

## **COMPARATIVE LITERATURE AND LITERARY THEORY (AS) {COML}**

**SM 003. (GRMN003) Censored! A History of Book Censorship. (M)** Distribution Course in Hist & Tradition. Class of 2009 & prior only. Wiggins.

Although its pages may appear innocuous enough, bound innocently between non-descript covers, the book has frequently become the locus of intense suspicion, legal legislation, and various cultural struggles. But what causes a book to blow its cover? In this course we will consider a range of specific censorship cases in the west since the invention of the printed book to the present day. We will consider the role of various censorship authorities (both religious and secular) and grapple with the timely question about whether censorship is ever justified in building a better society. Case studies will focus on many well-known figures (such as Martin Luther, John Milton, Voltaire, Benjamin Franklin, Goethe, Karl Marx, and Salman Rushdie) as well as lesser-known authors, particularly Anonymous (who may have chosen to conceal her identity to avoid pursuit by the Censor).

**SM 004. (RELS004) Conflicts/Interpretation. (C)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Dunning.

Examination of how and why interpreters clash in their readings of such topics as myth, history, scripture, selfhood and the meaning of life.

**005. (SAST004) India's Literature: Love, War, Wisdom, Humor. (M)** Patel.

This course introduces students to the extraordinary quality of literary production during the past four millennia of South Asian civilization. Selecting for discussion only a few representative works in translation from pre-modern India [(ranging from the earliest Sanskrit and Tamil texts, through to the medieval literatures of South Asia's regional languages - (Kannada, Gujarati, Bengali, Marathi, Telugu, Panjabi, Malayalam, Oriya etc)] and up to the Hindavi romance traditions of the 16th century), the course will also broadly investigate the processes of masterpiece - making in South Asia, both through the lens of indigenous aesthetic formulations as well as from diverse contemporary perspectives of literary analysis. In doing so, the goal will be to come to some understanding of the immensely rich and complicated networks of language, literary form and the cultural life that have historically informed and continues to inform the production of literature of South Asia. Our semester covers seminal genres that also serve as the organizing principles for the course: the hymn, the lyric, the epic, the gnomic, the dramatic, the political, the prosaic, the tragic and the comedic. No background in South Asia studies or South Asian languages is required.

**021. (CLST321, ENGL021) Medieval Literature and Culture. (M)** Staff. This is a topics course.

This course introduces students to four hundred years of English literary culture, from approximately 1100 to 1500. This period was marked by major transformations, not only with respect to government, law, religious practice, intellectual life, England's relation to the Continent (during the 100 Years War), the organization of society (especially after the Black Death), the circulation of literary texts, and the status of authors. Topics may include medieval women writers, manuscript production, literatures of revolt, courtly culture, Crusades, cross-Channel influences, and religious controversy.

**055. (ENGL055, GSOC055) 19th-Century Novel. (A)** Staff.

During the nineteenth century the novel became the dominant literary form of its day, supplanting poetry and drama on both sides of the Atlantic. In this introduction to the novelists of the period, we will read the writers who secured the novel's cultural respectability and economic prominence. Likely authors will include Austen, the Brontes, Collins, Dickens, Eliot, Hardy, Hawthorne, Melville, Poe, Thackeray, Scott, and Stowe. The course will explore the themes, techniques, and styles of the nineteenth-century novel. It will focus not only on the large structural and thematic patterns and problems within each novel but also on the act of reading as a historically specific cultural ritual in itself.

**057. (JWST151, NELC156, RELS027) Great Books of Judaism. (A)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Stern.

The study of four paradigmatic classic Jewish texts so as to introduce students to the literature of classic Judaism. Each text will be studied historically--"excavated" for its sources and roots--and holistically, as a canonical document in Jewish tradition. While each text will inevitably raise its own set of issues, we will deal throughout the semester with two basic questions: What makes a "Jewish" text? And how do these texts represent different aspects of Jewish identity? All readings will be in translation.

**059. (ENGL059) Modernisms and Modernities. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

This class explores the international emergence of modernism, typically from the middle of the 19th century to the middle of the 20th century. We will examine the links between modernity, the avant-garde, and various national modernisms that emerged alongside them. Resolutely transatlantic and open to French, Spanish, Italian, German, or Russian influences, this course assumes the very concept of Modernism to necessitate an international perspective focusing on the new in literature and the arts -- including film, the theatre, music, and the visual arts. The philosophies of modernism will also be surveyed and concise introductions provided to important thinkers like Marx, Nietzsche, Sorel, Bergson, Freud, and Benjamin.

**062. (ENGL062) 20th-Century Poetry. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Bernstein.

From abstraction to beat, from socialism to negritude, from expressionism to ecopoetry, from surrealism to visual poetry, from collage to digital poetry, the poetry of the twentieth century has been characterized by both the varieties of its forms and the range of its practitioners. This course will offer a broad overview of many of the major trends and a few minor eddies in the immensely rich, wonderfully varied, ideologically and aesthetically charged field. The course will cover many of the radical poetry movements and individual innovations, along with the more conventional and idiosyncratic work, and will provide examples of political, social, ethnic, and national poetries, both in the Americas and Europe, and beyond to the rest of the world. While most of the poetry covered will be in English, works in translation, and indeed the art of translation, will be an essential component the course.

**065. (AFST065, ENGL065) The 20th-Century Novel. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Barnard.

This course traces the development of the novel across the twentieth-century. The course will consider the formal innovations of the modern novel (challenges to realism, stream of consciousness, fragmentation, etc.) in relation to major historical shifts in the period. Authors treated might include: Conrad, Lawrence, Joyce, Forster, Woolf, Cather, Faulkner, Hemingway, Achebe, Greene, Rhys, Baldwin, Naipaul, Pynchon, Rushdie, and Morrison.

**077. (ENGL077, SAST124) Literature and Empire. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Loomba.

Since the sixteenth century English has been, among other things, an imperial language, and ideas about empire and imperialism have shaped not only many of English literature's central texts but also the development of English literary study as a discipline. This course is an introduction to the way imperial contact and changing ideas about empire and decolonization have shaped literature in English from the sixteenth to the twentieth centuries. We will consider historical and cultural materials to offer contexts for literary production of texts from the sixteenth to the twentieth centuries. The course also will serve as a comprehensive introduction to the way literary and cultural representations of Europe have been influenced by changing ideas about empire and imperialism. Different versions of the course will vary in the historical and cultural material they cover as they offer a context for literary production.

**SM 080. (ITAL080) Intro to Italian Cinema: From Neorealism to the Nineties. (A)** Arts & Letters Sector. All Classes. Kirkham.

The course will consist of a broad and varied sampling of classic Italian films from WWII to the present. We will consider the works which typify directors and major trends through five decades of filmmaking and will trace a certain stylistic and thematic development from WWII on, pointing out both the continuity of the tradition, and exceptions to it, in an attempt to define the art of Italian film. Units will include "Neorealism: The Cinematic Revolution," "Self-Reflexivity and Meta-cinema," "Fascism and War Revisited" and "Postmodernism, or the Death of the Cinema." One of the aims of the course will be to make us aware of the expectations that Hollywood has implanted in us: that films be action-packed wish-fulfillment fantasies. Italian cinema will challenge us to re-examine and revise the very narrow conception that Americans have of the cinematic medium. Classes will include close visual analysis of films using video clips and slides. Students will be required to attend weekly screenings of the films. The films will be in Italian with English subtitles. There will be 12 in all, including works by Fellini, Antonioni, De Sica, Visconti, Pasolini, Rossellini, Scola, and Benigni.

**090. (AFRC090, ENGL090, GSOC090) Women and Literature. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Barnard. This is a topics course. If the topic is "Gender, Sexuality, and Literature," the following description applies.

This course will focus on questions of gender difference and of sexual desire in a range of literary works, paying special attention to works by women and treatments of same-sex desire. More fundamentally, the course will introduce students to questions about the relation between identity and representation. We will attend in particular to intersections between gender, sexuality, race, class, and nation, and will choose from a rich vein of authors: Mary Wollstonecraft, Jane Austen, Mary Shelley, Lord Byron, the Brontes, Christina Rossetti, George Eliot, Oscar Wilde, Henry James,

Gertrude Stein, Zora Neale Hurston, E. M. Forster, Virginia Woolf, Nella Larsen, Radclyffe Hall, Willa Cather, Elizabeth Bishop, Jean Rhys, James Baldwin, Sylvia Plath, Bessie Head, Audre Lorde, Adrienne Rich, Cherr\_e Moraga, Toni Morrison, Michael Cunningham, Dorothy Allison, Jeanette Winterson, and Leslie Feinberg.

**094. (ENGL094) Introduction to Literary Theory. (M) Staff.**

This course introduces students to major issues in the history of literary theory, and provides an excellent foundation for the English major or minor. Treating the work of Plato and Aristotle as well as contemporary criticism, we will consider the fundamental issues that arise from representation, making meaning, appropriation and adaptation, categorization and genre, historicity and genealogy, and historicity and temporality. We will consider major movements in the history of theory including the "New" Criticism of the 1920s and 30s, structuralism and post-structuralism, Marxism and psychoanalysis, feminism, cultural studies, critical race theory, and queer theory.

**095. (ENGL095) Introduction to Cultural Studies. (C) Distribution Course in Society. Class of 2009 & prior only. Staff.**

This course will combine readings in diverse but related fields to explore both the concept of "culture" as it has emerged in different disciplines and the ways in which culture (both as created world and as the meanings we attach to it) informs our notions of society and of personal identity. Starting from an analysis of different disciplines (in particular, history, anthropology, and literary studies) by concentrating on clearly defined topics which are intended to suggest new ways of thinking about how our personal and collective experience is organized and transformed.

**096. (ENGL096, GSOC096) Theories of Gender and Sexuality. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Staff.**

What makes men and women different? What is the nature of desire? This course introduces students to a long history of speculation about the meaning and nature of gender and sexuality -- a history fundamental to literary representation and the business of making meaning. We will consider theories from Aristophanes speech in Platos Symposium to recent feminist and queer theory. Authors treated might include: Plato, Shakespeare, J. S. Mill, Mary Wollstonecraft, Sigmund Freud, Virginia Woolf, Simone de Beauvoir, Adrienne Rich, Audre Lorde, Michel Foucault, Gayle Rubin, Catherine MacKinnon, Eve Kosofsky Sedgwick, Judith Butler, bell hooks, Leo Bersani, Gloria Anzaldua, David Halperin, Cherr\_e Moraga, Donna Haraway, Gayatri Spivak, Diana Fuss, Rosemary Hennesy, Chandra Tadpole Mohanty, and Susan Stryker.

**L/R 100. (ENGL100) Introduction to Literature and Literatures. (C) Arts & Letters Sector. All Classes. Todorov.**

This course introduces students to the study of comparative literature as a rigorous intellectual discipline. There are no prerequisites, and this class has been designed for students who are considering majors in related fields and those who seek a broader, theoretically rooted understanding of reading and enjoying literature. Our readings will include both literary and theoretical texts; we will be reading novels, essays, poems, and plays that come from a range of periods and of literary traditions.

**101. (FOLK101, NELC181, RELS108) Introduction to Folklore. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Staff.**

This course examines the notion of style, the shapes for the arts, and also for how we present our selves and our actions. Pervading every aspect of art and life, the innocent heading "style" enshrines a host of contradictions. Individual freedom versus social constraint, beauty versus function, innovation versus imitation, feminine versus male identity, art versus fashion: ranging from the ancient world to modern America, a team from art history, literature and music show how what is "merely a matter of style" may in fact be a matter of the greatest moment.

**103. (FOLK103, HIST093, THAR103) Performing History. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. St.George.**

From medieval processions to the Mummer's Parade, from military reenactments to Mardi Gras, communities do more than "write" or "read" history in order to feel its power and shape their futures. Drawing upon traditions in theater, spectacle, religion, and marketing, they also perform their history--by replaying particular characters, restaging pivotal events and sometimes even changing their outcomes--in order to test its relevance to contemporary life and to both mark and contest ritual points in the annual cycle. This course will explore diverse ways of "performing history" in different cultures, including royal passages, civic parades, historical reenactments, community festivals, and film.

**L/R 104. (CINE104, ENGL104) Study of a Period. (C) Arts & Letters Sector. All Classes. Staff.**

This is an introduction to literary study through a survey of works from a specific historical period--often the 20th century, but some versions of this course will focus on other times. (For offerings in a given semester, please see the on-line course descriptions on the English Department website.) We will explore the period's important artistic movements, ideas, and authors, focusing on interconnectedness of the arts to other aspects of culture. This course is

designed for the General Requirement; it is also intended to serve as a first or second course for prospective English majors.

**110. (ENGL087, HIST246, THAR110, URBS212) Theatre, History, Culture I. (C)** Arts & Letters Sector. All Classes. Schlatter. Theatre, History, Culture I.

This course will explore the forms of public performance, most specifically theatre, as they emerge from and give dramatic shape to the dynamic life of communal, civic and social bodies, from their anthropological origins in ritual and religious ceremonies, to the rise of great urban centers, to the closing of the theaters in London in 1642. This course will focus on the development of theatre practice in both Western and non-Western cultures intersects with the history of cities, the rise of market economies, and the emerging forces of national identity. In addition to examining the history of performance practices, theatre architecture, scenic conventions and acting methods, this course will investigate, where appropriate, social and political history, the arts, civic ceremonies and the dramaturgic structures of urban living.

**111. (ENGL097, THAR111) Theatre, History, Culture II (Cities at play from the Renaissance to the Rise of Realism.). (C)** Staff.

This course examines theatre and performance in the context of the broader urban, artistic and political cultures housing them from the Renaissance to the mid-19th century. Encompassing multiple cultures and traditions, it will draw on a variety of readings and viewings designed to locate the play, playwright, trend or concept under discussion within a specific socio-historical context. The evolution of written and performed drama, theatre architecture, and scenography will be examined in tandem with the evolution of various nationalisms, population shifts, and other commercial and material forces on theatrical entertainments. Readings consequently will be drawn not only from plays and other contemporary documents, but also from selected works on the history, theory, design, technology, art, politics or society of the period under discussion.

**SM 115. (ENGL111) Experimental Writing Seminar. (C)** Bernstein. Students wishing to take this course must submit a writing sample as part of the selection process. May be repeated for credit with a different instructor.

