. Enrollment limited to 15.
Same as L34 French 249C
Credit 3 units. A&S: FYS Art; HUM BU: HUM, IS

L16 Comp Lit 260 Cityscapes
Uses literature to explore past urban societies.
Credit 3 units. A&S IQ: HUM Art; HUM EN: H

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 303 Writing Intensive in Ancient Studies: Golden Ages, Nostalgia, and the Idealized Past
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, WI Arch: HUM Art: HUM EN: H

L16 Comp Lit 3023 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 performance 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 3023
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: 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 Art: 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 L25 Re S 3065
Credit 3 units. Arch: HUM Art: 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 Ondaatje and Romesh Gunesekera, we will 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 UColl: CD

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 Troilus. Readings from Vergil's Aeneid to Sir Gawain and the Green Knight.
Same as L14 E Lit 312A
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 312C Topics in English and American Literature: The Body in Pain
Starting with Allan Bloom's "The Closing of the American Mind," a book that helped reignite the Culture Wars, this course will consider the debates and problems that pervaded American culture during the 1990s. From the end of the Cold War to the sexual scandals that rooked Bill Clinton's presidency, from the emergence of the internet to the rise of grunge and rap, the 1990s were a time of vast change in American culture. It was a period when we, as a nation, reconsidered the legacy of the 1960s, the Reagan revolution, and the end of the Cold War, as well as a time of economic expansion and cultural tension. In our consideration of this period, we will take a multidisciplinary approach when tackling a variety of materials — ranging from literary fiction (Philip Roth's "The Human Stain," Jonathan Franzen's "The Corrections") and popular films (Spike Lee's "Do the Right Thing," the Cohen brothers' "The Big Lebowski") to personal memoir and the music of Nirvana and Public Enemy — in an attempt to come to a better understanding of our recent history. Throughout the semester, we will pursue the vexed cultural, political, and historical questions that Americans faced during the years between the fall of the Berlin Wall and the terrorist attacks of September 11, 2001, and we will consider how literary texts imagined this period of American history.
Same as L16 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 EN: H

Comparative Literature (02/28/21)
L16 Comp Lit 313A Topics in English Literature: Asian American Fictions: Space, Place, & the Makings of Asian America

Called the "Age of Revolution," the Romantic Age of British literature, 1770-1830, witnessed the birth of new lyric forms, the effacement of traditional stricures on style and taste, and produced through poetic voice (and its quaverings and multiplications) what might be called, over simply, the modern subject. Within a developing discourse of human rights and personal freedom, this growing assertion through poetry of individual expressivity allowed William Blake to construct in a single work a visual and verbal "Jerusalem. It encouraged William Wordsworth to write a pathbreaking investigation of the sources of his own creativity that challenged conventional restraints on what topics can, and cannot, be confessed in poetry. Beginning with these two poets, we will consider the historical contexts, and the sometimes competing histories of ideas, that shaped the five major British Romantic poets: Blake, Wordsworth, Samuel Taylor Coleridge, Lord Byron, and John Keats. We will follow an anthology for much of the poetry, including the poems and prose of influential contemporaries (female as well as male) who included the political philosopher Edmund Burke and Mary Wollstonecraft. Texts also to be assigned will include Mary Shelley's Frankenstein and Byron's Don Juan.

Same as L14 E Lit 313
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 313B Nordic Noir Adaptations

The past decade has seen an unprecedented passion for crime fiction, film and TV originating in the Nordic countries, such as Stieg Larsson's "The Girl with the Dragon Tattoo" and the TV series "The Killing" and "The Bridge." Before they are distributed in the United States, Scandinavian cultural products undergo a degree of adaptation via tactics ranging from translation to subtitling to the creation of complete remakes. Many of these works are also subject to transmedial adaptation (e.g., from the page to the screen). In this course, we will use Nordic noir as a vibrant case study to consider the theoretical implications of adaptations across media and across cultures. In workshops, students will also gain exposure to the practical side of adaptation. No knowledge of Scandinavian languages is required to enroll.
Credit 3 units. BU: HUM

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 3153 THE WOMEN OF GREEK TRAGEDY

