The figure of Nero is examined in his context. The central text emperor and a literary character was also a creation of his time. sympathizers of the Christians he persecuted. Yet Nero as an seen as a symbol of the decline of Rome itself — especially by stage. He came to be labeled one of the “Bad Emperors,” and projects, and neglected state business to pursue a career on assumption of power as a teenager to his suicide after a military right. His inspiring debut notwithstanding, he killed off his family destruction, scandal-ridden career of the Roman emperor of Music. A child prodigy of astonishing — 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.

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.

L16 Comp Lit 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.

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 flirted 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.

L16 Comp Lit 137A Credit 3 units. A&S: FYS A&S IQ: HUM, LCD 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.

L16 Comp Lit 153 Credit 3 units. A&S: FYS A&S IQ: HUM

L16 Comp Lit 176C First-Year Seminar: Aesop and His Fables: Comedy and Social Criticism
In ancient Athens, each citizen had the power to prosecute others for wrongs committed not only against him but also against society as a whole. Each citizen defended himself without aid of lawyers and judges. This system depended upon an intensely democratic structure of jury courts and laws and upon the development of rhetoric as an artful speech by which to persuade fellow citizens to find one way or the other. Nearly 100 speeches survive from the Athenian courts. and they provide a remarkable window into Athenian society, politics, and law. In addition to reading translations of many of these speeches, we will examine the physical setting of Athenian courts and explore the manner in which this legal system was integral to Athens' democracy.

L16 Comp Lit 176C Credit 3 units. A&S: FYS A&S IQ: HUM, LCD Art: HUM BU: HUM EN: H

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.

L16 Comp Lit 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.

L16 Comp Lit 201A Credit 3 units. A&S: AMP A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H

Contact: Eldina Kandzetovic
Phone: 314-935-5170
Email: ekandzetovic@wustl.edu
Website: http://complit.wustl.edu

Courses
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 Arch: HUM 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 228B Theatre Culture Studies I: Antiquity to Renaissance
This course is a survey of ancient, medieval and Renaissance theater and performance: in both the West and in the East, as it both reflects and shapes culture. Coverage will include the following areas: ancient Greece, ancient Rome, classical Sanskrit theater, Yuan China, medieval Japan, medieval Europe, Renaissance Italy, and Renaissance England. Both scripted theater and performance practices will be examined through the lenses of dramatic literature, theater history, performance studies, and dramatic theory. A continual emphasis will be on marginal and underrepresented figures, as we will attempt to excavate forgotten histories from the theatrical past. Same as L15 Drama 228C Credit 3 units. A&S: AMP A&S IQ: HUM Arch: HUM Art: HUM BU: HUM, IS EN: H

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 3003 Writing Intensive in Ancient Studies: Golden Ages, Nostalgia, and the Idealized Past
This is a Writing Intensive course involving the study of selected topics in Classics. Recent topics include The Banquet in Antiquity; The Art of Reading and Writing an Ancient Greek Vase; and Golden Ages, Nostalgia, and the Idealized Past. 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 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 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 Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 306 Modern Jewish Writers
What is Jewish literature? While we begin with -- and return to -- the traditional question of definitions, we will take an unorthodox approach to the course. Reading beyond Bellow, Ozick and Wiesel, we will look for enlightenment in unexpected places: Egypt, Latin America, and Australia. Recent works by Philip Roth, Andre Aciman, Simone Zellitch and Terri-ann White will be supplemented by guest lectures, film, short stories and significant essays. We will focus on issues of language, memory and place. Background knowledge is not required, though it is warmly welcomed.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM 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 Kenpe, 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 oppositely 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 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 Arch: HUM Art: HUM 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 307A
Credit 3 units.

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 307B
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 3121
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
Same as L14 E Lit 3122W
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 musical background 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

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 strictures on style and taste, and produced through poetic voice (and its quarreings 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 Arch: HUM 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 comedian 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 320A The Intellectual History of Race and Ethnicity
This course is designed to introduce students to a wide range of historical ideas, contexts, and texts that have shaped our understandings of race and ethnicity. We will examine the ways in which our definitions and categories of race and ethnicity have helped us to construct (and continuously reinvent) our sense of who counts as human, what counts as human behavior, the possibilities of artistic expression, the terms of political engagement, and our critical and analytical frameworks. Students should be prepared to do quite a bit of reading of some very challenging yet rewarding texts.
Same as L93 IPH 320
Credit 3 units. A&S IQ: HUM, LCD, SC Arch: HUM Art: HUM BU: BA, ETH, HUM

