

World Literature

Courses in world literature are designed to enable students to pursue their interests in literature beyond linguistic, cultural, or departmental boundaries. Classes and readings are in English, but students with foreign language proficiency are encouraged to read in the original language. The courses are taught by the members of the Foreign Languages and Literatures Department. The material may be drawn from various literatures such as Chinese, French, German, Japanese, and Spanish.

The minor in World Literature: A minimum of 20 credits in world literature to include at least three courses numbered above 300 and at least one course numbered below 300.

120 Myth, Folktale and Children's Literature 4; not offered 2007-08

Study of international myths, folktales, and children's literature. Several approaches such as literary, graphic, structuralist, folklorist, psychological, and gendered will be applied to the study of African, American, Asian, and European tales and books for children from the adult's viewpoint. Two papers and a final examination will be required.

200 The Literature of Peace 4, 4

Henry

Reading and discussion of a group of religious peace activists of the twentieth century (Dorothy Day, Gandhi, Martin Luther King, Jr., Thomas Merton, Abraham Joshua Heschel, Daniel Berrigan, Thich Nhat Hanh, and Bernie Glassman) and of the religious texts that inspired their non-violent theories. Some films and videos will be incorporated into the class. Several papers; oral presentations in class; no exams. *Open* to all students.

201-204 Special Topics in World Literature, Intermediate Level 4, 4

Courses under this category explore selected topics in world literature at the intermediate level.

227 Chinese Folk Literature 4; not offered 2007-08

Introduces students to literary works that reflect Chinese folk beliefs to help develop an understanding of Chinese popular culture. Readings include ballads, narrative poems, short stories, novels, and plays. Through analysis of these literary works in the long span of Chinese history, students study crucial aspects of an old Asian culture. Modern theories of cultural

studies, when appropriate, are applied to the examination of specific literary works. *Open* to all students.

279 German Film 4; not offered 2007-08

German film from the early expressionist masterpieces by Pabst, through Nazi directors, the postwar directors, and concluding with some of the new generation of film makers like Praunheim and Treut. Readings include excerpts from Kracauer and Adorno. In addition to regular class meetings, a weekly video screening of approximately two hours required. Short critical papers, class discussion, and a final examination are required. May be elected as Rhetoric and Film Studies 368. *Offered* in alternate years.

317 Classical Chinese Drama 4; not offered 2007-08

Classical Chinese drama from the thirteenth century Yuan drama to the present Peking Opera. Plays selected from the Yuan, Ming, and Ching dynasties for reading and analysis. Chinese theatrical conventions such as masks, facial make-up, costumes, acting, and staging are introduced and discussed before and after viewing several Peking Opera video tapes.

318 Modern Chinese Literature 4, x

Wei-Peng

Chinese poetry, drama, and fiction since the beginning of the twentieth century. Studying writings from both mainland China and Taiwan. Knowledge of pre-modern Chinese literature is not required.

327 Masterworks of Classical Japanese Literature 4; not offered 2007-08

Japanese prose and poetry from the eighth through the nineteenth centuries. Works include *The Manyoshu*, Japan's earliest poetic anthology; *The Tale of Genji*, the first novel in the world to be written by a woman; *The Tale of the Heike*, describing the rise of the samurai ethic; the poems of Saigyō and Ryōkan; and the *haiku* of Bashō and Buson.

328 Modern Japanese Literature 4; not offered 2007-08

Selected novels, short stories, film scripts, and poems representative of styles and themes which characterize twentieth-century Japanese literature. Film scripts discussed in conjunction with a viewing of the films themselves.

342 Topics in Francophone Literature 4; not offered 2007-08

The French language and culture were imposed to varying degrees on populations across the globe over the course of France's 17th-19th Century imperial expansion. This course is designed to permit the study of individual literary movements, genres, authors, and critical approaches pertinent to the Francophone liter-

ary traditions that emerged from this contact between cultures. May be taken for credit toward the French major.

367-370 Special Authors in World Literature

4 A course designed to permit the study of individual significant authors in World Literature.

371 Dramatic Literature: Medieval through Eighteenth Century

4, x **Simon and Staff**
A course in the history and development of Western drama from the Middle Ages through the eighteenth century. Dramatists to be studied may include the Wakefield Master, Marlowe, Shakespeare, Jonson, Lope de Vega, Molière, Racine, Congreve, Beaumarchais, and Sheridan. May be elected as English 371 or Theatre 371. *Offered* in alternate years.

372 Literature of the Modern Theatre

x, 4 **Simon and Staff**
A study of the directions modern drama has taken from the nineteenth century to the present. Dramatists to be studied may include Büchner, Ibsen, Strindberg, Chekhov, Shaw, Pirandello, O'Neill, Brecht, and Pinter. May be elected as English 372 or Theatre 372. *Offered* in alternate years.