This is a nontraditional "poetry immersion" workshop. It will be structured around a series of writing experiments, intensive readings, art gallery visits, and the production of individual chapbooks or web sites for each participant, and performance of participants' works. There will also be some visits from visiting poets. The emphasis in the workshop will be on new and innovative approaches to composition and form, including digital, sound, and performance, rather than on works emphasizing narrative or story telling. Permission of the instructor is required. Send a brief email stating why you wish to attend the workshop (writing samples not required).

**118. (CINE118, GSOC118, GSOC418, NELC118) Iranian Cinema: Gender, Politics, Religion. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Minucheher.

Post-Revolutionary Iranian cinema has gained exceptional international reception in the past two decades. In most major national and international festivals, Iranian films have taken numerous prizes for their outstanding representation of life and society, and their courage in defying censorship barriers. In this course, we will examine the distinct characteristics of the post-revolutionary Iranian cinema. Discussion will revolve around themes such as gender politics, family relationships and women's social, economic and political roles, as well as the levels of representation and criticism of modern Iran's political and religious structure within the current boundaries. There will be a total of 12 films shown and will include works by Kiarostami, Makhmalbaf, Beizai, Milani, Bani-Etemad and Panahi, among others.

**125. (ENGL103, FOLK125, NELC180) Narrative Across Cultures. (C)** Arts & Letters Sector. All Classes. Allen.

The purpose of this course is to present a variety of narrative genres and to discuss and illustrate the modes whereby they can be analyzed. We will be looking at shorter types of narrative: short stories, novellas, and fables, and also some extracts from longer works such as autobiographies. While some works will come from the Anglo-American tradition, a larger number will be selected from European and non-Western cultural traditions and from earlier time-periods. The course will thus offer ample opportunity for the exploration of the translation of cultural values in a comparative perspective.

**126. (GRMN242) Fantastic & Uncanny in Literature. (A)** Arts & Letters Sector. All Classes. Weissberg.

What is the "Fantastic"? And how can we describe the "Uncanny"? The course will examine these questions, and investigate the historical background of our understanding of "phantasy," as well as our concepts of the "fantastic" and "uncanny" in literature. Our discussions will be based on a reading of Sigmund Freud's essay on the uncanny, a choice of Friedrich Schlegel's and Novalis' aphorisms, and Romantic narratives by Ludwig Tieck, E.T.A. Hoffman, Edgar Allan Poe, Nathaniel Hawthorne, and others. All of the texts will be available in English/in English translation, and no knowledge of a foreign language is required.

**127. (CINE125, GSOC125, RUSS125) The Adultery Novel In and Out of Russia. (C)** Arts & Letters Sector. All Classes. Platt. All readings and discussions in English.

The object of the course is to analyze a series of 19C and 20C novels (and a few short stories) about adultery. Our reading will teach us about novelistic traditions of the period in question and about the relationship of Russian literature to the European models to which it responded. The course begins with a novel not about families falling apart, but about families coming together - Jane Austen's *Pride and Prejudice*. We then will turn to what is arguably the most well-known adultery novel ever written, Flaubert's *Madame Bovary*. Following this, we investigate a series of Russian revisions of the same thematic territory that range from "great literature" to pulp fiction, including Tolstoy's *Anna Karenina* and other works by Tolstoy, Chekhov, Leskov and Nagrodskaja. As something of an epilogue to the course, we will read Milan Kundera's backward glance at this same tradition in nineteenth-century writing, *The Unbearable Lightness of Being*. In our coursework we will apply various critical approaches in order to place adultery into its social and cultural context, including: sociological descriptions of modernity, Marxist examinations of family as a social and economic institution, Freudian/Psychoanalytic interpretations of family life and transgressive sexuality, Feminist work on the construction of gender.

**150. (HIST149, RUSS193) War and Representation in Russia, Europe and the U.S. (C)** Humanities & Social Science Sector. Class of 2010 & beyond. Platt.

Representations of war are created for as many reasons as wars are fought: to legitimate armed conflict, to critique brutality, to vilify an enemy, to mobilize popular support, to generate national pride, etc. In this course we will examine a series of representations of war drawn from the literature, film, state propaganda, memoirs, visual art, etc. of Russia, Europe and the United States. We will pursue an investigation of these images of conflict and bloodshed in the larger context of the history of military technology, social life, and communications media over the last two centuries. Students will be expected to write two papers, take part in a group presentation on an assigned topic, and take a final exam. The goal of the course will be to gain knowledge of literary history in social and historical context, and to acquire critical skills for analysis of rhetoric and visual representations.

**167. (CLST267, ENGL029) Ancient Novel. (C)** Staff.

The ancient Greek and Roman novels include some of the most enjoyable and interliterary works from antiquity. Ignored by ancient critics, they were until fairly dismissed by classical scholars as mere popular entertainment. But these narraenormous influence on the later development of the novel, and in their sophistplayfulness, they often seem peculiarly modern -- or even postmodern. They are important source for any understanding of ancient culture and society. In this will discuss the social, religious and philosophical contexts for the ancient novel will think about the relationship of the novel to other ancient genres, such as epic. Texts to be read will include Lucian's parodic science fiction story about the moon; Longus' touching pastoral romance about young love and sexual awakening; Heliodorus' gripping and exotic thriller about pirates and long-lost children; *Golden Ass*, which contains the story of Cupid and Psyche; and Petronius' Satyrical evocation of an orgiastic Roman banquet.

**186. (CINE221, EALC186) Screening Modern Korea: Korean Film and Culture. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Kim.

The Jury Award for Best Feature Film at the 2005 Philadelphia Film Festival was awarded to a South Korean film *The Road* directed by Pae Chang-ho. Hong Sang-soo's *The Tale of Cinema* was invited to compete in the 2005 Cannes Film Festival where Park Chan-wook's *Old Boy* won the Grand Prix a year ago. To date, the remake rights for over ten Korean films have been sold to US film companies. As this short list shows, Korean films have not only been gaining wide popularity amongst the general audience in Korea and its neighboring countries in Asia, but have also received critical acclaim from critics and scholars, in particular through international film festival circuits. Korean cinema, in fact, is experiencing a "renaissance" in the 21st century. We will take the recent surge of success behind Korean cinema as a way to explore our object of study: Korea and the cinema. We will situate Korean cinema in broader (and at times narrow) cultural, social, and aesthetic contexts to investigate transnational media production and circulation, globalization, consumer culture, commercialization, Hollywoodization, and construction of national, ethnic, gender identities, etc. The course will focus on the works of prominent filmmakers of Korea's past and present, such as Shin Sang-ok, Im Kwon-taek, Kim Ki-duk, and Lee Chang-dong, as well as paying special attention to genres of Korean film such as the melodrama, slapstick comedy, and erotica. No prerequisites. All films with English subtitles.

**187. (EALC017, GSOC187) Possessing Women. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Chance.

A man from Tennessee writes *\*Memoirs of a Geisha\**. A Japanese novelist tells the story of the "comfort women" who served the Japanese army. A tenth-century courtier poses as a woman writing the first woman's diary. Poets from Byron to Robert Lowell, through Ezra Pound to Li Po, have written as though they were women, decrying their painful situations. Is something wrong with this picture, or is "woman" such a fascinating position from which to speak that writers can hardly help trying it on for size? In this course we will look at male literary impersonators of women as

well as women writers. Our questions will include who speaks in literature for prostitutes--whose bodies are the property of men--and what happens when women inhabit the bodies of other women via spirit possession. Readings will draw on the Japanese traditions, which is especially rich in such cases, and will also include Western and Chinese literature, anthropological work on possession, legal treatments of prostitution, and film. Participants will keep a reading journal and write a paper of their own choosing.

**SM 191. Classics of the Western World I. (C)** Arts & Letters Sector. All Classes. Staff.

This course will approach selected classic works of Western culture up to the Middle Ages with two purposes in mind. First, we will try to see how our notions of authority, agency, will and history have been shaped by these texts, in particular by epic and tragedy; further, we will consider how such concepts in turn have been complicated by the author's recognition of the power of desire and shifting definitions of gender and identity. Second, we will look at how we identify a "classic" in our culture, and will try to understand what sort of work it does for us. Texts to be read will include: Homer's *ILIAD* and *ODYSSEY*; Euripides' *BACCHAE*; Sophocles' *OEDIPUS THE KING*; Aeschylus' *PROMETHEUS BOUND*; Aristophanes' *FROGS*; Virgil's *AENEID*; *THE CONFESSIONS OF ST AUGUSTINE*, and Dante's *DIVINE COMEDY*. All works will be read in translation.

**SM 192. Classics of the Western World II. (C)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Staff.

This class provides a survey of works drawn from the Western literary canon from the Renaissance to the 20th century. Work may be drawn in part from the following authors: Montaigne, Shakespeare, Webster, Moliere, Milton, Behn, Laclous, Rousseau, Sterne, the Romantic poets, Austen, Dickens, Bronte, Wilde, Woolf and Joyce.

**193. (ENGL099, FOLK241) Great Story Collections. (M)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Staff.

The Great Story Collections moves backwards in time from Chaucer's *CANTERBURY TALES* and Boccaccio's *DECAMERON* through the *1001 NIGHTS* and Persian mystical story collections to the Indian *PANCHATANTRA*, exploring the development of the literary story collection and its connections with oral narrative traditions of the present and the past.

**197. (RUSS197) Madness and Madmen in Russian Culture. (M)** Humanities & Social Science Sector. Class of 2010 & beyond. Vinitsky.

This course will explore the theme of madness in Russian literature and arts from the medieval period through the October Revolution of 1917. The discussion will include formative masterpieces by Russian writers (Pushkin, Dostoevsky, Tolstoy, Chekhov, and Bulgakov), painters (Repin, Vrubel, Filonov), composers (Mussorgsky, Tchaikovsky, and Stravinsky), and film-directors (Protazanov, Eisenstein), as well as non-fictional documents such as Russian medical, judicial, political, and philosophical treatises and essays on madness.

The problem of madness has preoccupied Russian minds since the very beginning of Russia's troubled history. This subject has been dealt with repeatedly in medieval vitae and modern stories, plays, paintings, films, and operas, as well as medical, political and philosophical essays. This issue has been treated by a number of brilliant Russian authors and artists not only as a medical or psychological matter, but also as a metaphysical one, touching the deepest levels of human consciousness, encompassing problems of suffering, imagination, history, sex, social and world order, evil, retribution, death, and the after-life. Therefore it is illuminating for a deeper understanding of Russian culture to examine how major Russian authors have depicted madness and madmen in their works, how these works reflected the authors' psychological, aesthetic and ideological views, as well as historical and cultural processes in Russia.

**L/R 200. (CLST200, FOLK200) Greek and Roman Mythology. (C)** Arts & Letters Sector. All Classes. Staff.

An introduction to classical mythology through close analysis of selected texts. Topics include: the definition of myth; its social, political, and religious contexts; the variety of methodologies available for its study (e.g. comparative anthropology, structuralism, psychoanalysis); the literary development of myths, divine and heroic; the Roman adaptation of Greek myths; and the relationship of myth to historical, philosophical, and scientific modes of thought. No prior background is required. Students come to the study of mythology from a variety of disciplines. This course should be particularly useful to those interested in literature, the fine arts, anthropology, folklore, and religion.

**SM 203. (COLL228, ITAL203) Introduction to Italian Literature and Culture. (B)** Staff.

Readings and reflections on significant texts of the Italian literary and artistic tradition exploring a wide range of genres, themes, cultural debates by analyzing texts in sociopolitical contexts. Readings and discussions in Italian.

**204. (CLST204, CINE204, GSOC202) Hollywood "Classics". (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

What do Bruce Willis and Homer have in common? Why do so many films seem so familiar? Is popular culture meaningless? If so, why all the controversy over *The Lion King*, *Braveheart*, or *Murphy Brown*? This course will

answer all this and more. It will provide an introduction into both classical literature and the interpretation of popular culture; but it will not entail sitting through hours of *The Last Days of Pompeii*, *Spartacus*, *Helen of Troy*, or other films your parents remember fondly. Students will read a number of well-known texts from antiquity, one or two 20th-century works, and view 8-12 (mostly) recent popular films. By examining the texts and films first within their cultural contexts and then against one another, we will address a number of different themes and issues that will also expose students to different reading tactics. Topics include: the myth of the hero, the evolution of detective fiction, the politics of children's literature and film, narrative strategies, and the uses of tradition. Texts include: Homer's *Odyssey*, Sophocle Apuleius' *Golden Ass*, Ovid's *Metamorphoses*, Euripides' *Hipp* Chandler's *The Big Sleep*, short stories by Raymond Carver, critical essays. Probable films include: *Die Hard*, either *Terminator 2* or *Aliens*, *Angel Heart*, Disney's *Beauty and the Beast*, and *Mighty Aphrodite*.

**211. (ASAM212, SAST212) Topics in Indian Film. (M)** Majithia. This is a topics course. The topic may be "Global Fiction and Film."

The spread of globalization or the acceleration of transportation and information technologies, alters our notions of time and space. described variously as colonial, postcolonial and global recent film and literature from South Asia suggest models for understanding the following process: imperialism, nationalism, displacement, hybridity, migrancy and travel. the resulting increase in the traffic in texts re defines genres, canons, high/low cultures as well as popular and mass culture. The new representations and circulations of fictions, films and adaptations produce novel ways of thinking about community, borders and belonging. while the class will focus on South Asian texts, we will draw on film, literature and theoretical frameworks from other contexts to consider the licenses and limits of comparison for this study.

**212. (NELC201) Modern Middle Eastern Literature in Translation. (B)** Arts & Letters Sector. All Classes. Allen, Gold.

This course is team-taught by four professors with specialities in Arabic, Hebrew, Persian and Turkish literatures; all four attend all the sessions of the course. The course deals with the modern literature within each tradition and focuses on poetry, the short story and the novel (among which have been in recent year: Al-Tayyib Salih's *SEASON OF MIGRATION TO THE NORTH*, Yehoshua's *THE LOVER*, Hedyat's *THE BLIND OWL*, and Kemal's *MEMET MY HAWK*). The readings are all in English. The course is conducted in a seminar format. Students are expected to participate in classroom discussion of the materials assigned for each session, and evaluation is partially based on the quality of that participation. A short paper is assigned on the poetry and the short stories, and there is a final examination.

**SM 213. (RELS218, RUSS213) Saints and Devils in Russian Literature. (A)** Arts & Letters Sector. All Classes. Verkholantsev.