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 will 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 will interrogate political commitment in Arabic literature and introduce students to feminist and magical realist novels from North Africa and the Levant. All readings will be in English translation. Please note: L75 526 is intended for graduate students only.
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
A topics course in East Asian studies. Subject matter varies by semester; consult current semester listings for topic.
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
In this course, we will situate major Chinese cities such as Beijing, Shanghai, Taipei, Hong Kong, and Singapore in the global context to gain new perspectives on the ways we look at Chinese culture. We will examine issues such as alienation, decadence, and cosmopolitanism that are closely associated with urban culture. We will also focus on the global circulation of cultures and discuss the possibilities of conceiving a new cultural geography that will allow us to view the world in a new kind of global spatial order, instead of looking at the world as composed of a body of nations. This new inter- and cross-cultural map will show that a global urban culture has been in the making within the proposed Chinese global cities, and that in fact they share more in common with each other than with the cultures of the state where these cities exist. Literary texts, films, videos and multi-media art works will be examined. All readings are available in English. All films are subtitled. Regular reading assignments and a major research project will be required.
Same as L04 Chinese 330
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: IS EN: H UColl: CD

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

L16 Comp Lit 331 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 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 Arch: HUM 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, 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
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: IS EN: H UColl: CD
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 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: 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 this course should contact the Program in Comparative Literature for further information.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: 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 problems of race, gender, language, nationalism and identity that postcolonial texts so urgently confront.

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 applied to English-language literature; to significant conceptual and historical debates about literary and cultural 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 literary interpretation. Theoretical approaches to be featured may include formalism; Marxism; psychoanalysis; gender and sexuality studies; structuralism and post-structuralism; postcolonial studies; critical race studies; new historicism and cultural materialism; cultural studies; affect theory; neurocognitive approaches; and disability studies. This course
fulfills the literary theory requirement for the English 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: 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 GS (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 358C Modern Near Eastern Literatures
This course introduces literary expressions of the struggle for love, self-realization, and liberation. Genres include romanticism, realism, and the surreal. A comparative, team-taught approach is used to instruct students in selected genres, authors, or themes in two or more Near Eastern literatures (Arabic, Hebrew, Persian, Turkish) in English translation.
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM: Art: HUM BU: HUM

L16 Comp Lit 359 Travelers, Tricksters, and Storytellers: Jewish Travel Narratives and Autobiographies
Jewish literature includes 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 businesswoman. 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? How do the writers produce representations of an “other,” against which and through which they define a particular sense of self? 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. Please note: L75 559 is intended for graduate students only.
Same as L75 JIMES 359
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM: Art: HUM BU: IS EN: H

L16 Comp Lit 364 Literature and Ethics
Credit 3 units.

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.

L16 Comp Lit 375 Topics in Comparative Literature
Credit 3 units. A&S IQ: HUM, LCD, SD Arch: HUM: 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 376C Topics in Comparative Literature II
Credit 3 units.

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.
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 Art: CPSC 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 at 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 in Comparative Literature: Music and Literature in the Practice of Comparative Arts
Credit 3 units. A&S IQ: LCD Art: HUM BU: HUM EN: H

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 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 Paris and New York: The Art of the City
The cultural icons Paris and New York exert a powerful hold on our imagination. We will explore how the French and Americans define themselves, and each other, through their premiere cities. The themes of integration and isolation, class and race, innovation and tradition, and commemoration and celebration
will ground our discussions of writers Zola ("Therese Raquin"), Wharton ("The Age of Innocence"), Proust ("Swann’s Way"), Foer ("Extremely Loud and Incredibly Close"), Krauss ("The History of Love"), Truong ("The Book of Salt"), and Gopnik ("Paris to the Moon"); painters Vuillard, Caillebotte, and de Kooning; photographers Brassai, Cartier-Bresson, Doisneau, Ronis, Abbott, Hine, and Stieglitz; and filmmakers Godard ("Breathless"), Allen ("Manhattan," "Midnight in Paris"); Jeunet ("Amelie Poulain"), and Kassovitz ("Hate"). Through our study of public spaces (the Brooklyn Bridge, the Twin Towers, the Eiffel Tower, and the streets themselves), we will consider how each city functions as a site of memory even as it fashions the future. Credit 3 units.