This course examines the role of women in Athenian drama. Students will read English translations of the works of the three major tragedians -- Aeschylus, Sophocles, and Euripides -- and their near contemporary, the comic Aristophanes. Direct engagement with ancient texts will encourage students to develop their own interpretations of and written responses to the political, social, and ethical manipulation that these mythological women were compelled to endure and the subtle ways in which they appear to exercise power themselves. Selected scholarly articles and book chapters will help students to contextualize these ancient dramas in their culture of origin. Because such issues continue to preoccupy both sexes today, students will see how Greek tragedy addresses perennial historical and cultural concerns through the examination of adaptations of Greek tragedies ranging from Seneca in ancient Rome to Spike Lee's "Chi-Raq" and Luis Alfaro's "Mojada: A Medea in Los Angeles." The final research paper will encourage students to consider how a specific female character from antiquity is transformed for a "modern" dramatic audience.
Same as L08 Classics 3153
Credit 3 units. A&S IQ: HUM, WI Arch: HUM 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 Arch: HUM Art: HUM BU: HUM, IS EN: H

L16 Comp Lit 3263 Topics in East Asian Studies

This course examines the tangled relations between the United States and China in the competitive geopolitics since 1949. The intensity of U.S.-China partnership and rivalry can be discerned in a wide range of national and international events such as the Chinese Revolution, the Korean War and the Cold War, the pro-democracy movement in China and the human rights debate, and China's economic reform and its rise as a global economic and political power in the 21st century. By drawing on scholarship in political and social history and area studies, this course analyzes both the historical context and contemporary developments of US-China relations. It helps students better understand the formation and transformation of US-China relations and its impacts on domestic, regional, and global history.
Same as L03 East Asia 3263
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: IS EN: H UColl: CD

L16 Comp Lit 3301 Topics in Chinese Literature and Culture

A topics course on Chinese literature and culture. Subject matter varies by semester; consult current semester listings for topic.
Same as L04 Chinese 330
Credit 3 units. A&S IQ: HUM, LCD BU: IS EN: H UColl: CD

L16 Comp Lit 331A Topics in Holocaust Studies

This course will approach the history, culture and literature of Naziism, 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 politics. 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, Flaubert, Racine, Shakespeare, Millière, Fielding, Gogol, Wilde, Stoppard and Darío 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 Read 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, Skarmeta'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 JIMES 349
Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

L16 Comp Lit 351A A World of Words
This seminar is designed for undergraduate students who are interested in literature, foreign languages, creative writing and translating. In this course, students will enrich their studies in foreign languages, cultures and literatures with creative work. Participants will read and discuss practical criticism, present their own creative projects, and hone their skills as writers, translators and readers. At the conclusion of the course, students will have the choice of presenting a polished work of translation or a piece of original writing. In addition to presenting myriad possibilities for translating into and from English, the course can accommodate creative writers in English, Spanish, French, German, Korean and Chinese. Students who wish to enroll in this course should contact the Program in Comparative Literature for further information. There is a limit of 14 participants for this class.
Credit 3 units. A&S IQ: HUM, WI Art: HUM BU: HUM EN: H
L16 Comp Lit 351B A World of Words
This seminar is designed for undergraduate students who are interested in literature, foreign languages, creative writing, and translating. In the course, students will enrich their studies in foreign languages, cultures, and literatures with creative work. Participants will read and discuss practical criticism, present their own creative projects, and hone their skills as writers, translators, and readers. At the conclusion of the course, students will have the choice between presenting a polished work of translation or a piece of original writing. In addition to myriad possibilities for translating into and from English, the course can accommodate creative writers in English, Spanish, French, German, Korean, and Chinese. Students who wish to enroll in the course should contact the Program in Comparative Literature for further information. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 3520 Introduction to Postcolonial Literature
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 problematic 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 3552 Introduction to Literary Theory
This course introduces students to some of the most influential theoretical approaches to interpretation in Western culture, to the conceptual and historical debates about theory, and to the keywords used in these debates. Students will learn how to write and speak about theoretical texts and how to recognize the theoretical assumptions that underlie acts of interpretation. Theoretical approaches likely to be featured include: formalism; Marxism; psychoanalysis; gender and sexuality studies; structuralism and post-structuralism; postcolonial studies; critical race studies; new historicism and cultural materialism; cultural studies. This course fulfills the literary theory requirement for the major; no substitutions will be permitted. In order to preserve necessary seats for English majors, the course will be enrolled through the wait list. Same as L14 E Lit 3552 Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H UColl: HUM