Despite the title, Russian 213 is not simply about saints and devils in Russian culture. Our primary goal is to trace cultural continuity and understand the dependence of the 19th and 20th century Russian literature and art on cultural paradigms and categories of pre-modern Russia. In Russia, where culture and conscience had been nourished by Eastern Orthodoxy and Indo-European paganism, the 19th-century search for spirituality was invariably connected with Orthodoxy and religious pursuits. The interest in Russian history kindled a fascination with medieval Russian literary and artistic productions. Writers and artists turned for inspiration to medieval themes and genres. In "Saints and Devils," we will examine the literary images of the holy and the demonic in works from various periods and we will learn about the historic trends that have filled Russia's national character with religious and supernatural spirit. All readings and films are in English and include such authors as Pushkin, Gogol, Dostoevsky, Tolstoy, Leskov, Bulgakov, and Nabokov, as well as films by Tarkovsky and Eisenstein.

**215. (NELC233) Arabic Literary History. (A)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Allen.

This course provides a survey of the genres and major figures in Arabic literary history from the 6th century up to the present day. Selected works are read in translation; poetry is discussed first, then belles-lettrist prose. Selected suras from the Qur'an are read as the centerpiece of the course. Each set of texts are accompanied by a collection of background readings which place the authors and works into a literary, political and societal context. This course thus attempts to place the phenomenon of "literature" into the larger context of Islamic studies by illustrating the links between Arab litterateurs and other contributors to the development of an Islamic/Arab culture on the one hand and by establishing connections between the Arabic literary tradition and that of other (and particularly Western) traditions.

**SM 216. (COLL225, GRMN216) Intro to Literature. (B)** Arts & Letters Sector. All Classes. Staff. Prerequisite(s): GRMN 215 or the equivalent.

Develops students' basic skills of literary interpretation. Exposure to various reading techniques (e.g. close reading, reading for plot, etc.) and to literary terminology and its application. Readings will include selections from prose, drama and lyric poetry.

**SM 218. (COLL221, FREN221) Perspectives in French Literature. (A) Staff.**

This basic course in literature provides an overview of French literature and acquaints students with major literary trends through the study of representative works from each period. Students are expected to take an active part in class discussion in French. French 221 has as its theme the presentation of love and passion in French literature.

**SM 219. (COLL221, FREN222) Perspectives in French Literature. (A) Staff.**

This basic course in literature provides an overview of French literature and acquaints students with major literary trends through the study of representative works from each period. Special emphasis is placed on close reading of texts in order to familiarize students with major authors and their characteristics and with methods of interpretation. They are expected to take an active part in class discussion in French. French 222 has as its theme the Individual and Society. Students who have taken 221 may also take French 222 for credit.

**SM 220. (HIST220, RUSS220) Russia and the West. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Verkholantsev.**

This course will explore the representations of the West in eighteenth- and nineteenth- century Russian literature and philosophy. We will consider the Russian visions of various events and aspects of Western political and social life - Revolutions, educational system, public executions, resorts, etc. - within the context of Russian intellectual history. We will examine how images of the West reflect Russia's own cultural concerns, anticipations, and biases, as well as aesthetic preoccupations and interests of Russian writers. The discussion will include literary works by Karamzin, Pushkin, Gogol, Dostoevsky, Leskov, and Tolstoy, as well as non-fictional documents, such as travelers' letters, diaries, and historiographical treatises of Russian Freemasons, Romantic and Positivist thinkers, and Russian social philosophers of the late nineteenth century. A basic knowledge of nineteenth-century European history is desirable. The class will consist of lecture, discussion, short writing assignments, and two in-class tests.

**SM 221. (ENGL221) Topics in Medieval Literature. (M) Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.**

This seminar explores an aspect of medieval literature intensively; specific course topics will vary from year to year. Topics in the past have included the medieval performance, medieval women, and medieval law and literature.

**SM 222. (ENGL222, GSOC221) Topics In Romance. (M) Staff.**

This seminar explores an aspect of epic or romance intensively; specific course topics will vary from year to year.

**SM 223. (COLL222, LALS221, SPAN221) Early Hispanic Literature and Culture. (A) Staff. Prerequisite(s): SPAN 219.**

This course engages in an in-depth study of Spanish and Colonial Spanish American culture(s) from the Pre-Roman period through the 17th century. Among the topics included are: Islamic Spain, the Spanish Reconquista, the Inquisition, the Origins of the Spanish Language, Sephardic Culture in Spain, the Pilgrimage Route to St. James, Picaresque Literature, Golden Age Spanish Drama, pre-Columbian Civilizations, the Conquest of the New World, and the establishment of colonial rule in Spanish America.

**SM 224. (PHIL225, STSC108) Philosophy of Science. (M) May be counted as a General Requirement Course in Science studies. Class of 2009 & prior only. Domotor, Akhundov.**

A discussion of some philosophical questions that naturally arise in scientific research. Issues to be covered include: The nature of scientific explanation, the relation of theories of evidence, and the development of science (e.g., does science progress? Are earlier theories refuted or refined?).

**SM 225. (COLL222, LALS222, SPAN222) Modern Spanish and Spanish American Culture. (C) Staff. Prerequisite(s): SPAN 219.**

This course engages in an in-depth study of certain key moments and texts in Spanish and Spanish American culture from the 18th century to the present. Among the topics dealt with are: the "failed" Enlightenment of Spain and Spanish America, the Napoleonic invasion of Spain, Caribbean antislavery narrative, the revolt against Spanish rule and the creation of new nations in Spanish America, indigenismo, The Spanish Civil War, dictatorships, the Cuban Revolution.

**SM 226. (CINE232, COLL223, LALS240, SPAN223) Russian Short Story in the 20th Century. (A) staff.**

Discover the fascinating world of twentieth-century Russian literature through the short but captivating texts by some of its greatest masters. Daring explorations of taboo topics, excellence of style, and, of course, reflections of life and death issues Russian literature is famous for--these are but few of the topics to be discussed in this course. From Anton Chekhov, Russia's greatest short story writer, through the Symbolists, Babel, Nabokov up to post-totalitarian writing, we will explore this unique literary tradition. No knowledge of Russian is required.

**228. (HEBR250, JWST256, RELS220) Studies in Hebrew Bible. (C)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Tigay. Prerequisite(s): HEBR 154 or the equivalent. The aim of this course is to introduce students to the critical methods and reference works used in the modern study of the Bible. To the extent possible, these methods will be illustrated as they apply to a single book of the Hebrew Bible that will serve as the main focus of the course.

**SM 230. (CLST330, ENGL231) Topics in Renaissance Studies. (M)** Staff.

This course explores an aspect of renaissance literature intensively; specific topics will vary from year to year.

**231. (GRMN245) Literature and Culture in Central Europe. (M)** Staff.

It is difficult to imagine a current century without the remarkable contributions of Central European culture. Central Europe is the birthplace of Freud and psychoanalysis, Schoenberg and twelve-tone composition, Kafka, Kraus, and Musil. It is also a combustible world theater for raging conflicts among political ideologies, nationalisms, and world views. This course examines the many legacies of Central Europe to the present. Through literature, cinema, and other arts, it explores a unique history that extends from the Habsburg and Ottoman empires, through two world wars, to communism and beyond. Readings are in English and include representative works from Albanian, Austrian, Bosnian, Czech, Hungarian, and Polish fiction.

**SM 234. (ITAL232) The World of Dante. (M)** Kirkham. Freshman Seminar.

The masterpiece of Italian literature read in the context of Dante's cultural milieu (the Aristotelian cosmos, contemporary politics, medieval intellectual ideals, the esthetic of order, symbolism, allegory, numerology and his literary heritage from Virgil to the early Italian vernacular poets. Illustrated manuscripts and the visual tradition of the poem will be shown in slide presentations. Lecture/discussion format.

**SM 239. (ASAM241, ENGL241, GSOC241) Topics in 18th Century Literature. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

This course explores an aspect of 18th-century literature intensively; specific course topics will vary from year to year.

**240. (FOLK240) Fairy Tales: Forms and Interpretation. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

The term "fairy tale" or "Maerchen" is associated with both oral and literary traditions. This introductory course will explore the genre "Maerchen" from ancient times to the present, touching on issues of definition, context, orality and literacy, authenticity, and interpretation.

**L/R 241. (CINE352, GRMN256, RELS236) The Devil's Pact in Literature, Music and Film. (A)** Arts & Letters Sector. All Classes. Richter. All readings and discussions in English.

For centuries the pact with the devil has signified humankind's to surpass the limits of human knowledge and power. From the reformation puppet play to the rock lyrics of Randy Newman's Faust, from Marlowe and Goethe to key Hollywood films, the legend of the devil's pact continues to be useful for exploring our fascination with forbidden powers.

**L/R 242. (RELS003) Religion and Literature. (C)** Arts & Letters Sector. All Classes. Matter.

A consideration of how great works of literature from different cultural traditions have reclaimed and reinterpreted compelling religious themes. One religious tradition will be emphasized each time the course is taught.

**L/R 245. (CINE112, ENGL102, GSOC102) Study of a Theme. (M)** Arts & Letters Sector. All Classes. Staff. This is a topics course.

This is an introduction to literary study through the works of a compelling literary theme. (For offerings in a given semester, please see the on-line course descriptions on the English Department website). The theme's function within specific historical contexts, within literary history generally, and within contemporary culture, are likely to be emphasized. This course is designed for the General Requirement; it is also intended to serve as a first or second course for prospective English majors.

**SM 248. (AFRC385, ASAM202, ENGL259, GSOC285) Topics in Modernism. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff. This is a topics course.

An exploration of literary modernism which may include novel, poetry, criticism, drama and film. Topics may include "Culture of the 60's," "Race in American Literature and Film," "Madness and Modernism," or "Modernist Heroes."

**250. The "Whodunit". (M)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Staff.

What makes detective fiction perhaps the most popular fictional genre at the close of the twentieth century? How can we explain the adaptability of detective fiction for exploring social issues, such as race, class, and gender? The course will begin with an interrogation of genre, exploring the fluid criteria which make a text a "detective story." This basis will permit an analysis of the transformations which have occurred in the genre throughout the centuries. Explicitly literary issues such as narrativity, textuality, and signification will be explored, as well as the "existential" detective novel (the detective story as a search for identity) and congruences with psychoanalysis. Among the authors will be Sophocles, Poe, Conan Doyle, Chandler, Christie, P.D. James, Paretsky, Thomas Harris, Borges, and Auster. Films may include Clouzot's *Diabolique* and *The Crow*, *The Big Sleep*, *The Maltese Falcon*, and *Seven*.

**SM 252. (LALS252, SPAN250) Spanish Literature in Translation. (B)** Arts & Letters Sector. All Classes. Staff. This is a topics course. The topic may be "Latin American Travel Narratives or "Caribbean Writers in the U.S.".

**L/R 253. (GRMN253, GSOC252, HSOC253, STSC253) Freud. (C)** Humanities & Social Science Sector. Class of 2010 & beyond. Weissberg.

No other person of the twentieth century has probably influenced scientific thought, humanistic scholarship, medical therapy, and popular culture as much as Sigmund Freud. This seminar will study his work, its cultural background, and its impact on us today.

**254. (GRMN244, URBS244) Metropolis: Culture of the City. (C)** Arts & Letters Sector. All Classes. MacLeod.

An exploration of modern discourses on and of the city. Topics include: the city as site of avant-garde experimentation; technology and culture; the city as embodiment of social order and disorder; traffic and speed; ways of seeing the city; the crowd; city figures such as the detective, the criminal, the flaneur, the dandy; film as the new medium of the city. Special emphasis on Berlin. Readings by, among others, Dickens, Poe, Baudelaire, Rilke, Doebelin, Marx, Engels, Benjamin, Kracauer. Films include Fritz Lang's *Metropolis* and Tom Tykwer's *Run Lola Run*.

**255. (GRMN255) Mann, Hesse, Kafka. (C)** Arts & Letters Sector. All Classes. Jarosinski.

Based on considerations of the cultural tradition and the intellectual currents of the twentieth century, the course presents a survey of the achievements of Mann, Hesse, and Kafka. The extensive study of representative works focuses on the problems of the artist in the modern age.

**SM 257. (JWST153, NELC158, NELC458, RELS223) Jewish Literature in the Middle Ages. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Stern.

Readings in medieval Hebrew literature, with special attention to poetry, narrative, and the interpretation of the Bible, and to the varieties of Jewish experience that these literary works touch upon. All reading in translation.

**259. (FOLK296, NELC254) Jewish Literature in the Rabbinic Period. (C)** Stern.

An introduction to the different types of Jewish literature written in the first six centuries C.E. Primary attention to the literature of Rabbinic Judaism (Midrash, Mishnah, Talmud), but readings will also include some non-Rabbinic and sectarian documents. All readings will be in translation.

**SM 261. (ENGL255, GSOC255) Topics in 19th C. Novel. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

Considering works of nineteenth-century fiction, primarily British, this course focuses on a specialized group of novels to examine a particular author or a particular theme in depth. Past offerings have included: "Readings in Dickens," and "Magic, Mystery, and Madness," which studied works by Bronte, Le Fanu, Wilke Collins, Conan Doyle, Stevenson, or "Evolutionary Fictions and Facts."

**SM 262. (GSOC260) Advanced Topics in Narrative. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Krishnan.

We will explore how novels work, asking what they do to us and for us. Why are some narrators unreliable, withholding or confused while others "know" everything? Critical works may include *THE POLITICAL UNCONSCIOUS*; Mary Poovey, *UNEVEN DEVELOPMENTS*; E.Said, *CULTURE AND IMPERIALISM*; E Sedgwick, *THE EPISTEMOLOGY OF THE CLOSET*. Novels may include Austen, *PERSUASION*; Woolf, *MRS DALLOWAY*; Joyce, *PORTRAIT OF THE ARTIST AS A YOUNG MAN*; Kincaid, *AUTOBIOGRAPHY OF MY MOTHER*.

**SM 263. (ENGL265, GSOC266) Topics in 20th C. Novel. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

This course explores an aspect of the 20th-century novel intensively; specific course topics will vary from year to year.

**264. (CLST141, THAR141) Ancient Theatre. (C)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Staff.

This course will introduce you to the "roots" of the western dramatic tradition by surveying a number of well-known tragedies and comedies from Greco-Roman antiquity. Although the syllabus varies slightly from year to year, students can expect to read such influential works as Sophocles' "Oedipus Rex" and Aristophanes' "Clouds." In addition to reading the plays themselves, students will gain insight into the reception of dramatic performances in the ancient world. Individual authors and works will be presented within their historical contexts and we will attend to matters such as staging of drama, the evolution of theatrical performance, and interpretation of ancient drama as social and/or political commentary.