L16 Comp Lit 396 Lyric Poetry
A study of the sounds, forms, devices 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 4012 Staging Atrocity: Theatre of the Holocaust
Responding to the Holocaust has challenged artists working in every medium. Nowhere are these challenges more extreme than in the theater, where the intimacy of the space, the close proximity of live actors and audience, and the subject matter itself may serve to intensify its effect. We will read a careful selection of modern and contemporary dramas and explore the range of responses. Underneath each weekly topical reverberate the nagging question of whether one can -- or should -- make art from the Holocaust, as well as a serious exploration of the uses and effectiveness of theater to communicate on this subject. We will also discuss the ways in which playwrights have stretched the limits of the theater to meet the challenge of staging the Holocaust. Topics considered include the nationalization and personalization of the Holocaust, the role of the second generation, issues of audience, and the use of experimental forms and obscenity. The plays on the syllabus are from North America, Israel and Europe. All readings are in English (original or translation). Credit 3 units. Art: HUM

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 vary, depending upon an instructor's focus and the interests of the 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 410 Medieval Women’s Writing
Topics course in Medieval English literature. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 410A Medieval Women’s Writing

L16 Comp Lit 411 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 herdsmen” 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. Credit 3 units. A&S IQ: HUM Art: HUM EN: H
investigate these works for what they tell us about the image

Tragedy,” “The Duchess of Malfi,” and “Life is a Dream.” We will
Sophocles’ “Ajax”; Euripides’ “Medea” and “The Bacchae”; most remarkable examples from the classical period, including
to the present. In this course, we will consider some of

extraordinarily captivating to theatre artists from the Greeks
The image of the madman and the theme of insanity have been
Transatlantic Poetics

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 I Ph 425
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 426 Seminar in Dramatic Theory

This course is an in-depth exploration of core works of dramatic theory from the ancient world to the present, and it will introduce texts that enunciate what theater is, has been, and should be. We will study authors' expressions of theater's role in society, their articulations of and responses to anti-theatrical prejudice, and their negotiations of the contradiction of putting "the real" on stage. Other significant themes include accounting for the aesthetic pleasures of drama and theater; theater as a means of educating the citizen; and the relationship between dramatic form and social and political revolution. Moving chronologically, we begin with foundational documents of the ancient world, including Aristotle's "Poetics," Bharata's "Natyasastra," and Horace's "Ars Poetica." The course then progresses through the Middle Ages, the Neoclassical and Romantic eras, and the explosion of fin de siecle avant-gardes. We will also read key texts from beyond the European tradition, including works of dramatic theory written in medieval Japan (Zeami), postcolonial Nigeria (Soyinka), and the millennial, multicultural United States (Parks). Along these same lines, we will also be attuned to transnational exchange and influence, particularly as it appears in the 20th-century theories of Bertolt Brecht, Antonin Artaud, and Konstantin Stanislavsky. Although the course will be focused of the madman in the historical period and culture in which they were written, and we will also closely examine the texts themselves. We will examine plays from the 19th and 20th centuries, including Buchner's "Woyzeck," O'Neill's "Emperor Jones," Anouilh's "The Madwoman of Chaillot," Miller's "Death of a Salesman," and Shaffer's "Equus." Finally, the course will make extensive use of the Performing Arts Department's production of Peter Weiss' extraordinary work "Marat/Sade" and incorporate theoretical writings such as Michael Foucault's "Madness and Civilization" into discussions.

Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM

L16 Comp Lit 425B 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 Topics in American Literature: Diaspora and the African American Literary Tradition

Same as L14 E Lit 423
Credit 3 units. A&S IQ: HUM, SD Arch: HUM Art: HUM 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 4251 Seminar in Comparative Literature:
Transatlantic Poetics

The image of the madman and the theme of insanity have been extraordinarily captivating to theatre artists from the Greeks to the present. In this course, we will consider some of the most remarkable examples from the classical period, including Sophocles' "Ajax"; Euripides' "Medea" and "The Bacchae"; and the Renaissance works "Hamlet," "Othello," "The Spanish Tragedy," "The Duchess of Malfi," and "Life is a Dream." We will investigate these works for what they tell us about the image
on efforts to describe and prescribe theories of drama, dramatic genre, and theatrical pleasure, it will also position play scripts alongside the theoretical treatises that guide or are guided by them. Credit 3 units. A&S IQ: SSC EN: S