L16 Comp Lit 3556 Exile in Global French & Francophone Cultures: Senegal, Algeria, & the Caribbean
French is the fifth most spoken language in the world, with an estimated 300 million speakers in 106 countries and territories. It is the only language aside from English to be spoken on five continents, according to the OIF. In the wake of decolonization and the rapid spread of globalization, the French language has been adopted, adapted and transformed in various locales and with widespread cultural implications. This course will aim to explore French culture through the specific case studies of Senegal, Algeria, the Caribbean and Francophone exiles worldwide. We will explore the history, literature, poetry and film of these regions and, in doing so, gain a more nuanced and complex understanding of global French cultures. In this course, we will study a range of works that will provide a window onto the issues of French cultural and national identity in the modern world. We will delve into the role of race, ethnicity, belonging and identity in global French and Francophone societies. Students will gain an understanding of French (post)colonial history and current French politics and culture through novels, poetry and film. Knowledge of French is not required for this class. Same as L97 IAS 3556 Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, 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 359 Travelers, Tricksters, and Storytellers: Jewish Travel Narratives and Autobiographies
Jewish literature includes a number of highly fascinating travel accounts and autobiographies that are still awaiting their discovery by a broader readership. In this course, we will explore a broad range of texts originating from the Middle Ages to the 19th century. They were written by both Ashkenazi and Sephardi Jews hailing from countries as diverse as Spain, Italy, Germany, and the Ottoman Empire. Among the authors were pilgrims, rabbis, merchants, and one savvy business woman. We will read their works as responses to historical circumstances and as expressions of Jewish identity, in its changing relationship to the Christian or Muslim environment in which the writers lived or traveled. Specifically, we will ask questions such as: How do travel accounts and autobiographies enable their authors and readers to reflect on issues of identity and difference? Do the writers produce representations of an “other,” against which and through which they define a particular sense of self? To what extent are these texts reliable accounts of their authors’ personal experiences, and where do they serve their own self-fashioning? How do the writers portray Christians, Muslims, and Jews from other cultural backgrounds than their own? How do they construe the role of women in a world dominated by men? How do they reflect on history, geography, and other fields of knowledge that were not covered by the traditional Jewish curriculum; and how do they respond to the challenges and
opportunities of early modernity? This course is open to students of varying interests, including Jewish, Islamic, or Religious Studies, medieval and early modern history, European or Near Eastern literatures. All texts will be read in English translation. Same as L75 JIMES 359
Credit 3 units. A&S IQ: HUM, LCD BU: IS 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 369A Reading Sex in Premodern England: Medieval Sexualities
This course introduces students to the literary representation of gender and sexuality in England from the medieval period to the 18th century. To understand a tradition that addressed the intractable problem of human sexuality in terms very different from ours, we will ask certain questions: How does premodern culture imagine gendered identities, sexual difference, and erotic desire? How do various contexts — medical, religious, social, private, and public — inform the literary representation of gender and sexuality? What are the anatomies and economies of the body, the circuits of physical pleasure, and the disciplines of the self that characterize human sexuality? Students will have the opportunity to study romances, saints' lives, mystical writings, diaries, plays, sex guides, novels, and scientific treatises. By learning how to "read sex" in premodern literature, students will acquire a broad cultural and historical understanding of English sexualities before the descent of modern sensibilities.
Same as L14 E Lit 369
Credit 3 units. A&S IQ: HUM, SD BU: 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: H

L16 Comp Lit 375 Topics in Comp Lit: Finding China: From Sojourners to Settlers in Chinese Diaspora & Chinese American Lit
When the first Chinese sojourners arrived in America during the California Gold Rush in 1848, the locals regarded them as inscrutable and inassimilable. Today, Chinese Americans are the American society's most productive and responsible citizens. From coolie to Fu Manchu, from Charlie Chan to the model minority, from Bruce Lee to Jackie Chan, from Kung Fu Panda to Yo-Yo Ma, this series of images tells some of the stories of the dynamics between immigrants and the local residents and the Chinese Americans' journey of assimilation. In this course, we will trace this historical trajectory by way of writers' and filmmakers' imagination and representation of the experiences of those Chinese who left their homeland in search for means to build a better life for their children back in the home country or here in the adopted land. We will explore questions such as: How do the Chinese diaspora long for their cultural origin "China" in their various lengths of living abroad? Does diaspora have an expiration date? Through works by writers such as Maxine Hong Kingston, David Henry Hwang, Gish Jen and Ha Jin, and filmmakers such as Wayne Wang and Ang Lee, we will also examine issues of community building, the politics of hyphenation (Asian-American, inter-national, pan-Asian, etc.), and the role of gender in identity construction.
Credit 3 units. A&S IQ: HUM, LCD, SD Art: HUM BU: IS EN: H