**SM 265. (ENGL276, THAR140) Topics In Theatre History. (B)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

The purpose of this course is to introduce students to the basic materials and methods of theatre history and historiography, as applied to a particular topic, organized around a specific period, national group, or aesthetic issue. This course is concerned with methodological questions: how the history of theatre can be documented; how primary documents, secondary accounts, and historical and critical analyses can be synthesized; how the various components of the theatrical event--acting, scenography, playhouse architecture, audience composition, the financial and structural organization of the theatre industry, etc.--relate to one another; and how the theatre is socially and culturally constructed as an art form in relation to the politics and culture of a society in a particular time and place.

**SM 266. (COLL227, HEBR259, HEBR559, JWST259) Introduction to Modern Hebrew Literature. (M)** Arts & Letters Sector. All Classes. Gold. The content of this course changes from year to year; and, therefore, students may take it for credit more than once.

This course is designed as a first course in Hebrew and Israeli literatures in their original forms: no re-written or reworked texts will be presented. It aims to introduce major literary works, genres and figures. Texts and discussions will be in Hebrew. Depending on the semester's focus, fiction, poetry or other forms of expression will be discussed. This course is meant to provide methods for literary interpretation through close reading of these texts. Personal, social, and political issues that find expression in the culture will also be examined. Past topics include: "Poems, Song, Nation;" "Israeli Drama," "The Israeli Short Story;" "Postmodernist Israeli Writing;" and "Israel through Poets' Lenses."

**SM 267. (CLST315, ENGL256, THAR275) Topics In Modern Drama. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff. COML 267 is a topics course. The topics for the semester may be "Feminism, Performance and the Rhetoric of Violence," "Sexuality on Stage," "Feminism in Performance: Writing Performance," or "Dramaturgy."

**269. (CINE250, GRMN257) Nazi Cinema. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Richter/MacLeod.

Cinema played a crucial role in the cultural life of Nazi Germany. As cinema enthusiasts, Goebbels and Hitler were among the first to realize the important ideological potential of film as a mass medium and saw to it that Germany remained a cinema powerhouse producing more than a 1000 films during the Nazi era. This general requirement course explores the world of Nazi cinema ranging from infamous propaganda pieces such as *The Triumph of the Will* and *The Eternal Jew* to entertainments by important directors such as Pabst and Douglas Sirk. More than sixty years later, Nazi Cinema challenges us to grapple with issues of more subtle ideological insinuation than we might think. The course also includes film responses to developments in Germany by exiled German directors (Pabst, Wilder) and concludes with Mel Brooks' *The Producers*. All lectures and readings in English. Weekly screenings with subtitles.

**270. (CINE250, GRMN258) German Cinema. (M)** Arts & Letters Sector. All Classes. MacLeod.

An introduction to the momentous history of German film, from its beginnings before World War One to developments following the fall of the Berlin Wall in 1989 and German reunification in 1990. With an eye to film's place in its historical and political context, the course will explore the "Golden Age" of German cinema in the Weimar Republic, when Berlin vied with Hollywood; the complex relationship between Nazi ideology and entertainment during the Third Reich; the fate of German film-makers in exile during the Hitler years; post-war film production in both West and East Germany; the call for an alternative to "Papa's Kino" and the rise of New German Cinema in the late 1960's.

**SM 271. (ENGL261) Topics in 20th Century Literature. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

The course explores an aspect of 20th-century literature intensively; specific course topics will vary from year to year.

**SM 272. (FREN250) French Literature in Translation. (M)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Moudileno. This is a topics course.

The content of the course will vary from semester to semester. All works read in English.

**279. (CINE252, DTCH280) Experiments in Modern Flemish and Dutch Fiction and Film. (M)** Staff. The course will be taught in English.

In this seminar, we will study innovative twentieth-century Flemish and Dutch fiction and film against a cultural and historical background. We will mainly read postwar novels and discuss their context and importance. In our readings of concrete texts, we will pay special attention to new, experimental forms of narrative and their implication for the understanding of the text, as well as to the adaptation of these new forms to the movie screen.

**SM 280. (CINE240, HIST322, ITAL322) Italian Cinema. (M)** Distribution Course in Hist & Tradition. Class of 2009 & prior only. Kirkham.

A close look at Italian cinematic production, with emphasis on the nature of the artistic medium and its relation to political reality. Film screenings (in Italian with subtitles and open to the public) in the evening. Topics will vary: the history of Italian cinema/literature and film /politics and society/a major director. Please consult each semester's offerings.

**282. (CINE329, ENGL279, JWST102, JWST279, NELC159) Modern Jewish Literature in Translation. (A)** Arts & Letters Sector. All Classes. Gold. This is a topics course.

Topic varies semester to semester. Past topics have included: Film and Literature: Childhood in Times of Peace and War; War and Love: Heroism and Anti-Heroism in Israeli Writings; Film & Literature: War & Love in Israel; The 'Other' in Modern Hebrew Literature; Holocaust in Lit and Film.

**283. (FOLK280, JWST260, NELC258, RELS221) Jewish Folklore in Literature. (M)** May be counted as a General Requirement Course in History & Tradition. Class of 2009 & prior only. Ben-Amos.

The Jews are among the few nations and ethnic groups whose oral tradition occurs in literary and religious texts dating back more than two thousand years. This tradition changed and diversified over the years in terms of the migration of Jews into different countries and historical, social, and cultural changes that these countries underwent. The course attempts to capture the historical and ethnic diversity of Jewish folklore in a variety of oral literary forms. A basic book of Hasidic legends from the 18th century will serve as a key text to explore problems in Jewish folklore relating to both earlier and later periods.

**288. (AFRC288, ENGL288) Topics in American Poetry. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

Sometimes limiting itself to the works of one or two authors, sometimes focusing on a particular theme such as "American Poetry and Democratic Culture," this course devotes itself to the study of twentieth-century American poetry.

**SM 290. (ENGL290, GSOC290) Topics Women in Literature. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

The advanced women's studies course in the department, focusing on a particular aspect of literature by and about women. Topics might include: "Victorian Literary Women"; "Women, Politics, and Literature"; "Feminist Literary Theory"; and similar foci.

**SM 291. (ENGL294) Topics Literary Theory. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

This course explores an aspect of literary theory intensively; specific course topics vary from year to year.

**SM 292. (CINE202) Topics Film Theory and Criticism. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Katz, Corrigan, Decherney, Beckman.

This topic course explores aspects of Film Practice intensively. Specific course topics vary from year to year. See the Cinema Studies website at <<http://cinemastudies.sas.upenn.edu/>> for a description of the current offerings.

**SM 294. (ANTH294, GSOC294) Reading Global Feminist Theory. (M)** Staff.

Resistance to local and global patriarchies, imperialism and capitalism constitute the historical context of Third World feminisms. Women's struggles against these practices constitute their identity in such a way that the very category of women becomes determined in terms of the intersection of class, race, nation and culture specific politics and histories. In this course we shall focus on the historical development of women's liberation movements in South Asia, Middle-East and certain parts of Africa. We shall examine the ways in which women's movements in these parts of the world have led to a necessary convergence of anti-racist, anti-imperialist struggles along with oppositions to patriarchy and capitalism. We shall also examine the political and philosophical implications of Third World feminisms for some specific feminist trends developed by women of the First World.

**SM 296. (CLST296, ENGL229) Classical Background. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

This advanced seminar will examine the classical backgrounds to English poetry, in particular the Biblical and Greco-Roman antecedents to Renaissance lyric verse and verse drama (such as, preeminently, Shakespeare). Different versions of this course will have different emphases on Biblical or Hellenist backgrounds.

**SM 300. (HIST322, ITAL300) Topics in Italian History, Literature, and Culture. (M)** Distribution Course in Hist & Tradition. Class of 2009 & prior only. Kirkham. This is a topics course.

**302. (CLST302) Odyssey and its Afterlife. (B)** Murnaghan.

As an epic account of wandering, survival, and homecoming, Homer's *Odyssey* has been a constant source of themes and images with which to define and redefine the nature of heroism, the sources of identity, and the challenge of finding a place in the world.

**SM 310. (GSOC310, ITAL310) The Medieval Reader. (M)** May be counted as a General Requirement Course in Arts & Letters. Class of 2009 & prior only. Kirkham.

Through a range of authors including Augustine, Dante, Petrarch, Galileo, and Umberto Eco, this course will explore the world of the book in the manuscript era and contrast it with our own assumptions about reading. Lectures/discussion in English.

**SM 332. (ENGL356) Topics In Modern Drama. (A)** Staff. Benjamin Franklin Seminar.

Major texts in the modern drama from the time of Ibsen through World War I. Plays by playwrights Ibsen, Strindberg, Chekhov and Shaw, Zola, Hauptmann, Wedekind, Maeterlinck and Gorky. The plays are generally considered as scripts for performance and the dramatic technique of each playwright will be considered in the relation to contemporary dramatic and theatrical movements.

**SM 333. (ENGL223, ITAL333) Dante's Divine Comedy. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Brownlee.

In this course we will read the *Inferno*, the *Purgatorio* and the *Paradiso*, focusing on a series of interrelated problems raised by the poem: authority, fiction, history, politics and language. Particular attention will be given to how the *Commedia* presents itself as Dante's autobiography, and to how the autobiographical narrative serves as a unifying thread for this supremely rich literary text. Supplementary readings will include Virgil's *Aeneid* and selections from Ovid's *Metamorphoses*. All readings and written work will be in English. Italian or Italian Studies credit will require reading Italian texts in the original language and writing about their themes in Italian. This course may be taken for graduate credit, but additional work and meetings with the instructor will be required.

**343. (HIST343) Nineteenth Century European Intellectual History. (A)** Breckman.

Starting with the dual challenges of Enlightenment and Revolution at the close of the eighteenth century, this course examines the emergence of modern European thought and culture in the century from Kant to Nietzsche. Themes to be considered include Romanticism, Utopian Socialism, early Feminism, Marxism, Liberalism, and Aestheticism. Readings include Kant, Hegel, Burke, Marx, Mill, Wollstonecraft, Darwin, Schopenhauer, and Nietzsche.

**344. (HIST344) 20th Century European Intellectual History. (B)** Distribution Course in Hist & Tradition. Class of 2009 & prior only. Breckman.

European intellectual and cultural history from 1870 to 1950. Themes to be considered include aesthetic modernism and the avant-garde, the rebellion against rationalism and positivism, Social Darwinism, Second International Socialism, the impact of World War One on European intellectuals, psychoanalysis, existentialism, and the ideological origins of fascism. Figures to be studied include Nietzsche, Freud, Woolf, Sartre, Camus, and Heidegger.

**SM 350. (GSOC350) Introduction to Criticism. (M)** Staff.

This course includes both a general survey of classic writings in Western aesthetics as well as readings on the major trends in literary criticism in the twentieth century. A recurring theme will be the literary canon and how it reflects or influences values and interpretative strategies. Among the topics covered are feminist literary criticism, structuralism and poststructuralism, Marxist criticism, and psychological criticism. Authors include Plato, Aristotle, Hume, Kant, Hegel, T.S. Eliot, Bakhtin, Sontag, Barthes, Foucault, Derrida, Virginia Woolf, de Beauvoir, Showalter, Cixous, Gilbert and Gubar, Kolodny, Marx, Benjamin, and Freud.

**353. (COML505, NELC434) Arabic Literature and Literary Theory. (A)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Allen.

This course takes a number of different areas of Literary Theory and, on the basis of research completed and in progress in both Arabic and Western languages, applies some of the ideas to texts from the Arabic literary tradition. Among these areas are: Evaluation and Interpretation, Structuralism, Metrics, Genre Theory, Narratology, and Orality.

**354. (CLST360, ENGL221, GSOC223) The Epic Tradition. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Copeland. Benjamin Franklin Seminar.

This course looks at a number of strands in the broad epic tradition: narratives of warfare, quest narratives (both geographical and spiritual), and the combination of the two in narratives of chivalry and love. We will start with Homer, reading good portions of the "Iliad" and the "Odyssey", and then see how Homeric themes are reprised in Virgil's narrative of travel, conquest, and empire, the "Aeneid". We will then look at St. Augustine's "Confessions", which has some claim to being considered an "epic" of spiritual discovery, and consider how Augustine reflects back upon his classical narrative sources. From there we will move to one medieval epic of warfare, conquest, and empire, the "Song of Roland", which emerges from the same kind of oral poetic culture that produced the ancient Homeric epics. In the last part of the course we will read some Arthurian romances, which take up certain themes familiar from epic, but place them in a new context: the medieval institution of chivalry, where the ancient warrior is replaced by the medieval knight, where the collective battle is replaced by the individual quest, and where the psychology of sexual desire is now foregrounded as a motivation for heroic self-realization.

**SM 355. (ENGL359) Topics in Modernism. (C)** Staff.

This course explores an aspect of literary modernism intensively; specific course topics will vary from year to year. Past offerings have included seminars on the avant-garde, on the politics of modernism, and on its role in shaping poetry, music, and the visual arts.

**SM 356. (FREN356, GSOC356) Early Modern Women's Writing: Italy, England, France. (C)** DeJean.

We will compare the three powerful traditions of women's writing that developed in the 16th and 17th centuries: in Italy, in England and in France. We will read works by, among others, Veronica Franc Fonte, Aphra Behn, Margaret Cavendish, Marie-Madeleine de Lafayette and Madeleine de Scudery. We will concentrate on works in prose and, in particular, on the two genres whose development was shaped by women writers: novels and treatises defending women's rights. We will think about what it meant to be a woman writer in these countries and at this period. We will also try to understand the conditions that made it possible for these traditions to develop. French and Italian workswill be read in translation.

**357. (ANTH226, FOLK229) Myth in Ancient and Modern Society. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Ben-Amos.

In this course we will explore the mythologies of selected peoples in the Ancient Near East, Africa, Asia, and Native North and South America and examine how the gods function in the life and belief of each society. The study of mythological texts will be accompanied, as much as possible, by illustrative slides that will show the images of these deities in art and ritual.

**SM 359. (COLL227, HEBR359, HEBR659, JWST359, JWST556) Studies Modern Hebrew Literature - World Lit Course. (B)** Arts & Letters Sector. All Classes. Gold. This is a topics course.

This course is designed as a first course in Hebrew and Israeli literatures in their original forms: no re-written or reworked texts will be presented. It aims to introduce major literary works, genres and figures, Texts and discussions will be in Hebrew. Depending on the semester's focus, fiction, poetry or other forms of expression will be discussed. This course is meant to provide methods for literary interpretation through close reading of these texts. Personal, social, and political issues that find expression in the culture will also be examined. Past topics include: "Poems, Song, Nation;" "Israeli Drama," "The Israeli Short Story;" "Postmodernist Israeli Writing;" and "Israel through Poets' Lenses."