L16 Comp Lit 430 Narrative Theory
Credit 3 units. A&S IQ: 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 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. 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. 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, the course will discuss 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. They will learn to calculate simple corpus statistics as well as 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. Credit 3 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. 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 blau 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. 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 Topics in Comparative Literature: Pastoral Literature
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 449A Seminar in Dramatic Theory
This course is an in-depth exploration of core works of dramatic theory from the ancient world to the present, and it will introduce texts that enunciate what theater is, has been, and should be. We will study authors' expressions of theater's role in society, their articulations of and responses to anti-theatrical prejudice, and their negotiations of the contradiction of putting "the real" on stage. Other significant themes include accounting for the aesthetic pleasures of drama and theater; theater as a means of educating the citizen; and the relationship between dramatic form and social and political revolution. Moving chronologically,
we begin with foundational documents of the ancient world, including Aristotle’s “Poetics,” Bhārata’s “Natyasastra,” and Horace’s “Ars Poetica.” The course then progresses through the Middle Ages, the Neoclassical and Romantic eras, and the explosion of fin de siècle avant-gardes. We will also read key texts from beyond the European tradition, including works of dramatic theory written in medieval Japan (Zeami), postcolonial Nigeria (Soyinka), and the millennial, multicultural United States (Parks). Along these same lines, we will also be attuned to transnational exchange and influence, particularly as it appears in the 20th-century theories of Bertolt Brecht, Antonin Artaud, and Konstantin Stanislavsky. Although the course will be focused on efforts to describe and prescribe theories of drama, dramatic genre, and theatrical pleasure, it will also position play scripts alongside the theoretical treatises that guide or are guided by them.

Same as L15 Drama 449
Credit 3 units. A&S IQ: SSC EN: S

L16 Comp Lit 450A Interdisciplinary Topics in the Humanities: Freedom | Information | Acts
Same as L93 IPH 450
Credit 3 units. A&S IQ: HUM, LCD, WI Arch: HUM Art: HUM 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
This course involves studies of special subjects, such as allegory and symbolism in the medieval period, the sonnet in English literature, and English poetry and politics. Consult the course listings for the current subject.
Same as L14 E Lit 461
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L16 Comp Lit 462A Topics in Literature: Virtual Reality: Multimedia Stein
Credit 3 units. BU: HUM

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 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
The Great War of 1914-1918 is one of the most momentous events in history. We can approach its broad European import by reading its literatures comparatively. Far wider than the concerns of any one national ideology, the literature of record represents a profound crisis in the European cultural imaginary. A number of critical and interpretive issues will be in play in our readings, which will move through three major phases. We begin with the powerful immediacy of trench poetry (1914-1919), develop into the constructed narratives of the great postwar novels and memoirs (1920-1931), and then turn toward the retrospect of the 1930s, which is also the prospect on the next, now inevitable, war. The authors featured include combatant and civilian writers, names well-known and not so famous: Mann, Apollinaire, Owen, Pound, Cocteau, H.D., Woolf, Maurois, West, Celine, Joyce, Musil, Eliot, Rosenberg, Sassoon, Graves, Hardy, Trakl, Stramm, Lichtenstein, Péguy, Barbusse, Manning, Jünger, Zweig, Brittain, and Kroner. All readings for class will be in English translation. Our secondary literature will provide approaches to specific texts and models of literary and cultural history that represent the longer-range importance of the war.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM

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 Arch: HUM Art: HUM BU: HUM EN: H

L16 Comp Lit 495 The 19th-Century Novel: Ambition and Desire
Seminar in Comparative Literature Studies. Topics vary. Consult course listings for current semester’s offering.
Credit 3 units. A&S IQ: HUM Art: HUM EN: H

L16 Comp Lit 497 Independent Work for Senior Honors
One or more long papers on a topic chosen in conjunction with the adviser and an examination. A committee determines whether the student receives credit only or Honors.
Prerequisites: senior standing and permission of chair of the committee.
Credit 3 units.
L16 Comp Lit 498 Independent Work for Senior Honors
Advanced work as indicated in Comp Lit 497. Prerequisites: senior standing and permission of chair of the committee. Credit 3 units.

L16 Comp Lit 4980 Spenser
This course involves graduate and undergraduate students in the ongoing work of the Spenser Project, an interinstitutional effort to produce a traditional print edition of the Complete Works of Edmund Spenser. Same as L14 E Lit 498 Credit 3 units. A&S IQ: HUM EN: H

L16 Comp Lit 498A Spenser Lab
In this Writing Intensive course, the students will be given a variety of writing tasks: writing commentaries, introductions, software manuals, grant proposals, software requirements, and design documents (SRDDs). Same as L14 E Lit 498W Credit 4 units. A&S IQ: HUM, WI EN: H