L16 Comp Lit 376 Reading Across the Disciplines: Introduction to the Theoretical Humanities
What does theory look like in an age like ours so sharply marked by interdisciplinarity and in which most humanities scholarship crosses disciplines-- for instance, combining literature or history with philosophy or critical race studies? In this way all (or almost all) humanities scholars are comparatists in practice if not always in name. The course is designed to introduce this complex and exciting state of affairs to CompLit and English majors, yet any students in a humanities program, or with an interest in the humanities, will fit right in. Our main text is Futures of Comparative Literature, ed. Heise (2017), which contains short essays on topics like Queer Reading; Human Rights; Fundamentalism; Untranslatability; Big Data; Environmental Humanities. We will supplement this material with relevant short texts from a variety of fields, including some that cross over into the social sciences.
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.
Credit 3 units. Art: HUM

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
Topics in comparative literature. Subject matter will vary from semester to semester.
Same as L34 French 387
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 do comedies 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.
we focus on translation from a technological perspective by anthropologists and medical doctors across the world. Finally, the diverse frames of reference used by linguists, lawyers, and doctors have the same meaning in different societies by considering concepts such as war, human rights, democracy or various deadly illnesses as having the same practical and real-world perspectives whether concepts such as war, democracy or human rights are considered necessary transcultural bridges. We begin our exploration of the concept of translation as a key mechanism of transmission between different languages and cultures.

### 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 387 Narratives of Childhood
This course explores how the force of narrative arises from the play between the adult's perspective and the child's. Topics considered include orphanhood, social change, creative forces, and institutions of power. We pay particular attention to the child's voice as a narrative strategy used to confront unfathomable horrors, to reconstruct history, and to offer order to personal upheavals. We will discuss what these narratives reveal about the societies they purport to reflect as well as the nature of narrative itself to convey history, values, and emotion.

Texts include readings such as Nurrudin Farah's "Maps," Stella Gibbons' "Cold Comfort Farm," Craig Thompson's "Blankets," Philippe Grimbert's "Memory," Dorothy Allison's "Bastard Out of Carolina," Amos Oz's "Tale of Love and Darkness," and Hanan al-Shaykh's "Story of Zahra." Prerequisites: Writing 1, sophomore standing, or permission of the instructor.

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

### L16 Comp Lit 388 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 389 Literary Theory
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

### L16 Comp Lit 390 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 practical and real-world perspectives 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 Community-Engaged Teaching component in collaboration with a St. Louis-based community partner.

Prerequisite: none. CET (https://gephardtinstitute.wustl.edu/for-faculty-and-staff/community-engaged-teaching/) course.

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

### L16 Comp Lit 391 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 forms such as the ode, the elegy and the sonnet, generates comparisons across time and space.

Credit 3 units. Art: HUM

### L16 Comp Lit 392 Literary Movements
This course considers how the force of narrative arises from the play between the adult's perspective and the child's. Topics considered include orphanhood, social change, creative forces, and institutions of power. We pay particular attention to the child's voice as a narrative strategy used to confront unfathomable horrors, to reconstruct history, and to offer order to personal upheavals. We will discuss what these narratives reveal about the societies they purport to reflect as well as the nature of narrative itself to convey history, values, and emotion.

Texts include readings such as Nurrudin Farah's "Maps," Stella Gibbons' "Cold Comfort Farm," Craig Thompson's "Blankets," Philippe Grimbert's "Memory," Dorothy Allison's "Bastard Out of Carolina," Amos Oz's "Tale of Love and Darkness," and Hanan al-Shaykh's "Story of Zahra." Prerequisites: Writing 1, sophomore standing, or permission of the instructor.

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

### 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 practical and real-world perspectives 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 Community-Engaged Teaching component in collaboration with a St. Louis-based community partner.

Prerequisite: none. CET (https://gephardtinstitute.wustl.edu/for-faculty-and-staff/community-engaged-teaching/) course.

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

### L16 Comp Lit 395 Lyric Poetry
A study of the sounds, forms, devices, voices and pleasures of poetic lyric from international and comparative points of view. Attention to theories of lyric, formal devices and problems of translation. The study of various lyric forms such as the ode, the elegy and the sonnet, generates comparisons across time and space.