**360. (ENGL394, FREN383, ROML390) Introduction to Literary Theory. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

In this course, we will examine a broad corpus of texts from a range of modern literary-theoretical schools, including formalism, structuralism, deconstruction, reader-response theory, Marxism, psychoanalysis, feminism, and post-colonialism. Through detailed readings of these works, we will address such issues as: the nature of language and its relationship to reality; the problems of identity and ideology; the notions of cultural authority and difference; and the politics of literature and "theory." Secondary readings will be drawn from British, German, and French/Francophone literary traditions. Taught in English.

**SM 372. (FREN382) Italian and Anglo-American Fiction. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff. This is a topics course. The titles may be "Italian and Anglo-American Criticism," "Horror Cinema," or "Arcades Project."

**SM 378. (AFRC293, ENGL293, GSOC226) Topics in Literature and Society. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

This is a topics course. The titles may include "Vampires:The Undead," "Political Theatre," "Writing Down Under," "Diaspora Culture," or "Caribbean Literature."

**SM 380. (JWST255, NELC250, NELC550, RELS224) The Bible in Translation. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Tigay.

Study of the Book of Genesis as a literary and religious work, in the light of modern scholarship, archaeology, and comparative literature of religion.

**SM 381. (CINE345, FREN380) Literature of the Twentieth Century. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

This course, the theme of which changes from semester to semester, provides an introduction to important trends in twentieth century literature.

**SM 382. (CINE340, ITAL380) Italian Literature of the 20th Century. (M)** Staff.

Topics vary, covering a range of genres and authors.

The reading material and the bibliographical references will be provided in course reader. Further material will be presented in class. Requirements include class attendance, preparation, and participation, a series of oral responses, and a final oral presentation.

**SM 383. (CLST396, ENGL394) Literary Theory Ancient to Modern. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Copeland. Benjamin Franklin Seminar.

This is a course on the history of literary criticism, a survey of major theories of literature, poetics, and ideas about what literary texts should do from ancient Greece to examples of modern European and American thought. The course will give special attention to early periods: Greek and Roman antiquity, especially Plato and Aristotle; the medieval period (including St. Augustine, Dante, and Boccaccio), and the early modern period (where we will concentrate on English writers such as Philip Sidney and Ben Johnson). We'll move into modern and 20th century by looking at the literary (or "art") theories of some major philosophers, artists, and poets: Kant, Wordsworth, Marx and Engels, Matthew Arnold, and the painter William Morris, T.S. Eliot, and the philosopher Walter Benjamin. We'll end with a very few samples of current literary theory.

**SM 385. (EALC255, FOLK485, THAR485) Japanese Theatre. (A)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Kano.

Japan has one of the richest and most varied theatrical traditions in the world. In this course, we will examine Japanese theatre in historical and comparative contexts. The readings and discussions will cover all areas of the theatrical experience (script, acting, stage, design, costumes, music, audience). Audio-visual material will be used whenever appropriate and possible. Requirements include short writing assignments, presentations, and one research paper. Reading knowledge of Japanese and/or previous course-work in literature/theatre will be helpful, but not required. The class will be conducted in English, with all English materials.

**SM 392. (ENGL393, SAST323) Topics in Postcolonial Lit. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Loomba. Benjamin Franklin Seminar.

This course explores an aspect of Postcolonial literature intensively; specific course topics vary from year to year.

**SM 395. (ENGL395) TOPICS CULTURAL ST.**

**SM 396. (ENGL270, LALS393, ROML396) Latin American Literature. (M)** Staff. This is a topics course.

**SM 401. (COLL224, RUSS401) Russian Poetics - World Lit. (A)** Steiner. Prerequisite(s): RUSS 311. This course is taught in Russian. This course can be crosslisted with RUSS 401 or 402.

Introduction to the analysis of poetic texts, based on the works of Batyushkov, Lermontov, Tyutchev, Fet, Mandelshtam, and others.

**SM 402. (COLL224, RUSS402) Pushkin. (B)** Steiner. Prerequisite(s): RUSS 311. This course is taught in Russian. Consideration of the writer's lyrics, narrative poems, and drama.

**417. (ARTH417) Islamic Art and Architecture. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Holod.

Istanbul, Samarkand, Isfahan, Cairo and Delhi as major centers of art production in the fourteenth to seventeenth centuries. Attention will be given to urban and architectural achievement as well as to the key monuments of painting and metalwork. The visual environment of the "gunpowder empires".

**SM 418. (HIST418) Europe Intell Since 1945. (B)** Breckman.

This course concentrates on French intellectual history after 1945, with some excursions into Germany. We will explore changing conceptions of the intellectual, from Satre's concept of the 'engagement' to Foucault's idea of the 'specific intellectual'; the rise and fall of existentialism; structuralism and poststructuralism; and the debate over 'postmodernity.'

**SM 432. (ARAB432, COLL226) Arabic Belle-Lettres. (A)** Allen. Prerequisite(s): Proficiency in ARAB 035.

Readings in Arabic texts taken from a variety of literary genres from all periods. The course aims to improve reading skills and vocabulary by introducing students to extensive passages taken from Arabic literature.

**SM 451. (COLL226, SAST451) Readings In Hindi. (M)** Behl. Prerequisite(s): Two years of Hindi instruction.

This course is designed to introduce students to the different literary traditions of premodern and modern Hindi. Readings include Braj and Avadhi poetry, modern Hindi poetry, short and long narrative fiction, and drama. Selections will be drawn from early authors as well as from the developing literary traditions of modern standard Hindi. Contemporary Hindi writers are included, as well as some Hindi critical and commentatorial prose. Depending on student and faculty interest, topics may change from year to year; students may repeat the course for credit with the permission of the instructor.

**SM 475. Senior Seminar. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Staff.

Advanced study of changing topics in comparative literature and literary theory.

**498. Honors Thesis. (C)**

**499. Independent Study. (C)**

Supervised study for Seniors.

**SM 521. (GSOC537, ITAL537) Boccaccio.** Kirkham.

Boccaccio's life and work in the context of Italian and European culture and society.

**SM 682. (ENGL571, SPAN682) Seminar on Literary Theory. (M)** de la Campa.

This course begins with an overview of major statements on poetics and literary theory from Plato to the 20th century. We will then study in detail more contemporary theoretical statements with a view to acquiring a broad knowledge of modern literary criticism. Throughout the semester we will attempt to identify topics and issues that are of particular relevance to students working within the Hispanic literary and critical tradition. Among the authors studied will be Plato, Aristotle, Longinus, Dante, Castelvetro, Lessing, Arnold, Taine, Saussure, Barthes, Derrida, de Man, Althusser, Butler and Latour.

**SM 697. (SPAN697) Studies in Latin American Culture.** Laddaga.

The course will be an investigation of the most influential styles of conceptualizing the relationship between artistic or literary productions and political practices in Latin America between the 1950s and the present. We will pay special attention to the genesis and structure of the notion of "liberation," and to its subsequent crisis. We will also try to determine the predicament of political art and literature in times of globalization. We will read texts by, among others, Pablo Neruda, Julio Cortazar, Glauber Rocha, Reinaldo Arenas, Osvaldo Lamborghini, and Diamela Eltit, and analyze images of several artists, from Antonio Berni and Helio Oiticica, to Doris Salcedo and Cildo Meireles.

## Graduate Courses

**SM 501. (CLST511, ENGL571, GRMN534, ROML512, SLAV500) Basic Issues in the History of Literary Theory. (A)** Staff.

This course is an introduction to literary and cultural theory and to some of the key problems of questions that animate theoretical discussion among literary scholars today. These include questions about aesthetics and cultural value, about ideology and hegemony, about the patriarchal and colonial bases of Western culture, and about the status of the cultural object, the cultural critic, and cultural theory itself.

**SM 503. (ITAL501) Italian Literary Theory. (M)** Staff. This is a topics course. One topic may be "History and Language of Italy."

**505. (COML353, NELC434) Arabic Literature and Literary Theory. (A)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Allen.

This course takes a number of different areas of Literary Theory and, on the basis of research completed and in progress in both Arabic and Western languages, applies some of the ideas to texts from the Arabic literary tradition. Among these areas are: Evaluation and Interpretation, Structuralism, Metrics, Genre Theory, Narratology, and Orality.

**SM 506. (CINE500, ENGL461) Topics in Twentieth-Century Literature. (M)** Staff.

**SM 507. (GSOC507) Feminist Theory. (M)** Staff.

The course has four foci: I. the French intellectual background of the 1960's and how feminist theory in Europe and America has appropriated, criticized and reinterpreted the prevailing trends of the period. II. The contention that each gender possesses psychological characteristics traditionally considered as the prerogative of the opposite gender. III. The emphasis on a female specificity. IV. The emphasis on cultural determinism, an endeavor which usually involves a criticism of III, whose various manifestations are sometimes hastily lumped together under the term "neo-essentialism".

**SM 508. (ITAL562) World Views in Collision: The Counter-Reformation and Scientific Revolution. (M)** Kirkham.

The exploration of the radical conflicts that developed in 16th and 17th century Europe when Protestant reformers and scientific discoveries challenged the authority of the Catholic Church. Freedom of thought, heresy, censorship, and Utopian ideals will be discussed with reference to such figures as Machiavelli, Luther, Rabelais, More, Copernicus, and Galileo, who will be studied through their own writings, those of their contemporaries (both enemies and advocates), and in recreations by 20th century playwrights.

**SM 509. (RELS539) Kierkegaard. (C)** Dunning.

Critical examination of selected texts by Kierkegaard. Discussion of such issues as the pseudonymous writings and indirect communication, the theory of stages of religious development, the attack upon establishment religion, the psychological dimension of Kierkegaard's thought, and his relations to his predecessors, particularly Hegel.

**SM 512. (ANTH503, ENGL503, FOLK503) Issues Folklore Theory. (C)** Abrahams. An introduction to folklore for graduate students, concentrating upon certain key issues in the theory and history of the discipline.

**SM 514. (CLST514, ENGL504) History of Language. (M)** Copeland. This is a topics course. If the title is "Between Antiquity and Modernity: Literary Theory in the Middle Ages," the following description applies.

An introduction to the methods of historical linguistics through a study of English from its prehistoric origins to the present day.

**SM 520. (ITAL520) Medieval "Autobiography": Augustine to Petrarch. (M)** Brownlee.

The course will explore the development of a new authorial subject in 13th- and 14th-century first-person narrative, culminating in Petrarch's *Canzoniere* and *Secretum*. Our central focus will be on the changing status of "confessional" and "conversionary" discourse in terms of selfhood and power. Of particular importance will be radical shifts in the relation between confession and conversion among the various texts in our corpus. We will start with St. Augustine's *Confessions*--the privileged model for medieval confessional narratives, which also serves as the point of departure for the different "autobiographical" stances at issue in our various texts. These will include Abelard's *Historia calamitatum*, Brunetto Latini's *Tesoretto*, Dante's *Vita Nuova*, and Petrarch's *Canzoniere*, read in part as a dialectic between the fragmented and the coherent self. The poetics of the collection will also be considered in this context. We will conclude with Petrarch's *Secretum*, a dramatic dialogue in which St. Augustine (as a character) confesses and attempts to convert (without success) the character Francis (Petrarch). Taught in English. Can also be taken by qualified undergraduates, with instructor's permission.

**SM 524. (ITAL535) Petrarch. (M)** Brownlee.

This course will study Petrarch's lyric poetry with reference to its Italian roots (Sicilian school, *dolce stil nuovo*) and European posterity: Renaissance and Baroque Petrarchism as well as impingement on the Romantics.

**SM 525. (PHIL525) Topics in the Philosophy of Science. (M)** Weisberg. This is a topics course. Topics may be "Feminist Theory and Philosophy in Science" or "Naturalism and Scientific Change."

**SM 526. (ENGL705, HIST526, SLAV526) In Defiance of Babel: The Quest for a Universal Language. (M)** Verkholtantsev.

The course explores the historical trajectory of man's attempt to discover or create an ideal universal language as a medium for explaining the essence of human experience and a means for universal communication.

**SM 527. (HEBR583, HIST523, JWST523, RELS523) Studies in Medieval Jewish Culture. (A)** Fishman. Prerequisite(s): Unless otherwise noted, reading knowledge of Hebrew is required.

Primary source readings from a broad array of medieval Jewish genres. Topic will vary from one semester to another, for example: custom, gender, dissent.

**SM 529. (FOLK532, NELC682) Proverb, Riddle, Speech. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Ben-Amos.

Through readings and collaborative projects this working seminar will explore the place of metaphor in the genres of proverb and riddle and examine their position in oral communication in traditional and modern societies. Critical readings of former definitions and models of riddles and metaphors will enable students to obtain a comprehensive perspective of these genres that will synthesize functional, structural, metaphoric, and rhetoric theories.

**SM 531. Medieval Italian Literature. (M)** Brownlee, K. This is a topics course. The topics may be "Medieval Italian Literature" or "Discourses of Confession: Augustine to Petrarch." If the course is the latter, the following description will apply.

The course will explore the development of a new authorial subject in 13th- and 14th century European literature, culminating in Petrarch's CANZONIERE. Related problems will be "confessional" and "conversionary" narrative modes, and the poetics of the collection. Texts will include Heloise and Abelard (HISTORIA CALAMITATUM), Brunetto Latini (LIVRE DOU TRESOR and TESORETTO), LE ROMAN DE LA ROSE/IL FIORE, and Dante's VITA NUOVA. Taught in English.

**SM 532. (DTCH530, ENGL590) Topics in Dutch Studies. (M)** Staff.

**SM 533. (ITAL531) Dante's Divine Comedy I. (M)** Brownlee, K.

A close reading of the first two parts of Dante's masterpiece, the INFERNO and the PURGATORIE, which focuses on a series of interrelated problems raised by the poem: authority, representation, history and language. Particular attention will be given to the COMMEDIA'S use of Classical and Christian model texts: Virgil's AENEID, Ovid's METAMORPHOSES, and the Bible.

**SM 534. (GSOC534, ITAL534) Woman in Poetry. (M)** Kirkham. Prerequisite(s): Reading knowledge of Italian. Conducted in English; undergraduates need permission.

Poetry by women and about women.

**SM 535. (RELS535) Varieties of Christianity before Irenaeus. (K)** Distribution Course in Hist & Tradition. Class of 2009 & prior only. Kraft.

A survey of the known groups and perspectives that emerged in the first 150 years or so of the development of "Christianity" from its roots in Judaism and the hellenistic world(s), with special attention to the primary sources (especially literary) and to modern attempts at historical synthesis.

**SM 536. (GRMN535) Goethe's Novels. (M)** MacLeod.

With each of his major novels, Goethe intervened decisively and provocatively in the genre and wider culture. This seminar will analyze three of Goethe's novels spanning his career: the epistolary novel *The Sorrows of Young Werther*; the novel of adultery *Elective Affinities*, and the "archival" novel *Wilhelm Meisters Journeyman Years*. Particular attention will be paid to the ways in which these novels address questions of modernization - technology and secularization, to name only two - through the lens of individuals who understand themselves in relation to artistic media. We will also consider seminal scholarship on the novels (e.g. Benjamin, Lukacs) in addition to recent critical approaches.

**SM 537. (ENGL537) Renaissance Epic. (M)** Staff.

Focusing centrally on Spenser and Milton, the course will also take up continental Renaissance epics and epic theory: Ariosto, Tasso, Tonsard, D'Aubigny. The main emphasis of the course discussion will be on the process of canon-formation, using the privileged status of epic to investigate the interconnections between the social and literary procedures by which an elite list of texts gets constructed.

**SM 538. (ENGL531) Renaissance Poetry. (M) Staff.**

The aim of this course is to provide opportunities for students to experience at first-hand some of the literary forms, themes and characteristic sensibilities of ancient poetry of Greece, Rome and Israel which provide meaningful contexts for a wide range of English poetry. The topics may be "Sonnets Cycles," or "Passages from Chaucer to Shakespeare."

**SM 539. (GRMN540) Memory. (M) Weissberg.**

In recent years, studies of memory (both individual and cultural) have rivaled those of history, and have produced alternative narratives of events. At the same time, research has also focused on the rupture of narrative, the inability to find appropriate forms of telling, and the experience of a loss of words. The notion of trauma (Greek for "wound") may stand for such a rupture. Many kinds of narratives, most prominently the recollections of Holocaust survivors, are instances in which memories are invoked not only to come to terms with traumatic events, but also to inscribe trauma in various ways. In this seminar, we will read theoretical work on memory and trauma, discuss their implication for the study of literature, art, and culture, read select examples from Holocaust survivors' autobiographies (i.e. Primo Levi, EliWiesel), and discuss visual art (i.e. Boltanski, Kiefer) and film (i.e. Resnais, Lanzmann, Spielberg).

**SM 540. (ITAL540) Topics in Renaissance Culture. (M) Staff.**

Renaissance Italian society, art, intellectual and political history.

**SM 543. (ENGL535) Shakespeare and His Contemporaries. (M) Staff.** This is a topics course. If the title for the semester is "Readings in Renaissance Romance: Incest, Agency, and Female Authority" the following description and crosslisting apply:.

Readings in the work of Shakespeare and other writers of the period. Specific texts vary with instructor.

**SM 544. (RELS538) Modern Christian Thinkers. (M) Distribution Course in Hist & Tradition. Class of 2009 & prior only. Dunning.**

Close study of selected texts dealing with the relation between Christian ideas and modern thought.

**SM 546. (ENGL538) Major Renaissance Writers. (M) Staff.**

This is a monographic course, which may be on Spenser, Milton, or other major figures of the period.

**SM 547. (ENGL545) Eighteenth Century Novel. (M) Staff.**

A survey of the major novelists of the period, beginning with Defoe and a few of the writers of amatory fiction in the early decades of the century and then moving on to representative examples of the celebrated novels by Richardson, Fielding, and others of the mid-century and after.

**SM 550. (ENGL550, GSOC550) Romantic Theory and Practice. (M) Staff.**

This course will explore the cultural context in which the so-called Romantic Movement prospered, and will pay special attention to the relationship between the most notorious popular genres of the period (Gothic fiction and drama) and the poetic production of both canonical and emerging poets.

**SM 551. (ENGL551) British Romanticism. (M) Staff.**

This course attempts a concentrated survey of the early years -- primarily the 1790's --of the English Romantic period. Specific texts vary with instructor, but usually include works from Blake, Coleridge, and Wordsworth.

**SM 552. (ARTH550, CINE550, GRMN550) Topics in Film. (K) Richter.** This is a topics course. The topics may be "Constructing the Field of German Film Studies," "Boccaccio and Illustrations," or "Hollywood and Berlin."

From the early 20th century, German cinema has played a key role in the history of film. Seminar topics may include: Weimar cinema, film in the Nazi period, East German film, the New German cinema, and feminist film.

**SM 554. (ENGL553, GSOC553) British Women Writers. (M) Wallace.** This is a topics course. One topic may be "Premodern Women Writers."

A study of British women writers, often focusing on the women authors who came into prominence between 1775 and 1825.

**SM 556. (JWST356, JWST555, NELC356, RELS418) Ancient Interpretation of the Bible and Contemporary Literary Theory. (C) Distribution Course in Arts & Letters. Class of 2009 & prior only. Stern.**

The purpose of this course is two-fold: first, to study some of the more important ways in which the Bible was read and interpreted before the modern period; second, to consider the uses to which some contemporary literary theorists have put these ancient modes of interpretation as models and precursors for their own writing. The major portion of the course will be devoted to intensive readings of major ancient exegetes, Jewish and Christian with a view to considering

their exegetical approaches historically as well as from the perspective of contemporary critical and hermeneutical theory. Readings of primary sources will be accompanied by secondary readings that will be both historically oriented as well as theoretical, with the latter including Hartman, Kermodé, Todorov, and Bloom.

**SM 557. (CINE556, ENGL556, GSOC556) Topics in 19th C. Literature. (M)** Staff. This is a topics course. The titles may be "Nineteenth Century Fiction: England and Beyond" or "Nineteenth Century Realism and the Occult."

**SM 560. (FOLK531, NELC684) Prose Narrative. (A)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Ben-Amos.

The topics of discussion in the course are the following: the nature of narrative, narrative taxonomy and terminology, performance in storytelling events, the transformation of historical experience into narrative, the construction of symbolic reality, the psycho-social interpretation of folktales, the search for the minimal units, the historic-geographic method in folktale studies, the folktale in history and the history of folktale research.

**SM 564. (ENGL564) Modern British Literature. (M)** Staff.

An introduction to British Literary Modernism. Specific emphasis will depend on instructor.

**SM 569. (AFRC569, ENGL569, GSOC569) Topics in American Literature. (M)** Staff. This is a topics course. The titles can be "African-American and Chicano Feminism," "Literatures of Jazz," or "Queer and 19th-century American Literature."

**SM 570. (CINE515, ENGL573) Topics in Criticism and Theory. (M)** Staff.

This course covers topics in literary criticism and theory. Its specific emphasis varying with instructor.

**SM 573. (AFRC570, ENGL570) Afro-American Literature. (M)** Staff. This is a topics course. The topics may be "Afro-American Literature," "Afro-American Women Writers," "Three Afro-American Writers: Ellison, Gaines and McPherson," or "Afro-American Autobiography." If the title is "Afro-American Literature: Black Music Among the Discourses," the following description applies.

**SM 575. (AFRC572, AFST572, ENGL572) Topics in African Literature. (M)** Barnard.

This course is concerned with the context, and as aspect of the content and form, of African Literature. It is based on a selection of representative texts written in English, as well as a few in English translation. It involves, first, a study of themes relating to social change and the persistence of cultural traditions, followed by an attempt at sketching the emergence of literary tradition by identifying some of the formal conventions established by the writers in their use of old forms and experiments with new.

**SM 577. (ENGL589) 20th Century Poetry. (M)** Bernstein.

A study of the major figures of American poetry of the early 20th-century. T.S. Eliot, Ezra Pound, William Carlos Williams, Wallace Stevens and Robert Frost are usually included.

**SM 579. (ARTH584, GRMN579) Winckelmann. (M)** MacLeod.

Celebrity-scholar, literary stylist, cultural monument, pagan hero, self-made man, homosexual codeword, murder victim: despite his humble origins in Prussia, Johann Joachim Winckelmann (1717-68) enjoyed a meteoric career as an archaeologist and art historian in Rome and came to define a century. His developmental view of culture and his celebration of Greek art challenged prevailing ideas and established new paradigms. The seminar will pay careful attention to Winckelmann's most important writings, including "Reflections on the Imitation of the Painting and Sculpture of the Greeks" (1755), the "History of Ancient Art" (1764), and his famous descriptions of statues such as the Belvedere Apollo and Laocoon group, while keeping in mind the context of mid eighteenth century Rome. The lasting impact of Winckelmann's Greek subject matter, his aesthetic theory, and his literary style will be traced, with readings ranging from Johann Wolfgang Goethe, Gotthold Ephraim Lessing, Walter Peter, Rainer Maria Rilke, and Thomas Mann, to the troubling reincarnation of Winckelmann's statues in Leni Riefenstahl's Fascist Olympic films. Finally, Winckelmann's central role in the field of queer studies will be explored, via a consideration of his representation of the male body

**SM 580. (JWST525, RELS525) Judaism in the Hellenistic Era. (H)** Distribution Course in Hist & Tradition. Class of 2009 & prior only. Staff.

An examination of the varieties of Jewish thought current from ca. 300 BCE to ca. 200 CE, and of the ways in which early Christians adapted and/or reacted to this Jewish heritage. Primary course materials include Philo and Josephus, the Dead Sea Scrolls, Paul and the Jewish "Apocrypha and Pseudepigrapha." Online course materials can be accessed through the instructor's homepage.

**SM 581. (GRMN553, RELS508) Hermeneutics. (M)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Dunning.

A seminar on such problems as subjectivity vs. objectivity in interpretation. Other topics include the nature of a "text," the role of the author's intention, and the relations between interpretation and both history and language. Focus upon the hermeneutical theories of such thinkers as Gadamer, Hirsch, Ricoeur, Habermans, and Steiner.

**SM 582. (GRMN580, PHIL480) Topics in Aesthetics. (A)** Staff. This is a topics course.

The topics may be "Walter Benjamin" or "Aura and Reflection."

**SM 584. (GRMN581, HIST490, JWST490, RELS429) Topics in Jewish-German Culture. (M)** Weissberg.

**SM 585. (ENGL592) 20th Century Literature and Theory. (M)** Love. This is a topics course. One topic may be "Queer Theory and Histories."

This course treats some aspect of literary and cultural politics in the 20th-Century with emphasis varying by instructor.

**SM 586. (ARTH586) Twentieth Century Criticism & Theory. (C)** Distribution Course in Arts & Letters. Class of 2009 & prior only. Poggi.

This seminar will examine the ideas of a number of influential theorists in a variety of disciplines who have contributed to the ways in which we understand and evaluate art. A tentative and flexible list includes: Kant, Denis, Fry, Greenberg, Schapiro, de Bord, Derrida, Lacan, Kristeva, Baudrillard.

**SM 588. (ENGL591, GSOC591) Modernism. (B)** Staff. This is a topics course. One topic may be "The Idea of the Model in Literature and Art."

This course examines shifts in the idea of beauty that came about through modernist movements in the arts. We will begin with Kant and Burke then observe the growing dominance of the sublime over the beautiful in the basic trends of 20-century modernism. In particular, will examine the symbols of woman, ornament, form, and fetish as they weave in and out of twentieth-century aesthetics. With woman the predominant nineteenth-century symbol of beauty, the "turn away from beauty" in modernism is inevitably connected to gender politics, as current, much-heralded "return to beauty." We will observe contemporary artists and theorists wrestling with the problem of how to reinstate the value of beauty without at the same time regressing to a pre-feminist mind-set.

**SM 589. (FREN582) Fantastic Literatures in 19th and 20th Centuries. (M)** Met.

This course will explore fantasy and the fantastic in short tales of 19th- and 20th-century French literature. A variety of approaches -- thematic, psychoanalytic, cultural, narratological -- will be used in an attempt to test their viability and define the subversive force of a literary mode that contributes to shedding light on the dark side of the human psyche by interrogating the "real," making visible the unseen and articulating the unsaid. Such broad categories as distortions of space and time, reason and madness, order and disorder, sexual transgressions, self and other will be considered. Readings will include "recits fantastiques" by Merime, Gautier, Nerval, Maupassant, Breton, Mandiargues, Jean Ray and others.

**SM 590. (ENGL590) Recent Issues in Critical Theory. (M)** Staff.

This is a topics course. The titles may be "Post-Modern Criticism," "Media and Cultural Theory," "Writing and Materiality," "Modern Social Imaginaries," or "Freud and His Commentators."

**SM 591. (RELS436) Life & Letters of Paul. (J)** Staff.

An attempt to understand Paul and his writings, although reference will be made to other canonical and on-canonical traditions about Paul.

**SM 593. (ITAL581) Modern and Contemporary Italian Culture. (M)** Staff. This is a topics course. One topic may be "Futurism, Classicism, Fascism."

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**SM 594. (ENGL595, SAST620) Post-Colonial Discourse. (M)** Staff. This is a topics course. The topic may be "Asian American Lit," or "Post-Coloniality and Cultural Value."

**SM 595. (CINE680, FREN680) Studies in 20th Century French Lit. (M)** Staff. This is a topics course. Topics may be "Representing the Social in Modern French Literature" or "Critical Thought from Proust to Tournier" or "Georges Bataille."

**SM 597. (ENGL597) Modern Drama. (M) Staff.**

This course will survey several basic approaches to analyzing dramatic literature and the theatre. The dramatic event will be broken into each of its Aristotelian components for separate attention and analysis: Action (plot), Character, Language, Thought, Music and Spectacle. Several approaches to analysing the dramatic text will be studied: phenomenological, social-psychological, semiotic, and others.

**SM 598. (PHIL585) Aesthetics: Emotion in the Arts. (M) Guyer/Camp. Undergraduates need permission.**

This course will investigate historical and contemporary philosophical views on the role of the emotions in the arts. Do we have genuine emotional responses to works of art - to fiction? paintings? music? If so, what are the conditions under which we do and don't have such emotional responses? When are such responses appropriate? In particular, does an appropriate aesthetic attitude require emotional distance from the object of the artwork? Is it inappropriate to respond emotionally to morally depraved artworks? How do formal devices induce, constrain, and otherwise alter our emotional responses to art? Readings will be drawn from philosophers including Jean-Baptiste Du Bos, David Hume, Edmund Burke, Moses Mendelssohn, Henry Home Lord Kames, Arthur Schopenhauer, Edward Bullough, R.G. Collingwood, Stanley Cavell, Tamar Szabo Gendler, Richard Moran, Kendall Walton, and others.