Credit 3 units. Art: HUM

### L16 Comp Lit 400 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 401 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 402 Literary Movements
This course considers how the force of narrative arises from the play between the adult's perspective and the child's. Topics considered include orphanhood, social change, creative forces, and institutions of power. We pay particular attention to the child's voice as a narrative strategy used to confront unfathomable horrors, to reconstruct history, and to offer order to personal upheavals. We will discuss what these narratives reveal about the societies they purport to reflect as well as the nature of narrative itself to convey history, values, and emotion.

Texts include readings such as Nurrudin Farah's "Maps," Stella Gibbons' "Cold Comfort Farm," Craig Thompson's "Blankets," Philippe Grimbert's "Memory," Dorothy Allison's "Bastard Out of Carolina," Amos Oz's "Tale of Love and Darkness," and Hanan al-Shaykh's "Story of Zahra." Prerequisites: Writing 1, sophomore standing, or permission of the instructor.

Credit 3 units. A&S IQ: LCD Art; HUM BU: HUM EN: H
participation, short assignments, and a seminar paper. This course fulfills the capstone requirement for students majoring in Jewish, Islamic, and Middle Eastern Studies, but it is open to advanced undergraduates and graduate students. Prerequisites: course work in JIMES and senior standing or permission of instructor.
Same as L75 JIMES 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 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 L53 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 Arch: 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 lead 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 Werkstätten (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 anti slavery 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 a large corpus 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 4300 Data Manipulation for the Humanities
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 will 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 L93 IPH 430
Credit 1 unit. EN: H

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 blaeue 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, Corneille, Dryden, Diderot, Schiller, Hegel, Zola, Artaud and Grotowski. The course, then, has both chronological and thematic axes. Three papers and one oral presentation.
Credit 3 units. Art: HUM

L16 Comp Lit 438 Aesthetics
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L16 Comp Lit 449 Writing from the Periphery: The Question of Chineseness
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 450A Topics in the Humanities
Same as L93 IPH 450
Credit 3 units. A&S IQ: HUM, LCD, WI EN: H

L16 Comp Lit 450C Interdisciplinary Topics in the Humanities: Romancing the Ruins
Same as L93 IPH 450A
Credit 3 units.

L16 Comp Lit 455C Senior Colloquium
Same as L93 IPH 455
Credit 3 units. A&S IQ: HUM: EN: H

L16 Comp Lit 461A Topics in English Literature I
Studies in special subjects, e.g., allegory and symbolism in the medieval period, the sonnet in English literature, English poetry and politics. Consult course listings.
Same as L14 E Lit 461
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 4647 Ancient Madness
In this course we will ask what madness meant in Greek and Roman culture. We will find reading strategies that are sensitive both to ancient evidence and to the ethical demands of talking about, evaluating, and categorizing people treated as mad. While we will concentrate on literary (particularly tragic and epic), philosophical, and medical texts, we will also look at visual representations and evidence from ritual and cult. An important part of our project will involve tracing the afterlife of classical ideas: The history of melancholia will ground this aspect of the course. Finally, we will consider how antiquity informs psychoanalysis (Oedipus, Antigone, Narcissus), and how ancient madness might partake in a critique of contemporary understandings of mental illness.
Same as L08 Classics 4647
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: ETH EN: H

L16 Comp Lit 4710 Topics in Japanese Culture: Reminiscences of Childhood and Youth
A topics course on Japanese culture; topics vary by semester.
Same as L03 East Asia 471
Credit 3 units. A&S IQ: HUM, LCD Art: HUM EN: H

L16 Comp Lit 471A Topics in Modern Arabic Literature
Modern Arabic narratives read in English translation foregrounding themes such as the conflict between tradition and modernity, civil war, poverty, alienation, religion and politics, and changing gender roles.
Same as L49 Arab 471
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: ETH EN: H

L16 Comp Lit 493 The Unmaking and Remaking of Europe: The Literature and History of the Great War of 1914-1918
Credit 3 units.

L16 Comp Lit 494 Seminar: Diverse Topics in Literature
This course may offer a variety of topics. Semester subtitle varies. It has been offered as an in-depth study of the individual through autobiographies; and as a course on visual poetics from antiquity to the present. Consult the department for further details.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H