**SM 600. (LATN602) Graduate Latin Poetry. (M) Staff.**

Reading and discussion of authors and texts to be announced.

**SM 601. (CLST618, ENGL524) Medieval Education. (C) Copeland.**

An interdisciplinary course, it will utilize literary practices to "read" the ways specific texts produce sexuality at the same time as it will examine the relation between discourses and the material and political worlds in which those discourses are spoken. We will examine the role sexuality plays in the languages of Imperialism and in the sexualization of political rhetoric. The course will explore theoretical approaches to sexuality (and its discursive construction) proposed by Freud, Foucault, Sander Gilman, Gayle Rubin, Teresa de Lauretis, Mary Douglas, and examine a broad range of "primary materials" from eighteenth-century novels and pornography to nineteenth-century sexology to current feminist and political debates.

**SM 603. (ANTH603) Language and Culture. (M) Agha.**

Anthropological study of languages and contributions of linguistics to study of culture and culturally patterned behavior. Types of speech and cultural communities; linguistic and cultural change (acculturation, pidginization, standardization, etc.) and its interpretation (genetic, typological, areal, evolutionary).

**SM 604. (FREN609) France and Its Others. (M) Richman.**

The purpose of this course is to examine the various modalities of interaction between anthropology and literature in modern French culture. Our guiding thesis is that the turn toward other cultures has functioned as a revitalizing element in the production of cultural artifacts while providing an alternative vantage point from which to examine the development of French culture and society in the contemporary period. The impressive innovations of "ethnosurrealism" in the twenties and thirties by Artaud, Bataille, Caillois, and Leiris, have become acknowledged models for the postwar critical thought of Barthes, Derrida, and Foucault, as well as inspiring a renewal of "anthropology as cultural critique" in the U.S. Key texts by Durkheim, Mauss and Levi-Strauss will be considered both in their own terms and in relation to their widespread influence. The institutional fate of these intellectual crossovers and their correlative disciplinary conflicts will provide the over-arching historical frame for the course, from the turn of the century to the most recent debates.

**SM 605. (ANTH605, FOLK605, MUSC605) Anthropology of Music. (C) Staff.**

Worlds of Music/Music Worlds This seminar will require in-depth reading, listening, and writing about a group of musical cultures often included in teaching about "World Music." In other words, this seminar will require students to read a monograph a week, listen closely to related music, and write responsively to this material. We begin with thinking about the musical "exotic" and move onto a series of musical cultures from a wide range of places. The seminar will end with a discussion of the larger music, intellectual, and methodological issues and challenges to thinking about worlds of music/music worlds as a comparative project. Those who imagine they will have to teach a course on "World Music and Cultures" at the undergraduate or graduate level, either sooner or later, will benefit from this class.

**SM 606. (ENGL705, GREK602) Ancient Literary Theory. (M) Copeland/Rosen. This is a topics course. One topic may be "Ancient Texts and Post-classical Interpretation".**

**SM 607. (ENGL776) Contemporary Drama. (M) Staff. This is a topics course.**

Sometimes taught as a survey of modern and contemporary drama, this course can also focus on a particular issue such as the politics of Western theatre, gender and performativity, or postmodernity in the dramatic arts.

**SM 609. (GREK609, RELS609) Ancient Divination and Semiotics. (M) Struck.**

This course will trace a history of signs, using Greek divination as the primary focus. We will explore ancient and contemporary sign theories and their usefulness in illuminating ancient practices of divination -- or the reading of signs thought to be imbedded in the world. Participants in the seminar will be expected to contribute an expertise in one (or more) of three general areas: Greek literature, Greek and Roman religions, and contemporary theory in the humanities. The course is open to graduate students without Greek as well as classicists -- though please register appropriately. The particular areas we cover will to some extent be determined by the interests of the participants, but will surely include: divination by dreams, entrails, and oracles as attested by literary and (to a lesser extent) archaeological evidence; Platonic, Aristotelian, Stoic and Neoplatonic theories of signs; and contemporary semiotics as articulated mainly by Saussure, Barthes, and Eco. Ancient authors will include: Homer, Xenophon, Sophocles, Plutarch, Cicero, Artemidorus, and Iamblichus.

**SM 610. (SOCI602) Proseminar in Classical Sociology. (D) Collins.**

An overview of the German, French and Anglophone traditions in sociological theory. The major focus will be on the works of Marx and Engels, Weber, Simmel, Durkheim, Mead, and DuBois. The works of Nietzsche and Freud will also be considered.

**SM 619. (ARTH617) Islamic Civilization and Visual Culture. (M) Holod.**

A one-semester survey of Islamic art and architecture which will examine visual culture as it functions within the larger sphere of Islamic culture in general. Particular attention will be given to relationships between visual culture and literature, using specific case studies, sites or objects which may be related to various branches of Islamic literature, including historical, didactic, philosophical writings, poetry and religious texts. All primary sources will be available in English translation.

**SM 620. (ENGL748, FREN660) Studies in the Eighteenth Century. (A) DeJean.** This is a topics course. The titles may be "Self and Subject in 18th C. France," "Sources of European Modernity," "Post-Colonial Discourse," "Feminist Theory in Comparative and Historical Perspectives," "European History," "Fate of the Subject in 20th Century Thought," "Reading History in Literature/Literature in History," "Studies in 18th Century," or "Geography and the Novel."

Topics of discussion will vary from semester to semester. One possible topic is "Masterpieces of the Enlightenment." We will read the most influential texts of the Enlightenment, texts that shaped the social and political consciousness characteristic of the Enlightenment--for example, the meditations on freedom of religious expression that Voltaire contributed to "affaires" such as the "affaire Calas." We will also discuss different monuments of the spirit of the age--its corruption (*Les Liaisons dangereuses*), its libertine excesses and philosophy (*La Philosophie dans le boudoir*). We will define the specificity of 18th-century prose (fiction), guided by a central question: What was the Enlightenment? Another topic may be "The Enlightenment in Letters," or "Geography and the Novel."

**SM 622. (ENGL774) Postmodernism. (M) Staff.**

This is a topics course. If the title is "Postmodernism," the following description applies: This course will consist of a series of genre-illuminating novels and major theories of the novel (by Sklovskij, Lukacs, Booth, Bakhtin, Watts, and Frye). The aim is to experience the variety of the genre and its criticism, and to discover the problems posed for the theorist by this anarchic literary type. The special focus will be on the postmodernist novel. Other topics could be "Literature and Mass Culture," "Post-modern Poetry," "Textual Conditions," or "Provincializing Europe."

**SM 630. (FREN630, ITAL630) Introduction to Medieval Literature. (C) Brownlee.** This is a topics course. The titles may be "Introduction to Medieval Literature" or "The Grail and the Rose."

An introduction to French literature by close reading of key representative works from hagiography, *chanson de geste*, romance, and lyric. The course will consider the creation and functioning of these new generic forms in the French vernacular. Particular attention will be given to questions of authority, truth, and language.

**SM 631. (CLST630, ENGL715, FREN536) Medieval Allegory. (M) Brownlee/Copeland.**

For the Middle Ages, allegory represents a nexus of literary history and textual theory, hermeneutics and theology, intellectual history and education, and theories of history and the transmission of culture. Through medieval allegorical practices we see some of the deepest continuities with ancient hermeneutical thought and also some of the most radical ruptures with the ancient past. Allegory, in other words, was as crucial and charged a term for medieval culture as for contemporary thought. Allegory is at once a trope, that is, a specific and delimited form, and an all-encompassing interpretive system. It will be the purpose of this seminar to try to articulate the connections between that particular form and that general system by examining medieval allegory in its various literary and philosophical contexts. Our focus will be the 12th through the early 15th centuries in both the vernacular and Latin, with attention to late antique philosophical and theological foundations. We will also incorporate readings from various modern perspectives on the history and theory of allegory. Readings will include theoretical perspectives from neoplatonist and early Christian

writers, 12th-century poetry and mythography (Alain de Lille, Bernardus Silvestris, William of Conches), examples from later medieval theological writings,  
and substantial selections from the Roman de la Rose, Dante, Boccaccio, Gower, Langland, and Christine de Pizan.

**SM 632. (ITAL631) Dante's Commedia. (C)** Brownlee.

A close reading of the Inferno, Purgatorio and the Paradiso which focuses on a series of interrelated problems raised by the poem: authority, representation, history, politics, and language. Particular attention will be given to Dante's use of Classical and Christian model texts: Ovid's *Metamorphoses*, Virgil's *Aeneid*, and the Bible. Dante's rewritings of model authors will also be studied in the context of the medieval Italian and Provençal love lyric.

**SM 634. (GRMN672) Reading Modernity. (J)** Jarosinski.

A study of modernism and Avant-Garde as concepts in literature, theater, and criticism. It focuses on the crucial developments from Symbolism to Dadaism and Surrealism in their historical context. Readings of representative authors, including Baudelaire, Nietzsche, Joyce, Eliot, Mann, Benjamin, Adorno. The last part is devoted to the juxtaposition of Modernism and Postmodernism.

**SM 637. (ENGL735, GSOC735) Shakespeare. (M)** Staff. This is a topics course. The topic may be "Shakespeare's History Plays and Renaissance Historiography," "Hamlet in History," "Historical Difference/Sexual Difference."

**SM 639. (COMM639, FOLK639) Issues in Cultural Studies. (M)** Zelizer.

This course tracks the different theoretical appropriations of "culture" and examines how the meanings we attach to it depend on the perspectives through which we define it. The course first addresses perspectives on culture suggested by anthropology, sociology, communication and aesthetics, and then considers the tensions across academic disciplines that have produced what is commonly known as "cultural studies." The course is predicated on the importance of becoming cultural critics versed in alternative ways of naming cultural problems, issues and texts. The course aims not to lend closure to competing notions of culture but to illustrate the diversity suggested by different approaches.

**SM 640. (SPAN640) Studies in the Spanish Renaissance. (M)** Staff.

Topics of discussion will vary from semester to semester. Selections from the works of Santillana, Mena, Rojas, Garcilaso, Juan and Alfonso del Valdes, Leon Hebreo, Juan de la Cruz, Luis de Leon, and the "preceptistas."

**SM 641. (ITAL640) Studies in Italian Renaissance. (M)** Staff.

Renaissance Italian society, art, intellectual and political history. Advanced level course.

**SM 645. (HIST645) History and Culture. (A)** Staff.

The aim of this course is to explore and test ways of (re)constructing past cultural practices. The exploration begins with some basic concepts of culture and cultural change and their relationship to social dynamics. Next we will try to identify and apply the most appropriate sources and methods for analyzing cultural "languages" (myth or narrative, symbol, and ritual) and their "texts." We will look especially at tools and insights that can be adapted from literary criticism and sociolinguistics, as well as from ethnography--always within the "discipline of historical context" (E.P. Thompson). Emphasis will be documentary sources, published and unpublished, but visual imagery and the material record in general, as well as oral traditions, will be included. Particular attention will be paid to the interface between written and non-written texts, and the search for echoes of unrecorded voices. The principal interpretive questions will revolve around two clusters of issues. One cluster involves evidence and standards of verification; the other involves the ethics and rhetoric of cultural translation/representation.

**SM 648. (ANTH648) Discourse and Power. (M)** Staff.

This is a seminar designed to explore the interface between social theory and a discourse-centered approach to language and culture, with a specific focus on the concept of power. The theme of the course is the dialectic between language/discourse and social relations. Some attention is given to the classical concepts of power (from Weber), and the ways in which a linguistic/discourse analysis can illuminate these. However, the main focus will be on more recent theoretical formulations (especially those of Bakhtin, Bourdieu, Foucault, Habermas, and Gramsci) -- how a discourse-centered approach articulates with the concepts of "social space," "ideology," "discursive formation," "hegemony," "communicative rationality," and so forth.

**SM 651. (FREN650, GRMN651, HIST651) Studies in 17th Century. (C)** DeJean. Topics for discussion will vary from semester to semester.

"The Royal Machine: Louis XIV and the Versailles Era." We will examine certain key texts of what is known as the Golden Age of French literature in tandem with a number of recent theoretical texts that could be described as

historical. Our goal will be to explore the basis of "the new historicism," a term that is designed to cover a variety of critical systems that try to account for the historical specificity and referentiality of literary texts.

**SM 652. (FREN652, GSOC652) Early Modern French Women Writers. (M) DeJean.**

Topics of discussion will vary from semester to semester. One possible topic is: "The Female Tradition and the Development of the Modern Novel." We will discuss the most important women writers--from Scudery to Lafayette--of the golden age of French women writers. We will be particularly concerned with the ways in which they were responsible for generic innovations and in particular with the ways in which they shaped the development of the modern novel.

**SM 653. (ASAM510, CINE793, ENGL797, SAST610) Melodrama and Modernity. (C) Majithia.**

In this course we will focus on post colonial global modernity as they are imaged through cinema. Foregrounding the concept of affect, we will consider topics such as: the role of mass affect and mass culture; nationalism, community, sentimentality and nostalgia; film technology and film industry development as productive of a history of the senses; affect and the (gendered and racialized) subject and body, film genres and development of post colonial modernism; style; cinephilia and production of publics; representations of popular religiosity; and the relationship between feeling and ideology. We will examine films that suggest particular affective states. Our study will be interdisciplinary and readings will draw on fields of cinema, area studies as well as anthropology, philosophy and history.

**SM 654. (HIST656, SLAV655) History, Memory, Trauma. (M) Platt.**

This course will be devoted to study of the theory and practice of representation of the past in major European traditions during the modern era, with special emphasis on three topics of broad concern: revolution, genocide, and national becoming. The object of inquiry will be construed broadly, to include all manner of historiographic, artistic, filmic, literary and rhetorical representation of the past. Each of the three segments of the course will begin with examination of important theoretical readings in conjunction with case studies in major European traditions that have been among the central foci of this theoretical work (French Revolutionary history, Holocaust, English nationalism). Next we will add analogous Russian cases to the picture (Russian Revolution, Gulag memory, Ivan the Terrible and Peter the Great as national myths). Finally, at the conclusion of each segment students will bring theoretical tools to bear on the national traditions and contexts relevant to their own work. Our readings in the theory and philosophy of historiography will include works by: Anderson, Caruth, Guha, Hegel, LaCapra, Putnam, Ricoeur, White and others.

**SM 658. (FREN654, GRMN665) Early Modern Seminar. (M) DeJean.**

**SM 662. (FOLK629, NELC683, RELS605) Theories of Myth. (M) Ben-Amos.**

Theories of myth are the center of modern and post-modern, structural and post-structural thought. Myth has served as a vehicle and a metaphor for the formulation of a broad range of modern theories. In this course we will examine the theoretical foundations of these approaches to myth focusing on early thinkers such as Vico, and concluding with modern 20th century scholars in several disciplines that make myth the central idea of their studies.

**SM 669. (FREN670) Nineteenth Century Studies. (M) Staff.** This is a topics course.

"Modernity and Early Nineteenth-Century French Culture" may be one topic.

**SM 670. (ARTH670, GRMN670) German Literary Criticism. (M) Weissberg.**

Topics will vary. In the past, courses have concentrated on Walter Benjamin's work, and "The Frankfurt School and After."

**SM 674. (ARTH674, GRMN674) Topics in Aesthetic Theory. (K) Weissberg, MacLeod.**

This is a topics course. The topics may be "Benjamin and Arendt," "Walter Benjamin," "Kant to Frankfurt School," "Literature and Visuality," or "Imagination and Ideology," or "Modernity Style/Fashion."

**SM 676. (GRMN676, GSOC676) Topics in Feminist Theory. (I) Weissberg.**

The course will concentrate on a selection of essays offering diverse theories and practices of feminist criticism. The discussion will focus on the debate on "essentialism," the notion of the "masquerade" and psychoanalytical criticism, as well as the political implications of feminist scholarship. The following anthologies will be used: Anne C. Herman and Abigail J. Steward (eds.), THEORIZING FEMINISM, Naomi Schor and Elizabeth Weed (eds.), THE ESSENTIAL DIFFERENCE, and Judith Butler and Joan W. Scott (eds.), FEMINISTS THEORIZE THE POLITICAL.

**SM 681. (PHIL680) History of Aesthetics. (M) Guyer.**

This course will examine the transformation of aesthetic theory in the post-Kantian period, with particular attention to changes in the concept of the aesthetic itself and in conceptions of the place of the discipline of aesthetics in philosophy as a whole.

**SM 685. (EALC755) Literary Criticism and Theory in Japanese Literature. (M) Kano.**

While the focus of this seminar will shift from year to year, the aim is to enable students to gain 1) a basic understanding of various theoretical approaches to literature, 2) familiarity with the histories and conventions of criticism, literary and otherwise, in Japan; 3) a few theoretical tools to think in complex ways about some of the most interesting and controversial issues of today, such as nationalism, imperialism, colonialism, postmodernism, and feminism, with particular focus on Japan's position in the world. The course is primarily intended for graduate students but is also open to advanced undergraduates with permission of the instructor. The course is taught in English, and all of the readings will be available in English translation. An optional discussion section may be arranged for those students who are able and willing to read and discuss materials in Japanese.

This course will be taught in English and all texts will be read in English translation.

**SM 687. (ENGL539, SPAN687) The Spanish Connection. (M) Fuchs.**

This seminar will examine the place of Spain in early modern English culture.

**L/R 688. (ARTH687) Twentieth Century Art: 1945-Now. (C) Poggi.**

Many people experience the art of our time as bewildering, shocking, too ordinary (my kid could do that), too intellectual (elitist), or simply not as art. Yet what makes this art engaging is that it raises the question of what art is or can be, employs a range of new materials and technologies, and addresses previously excluded audiences. It invades non-art spaces, blurs the boundaries between text and image, document and performance, asks questions about institutional frames (the museum, gallery, and art journal), and generates new forms of criticism. Much of the "canon" of what counts as important is still in flux, especially for the last twenty years. And the stage is no longer centered only on the United States and Europe, but is becoming increasingly global. The course will introduce students to the major movements and artists of the post-war period, with emphasis on social and historical context, critical debates, new media, and the changing role of the spectator/participant.

**SM 690. (GRMN689) Theory and Practice of the Novel. (M) Wiggin.**

**SM 691. (LALS690, SPAN690) Studies in Latin American Literature. (M) Staff.** This is a topics course. One topic may be "Literature and the Arts in the Age of Globalization."

**SM 692. (SPAN692) Colonial Literature of Spanish American. (M) Fuchs.**

Study of the historical context of the colonial period in Spanish America and of major works in prose and poetry.

**SM 700. (ENGL775) African Literature and Society. (C) Barnard.**

This team-taught course will introduce graduate students to issues in both Anglophone and Francophone African Literature. The course is organized under the following headings: Reclaiming the African Past, Colonial Relationships, National Consciousness, Gender and Power, Urban Perspectives, Elites and Dictatorships, and, finally, Immigration, Exile, and Metissage. We will discuss novels by both established and emerging writers, including Chinua Achebe, Ngugi Wa Thiong'O, Sembene Ousmane, Buchi Emecheta, Mariama Ba, Henri Lopes, Bessie Head, Amadou Kourouma, Nozipo Maraire, and Zakes Mda. Some films and works in other genres may also be included. Four or five lectures by visiting scholars and/or writers, representing the cutting edge of new research and writing, will be considered as part of the seminar.

**SM 701. (FREN619) Poetics of Narrative. (M) Prince.**

An investigation of such topics in the theory of narrative as plot, meta-narrative signs, narrative grammars, narrative legibility, the narratee. Topics vary from term to term.

**706. (ANTH704, EDUC706, FOLK706, URBS706) Culture, Power, Identities. (A) Staff.**

This course will introduce students to a conceptual language and the theoretical tools to analyze the complex dynamics of racial, ethnic, gender, sexual, and class differences. The students will critically examine the interrelationships between culture, power, and identities through the recent contributions in cultural studies, critical pedagogy and post-structuralist theory and will explore the usefulness of these ideas for improving their own work as researchers and as practitioners.

**SM 714. (ENGL715) Medieval Literature. (M)** Wallace.

This is a topics course. The topic may be "Women and Writing, 1220-1689," "Denationalizing the English Middle Ages," or "Anglo-French Literatures."

**SM 715. (FOLK715, MUSC705, GSOC705) Seminar in Ethnomusicology. (A)** Muller.

This semester we will explore by way of a series of journeys the historical and contemporary shapes of tourism within the Caribbean with specific referenceto the ways that musicians and performance practices have travelled and continue to move through the economic, political, geographic, and cultural spaces of consumption. These journeys will be framed by matched sets of readings that illustrate not only the abiding issues that have confronted Caribbean societies throughout the years, but also the changing terrain upon which solutions to those issues have been sought and articulated. We will be traveling along routes that variously explore travel writing, literature, folklore, travel and mobility theory, and ethnographic monographs, all with a view toward helping us think through the issues at hand. Although we will be spending a good portion of our time thinking about the Bahamas, we will also take time to consider music and tourism in places like Carriacou, Puerto Rico, and Jamaica. Ultimately, these journeys will provide a framework within which to consider our own work. while the course readings will be centered on Caribbean contexts, your final papers should address tourism and travel in ways that inform your own interests and scholarly work.

**SM 720. (MUSC720) Studies in Renaissance Music. (C)** Staff.

Seminar on selected topics in the music of the Renaissance.

**SM 721. (HIST720) Research Seminar: European History. (M)** Staff.

**SM 725. (ENGL725) Topics in Chaucer. (M)** Wallace.

**SM 730. (ENGL730) Sixteenth-Century Cultural Relations. (M)** Staff.

This is an advanced course treating topics in 16th Century history and culture particular emphasis varying with instructor.

**SM 736. (ENGL736) Renaissance Studies. (M)** Staff. This is a topics course.

This is an advanced topics course treating some important issues in contemporary Renaissance studies.

**SM 750. (ENGL750) Romanticism in Italy. (M)** Staff.

This course is an advanced seminar on writings of the Romantic period, not restricted to English Romanticism.

**SM 755. (ENGL754) Victorian Literature. (M)** Auerbach.

This is a topics course. When the title is VICTORIAN LITERATURE the following description will apply: Our seminar will explore in detail the intertextual relations among a series of major nineteenth-century novels we should all have read and re-read, but perhaps haven't turned to recently. Through examining a series of British novels from a non-domestic perspective, we shall locate the power and limitations of imperial England. In a series of paired comparisons with non-British novels, we will explore the scope of the fictional world beyond England's borders. Works we shall read will include Jane Austen's EMMA (and perhaps PRIDE AND PREJUDICE) with Stendhal's THE RED AND THE BLACK (Theme: love, ambition, irony); Thackeray's VANITY FAIR with Tolstoy's WAR AND PEACE (Theme: war, peace, and Napoleon); Emily Bronte's WUTHERING HEIGHTS and Thomas Mann's BUDDENBROOKS (Theme: family sagas and evolution).

**SM 760. (FOLK606) History of Folklore Studies. (A)** Ben-Amos.

A survey of the theoretical basis and the historical development of research in international and American folkloristics.

**SM 761. (ENGL761) British Modernism. (M)** Staff.

This course treats one or more of the strains of British modernism in fiction, poetry, or the arts.

**SM 766. (ENGL765) Topics in 20th Century English Literature. (M)** Staff. This is a topics course. If the title is "Modernism and the Philosophy of Egoism," the following description applies.

"Modernism and the Philosophy of Egoism", will aim to link the specific historical moment known as "Modernism" to a longer debate hinged around the claims of the individual subject fighting against all repressive systems, claims that were often refused as being either "egoistic" or "anarchistic." From Pascal's critique of the "Ego's self-love" to Max Nordau's wholesale attack on the ideology of "egomania" (in Degeneration), we'll see how the negative space carved for the subject provides an a contrario definition of modernist re-evaluations of the self. Starting from Lacan's rereading of Cartesian subjectivity and Nietzsche's dramatization of the artist as creator of values, we'll focus on Max Stirner's The Ego and His Own, seen both as a text-book for later anarchism and as Marx's and Engels's most subtle enemy (in the

German Ideology). Stirner leads to Meredith's famous novel, *The Egoist*, whose ethos in its turn underpins the feminist project of a Dora Marsden who chose to rename the radical magazine the *New Free Woman* as *The Egoist*. We'll read Joyce, Pound and Eliot in the context of the philosophy set forward by *The Egoist*, and then launch into a discussion of "impersonality" (Rimbaud, Mallarme, Eliot) and of "masks" of poetic "heteronyms" (Pessoa, Pound Yeats), and conclude with Beckett's last texts, especially *Not-I*.

**SM 767. (ENGL773) Modernism. (M)** Staff.

An interdisciplinary and international examination of modernism, usually treating European as well as British and American modernists. The topics may be "The Hard and Soft in Modernism," "The Technical Sublime," "Global Literature and Theory," or "Effects of Modernity."

**SM 768. (ENGL768) Ghosts of Modernity. (M)** Rabate.

This is a topics course. If the title is "Ghosts of Modernity," the following description applies. The graduate seminar would like to explore the archeology of modernity in order to understand how, despite a desire to break up with the past and to launch the radically new, modernity appears as always haunted by specific ghosts. One of the central issues will turn around the question of the rationality of critical discourse when it is confronted with uncanny objects such as ghosts. From Freudian and Derridian theories to the history of postmodernity (Lyotard), we shall revisit a few monuments of modernish mourning. We shall attempt to apprehend how an experience of loss is as crucial for Surrealism as for Joyce, yet organizes different economies of libidinal investment. The very mourning of form as such will provide a concept with which we can start rethinking the dividing line between modernism proper and postmodernism which begins to assert itself with Beckett, Bernhard, and Michael Palmer. The strong link between mourning and modernity will be shown central to all the movements that have attempted an esthetic revolution.

**SM 769. (ENGL769, GSOC769) Feminist Theory. (M)** Staff. This is a topics course. The titles may be "Feminist Theory: Queering the Literary: Theories and Fiction" or "Incest and the Problem of Narration." If the latter title, the following description applies.

This seminar will pursue the problems of narration in 20th century accounts of incest. We will be reading novels, testimonials, memoirs, plays, and films that attempt to narrate what some theorists have regarded as the founding taboo of 'civilization' and hence the fundamentally un-narratable event. The course will focus largely on questions of genre.

**SM 772. (ENGL771) Literary Value and Evaluation: Textual Production. (M)** Stallybrass. This is a topics course. If the topic is "Writing and Materiality" the following description will apply.

This course is based on library work and is intended as a practical introduction to graduate research. It addresses questions of the history of the book, of print culture, and of such categories as "work", "character", and "author", as well as of gender and sexuality, through a detailed study of the (re)production of Shakespearean texts from the seventeenth to the twentieth century.

**SM 773. (AFRC770, ENGL770) Afro-American Autobiography. (M)** Staff.

An advanced seminar in African-American literature and culture.

**776. (LARP770) Topics in Landscape Architecture. (B)** Hunt.

This is a topics course. The topic could be "French Landscape Architecture: Case Studies," "Renaissance Garden Theory," "Picturesque as Modern," or "Lawrence Halprin: Theory, Practice, Context and The Archival Record."

**SM 778. (ENGL778, GSOC778) Twentieth Century Aesthetics. (M)** Steiner.

This course explores notions that have conditioned 20th century attitudes toward beauty: among them, ornament, form, fetish, the artifact "women", the moves to 20th century fiction, art manifestos, theory, and such phenomena as beauty contests and art adjudications.

**SM 790. (ENGL790, GRMN690, GSOC790) Recent Issues in Critical Theory. (M)** Staff. This is a topics course.

Course varies with instructor. Recent versions have been "Critical Theory: Legacies of the Frankfurt School;" "Auteurism and Artificiality in Film Studies;" "Hegel's Legacy;" "The Stigma Archive."

**SM 791. (ENGL797) Topics in 20th Century Culture. (M)** Staff.

Usually focusing on non-fictional texts, this course varies in its emphasis depending on the instructor.

**SM 795. (ENGL795) Poetics. (M)** Perelman.

Topics in poetics will vary in its emphasis depending on the instructor.

**SM 797. (COMM622) Communicating Memory. (M)** Marvin/Zelizer.

This course considers the theoretical and empirical literature concerning the construction of social memory in relation to media products and processes. Students will undertake individual research projects investigating memory constructions in professional media routines and through ritual processes of group maintenance.

**998. Independent Study and Research. (C)**

Designed to allow students to pursue a particular research topic under the close supervision of an instructor.

**999. Independent Reading and Research. (C)**

May be taken for multiple course credit to a maximum of two for the M.A. and four for the Ph.D. Designed to allow students to broaden and deepen their knowledge of literary theory, a national literature, and/or an area of special interest.