377 Ancient Theatre

4; not offered 2007-08

The origin and development of ancient theatre, especially of Greek tragedy, through a close reading of ancient plays in English translation. In addition to ancient plays, we will read modern critical responses to those plays. May be elected as Classics 377 or Theatre 377. *Open* to all students. *Offered* in alternate years.

381-386 Special Topics in Cinema

4 A course designed to permit the study of special topics in the area of world cinema. Topics might include the work of an individual director or of several directors, national surveys, film as social, political, and cultural history, or critical approaches.

381A ST: Constructing the Caribbean

4, x **Galindo and Simek**
This course proposes a comparative study of different Caribbean traditions and their contexts through a variety of literary texts and films. While focusing on the Francophone and Hispanic Caribbean, we will also engage with experiences in other geographical areas, such as the Anglophone and Dutch-speaking regions. Topics to be discussed include: race, national identity, gender, sexuality, migration, imperialism, globalization and language. Readings and discussion will be in English. May be elected as Spanish 470. Distribution area: humanities or alternative voices.

381B ST: Modern German Theatre

x, 4

Babilon

This course examines German, Swiss and Austrian theatre from the mid-19th-century on with an emphasis on modernism since Büchner and 20th-century and contemporary avant-garde styles. Through the reading of plays and theoretical texts we will investigate the historical, social and artistic conditions of German-language theatre. We will also examine influences by innovative directors during the Weimar Republic, those in exile or involved in Nazi collaboration and post-WWII reconstruction, theatre experiments of the 1960s and 1970s, as well as in East German and post-reunification theatre. Students who read texts in German may elect to take this course for credit in German. Otherwise, all readings, discussion and assignments in English. May be elected as German 387 or Theatre 382B.

382 ST: Media and Culture in Latino/Latin America

x, 4

Galindo

This course focuses on the increasing presence of Latinos and Latin Americans in the media as a way of explore debates on culture and politics. Topics for class discussion include: media bias, uses of language, representation, marketing and buying power, and political clout. Media to be studied in class ranges from film, TV and radio to print and digital journalism. Students will be evaluated through papers, presentations, and participation. A collective class project will study the current representation of Latino and Latin American cultures in the U.S. media. Taught in English. May be elected as RFS 368A or Spanish 471. Distribution area: humanities or alternative voices.

387-390 Special Studies in World Literature

4

Selected problems of developments in a non-English literature. Such topics as Medieval Courtly Literature, Scandinavian Drama, European Romanticism, Twentieth-Century German fiction, Existentialism, the Enlightenment, the Picaresque and Symbolism may be studied. All material will be read in English translation.

387A SS: The Poet Monk in Japanese Literature

4, x

Takemoto

The focus of this course will be to explore the nexus between Mahayana Buddhist ideas and classical Japanese literature. We will attempt to discover how monks and poets used the vocabulary of Japanese Buddhism not only to create works of fiction and poetry, but also to articulate and develop a vocabulary of Japanese literary aesthetics. In particular, we will read poems and short narratives by Buddhist recluses, including Saigyō, Ippen, Ikkyū, Bashō, and Ryōkan. Students will be asked to write short papers, give oral presentations, submit a longer term paper, and participate in a final oral examination. All readings will be in English, but a background in Japanese language would be extremely helpful. Not open to first year students.

Distribution area: humanities or alternative voices.

387B SS: The German Discovery of Sex

4, x

Tobin

In the late nineteenth and early twentieth centuries, German-speaking culture discovered sex and sexuality in a big way: sexual orientation, sexual perversions and sexual disorders became the subject of major literary and scientific inquiry. Much of this creative and scholarly energy had a significant impact globally: concepts such as “homosexuality,” “heterosexuality,” “masochism,” “sadism,” and “transvestism,” first introduced in the German-speaking world, have structured international discourses of sexuality. In this course, we will read literary authors such as Thomas Mann, Sacher-Masoch, Schnitzler, Wagner and Wedekind, documents of the early sexual rights movement and medical sexologists, as well as psychoanalytic texts by Freud. All readings, discussion and assignments in English. Distribution area: humanities or alternative voices.

388A SS: The Holocaust: Documentations and Representations

4, x

Blau

In this course we look at how the events of the Holocaust are documented, remembered, and represented in a variety of genres, including history, diary, memoir, poetry, fiction, and film. These texts will treat Jewish life in Germany from Hitler’s rise to power until the war’s end, Jewish experiences in Polish and Lithuanian ghettos and camps, post-Holocaust writing on coming to terms (or not) with the past, and ways in which that past is presented. Readings may include works by Victor Klemperer, Ilse Aichinger, Emmanuel Ringelblum, Yitzhak Katznelson, Avrom Sutzkever, Primo Levi, Nelly Sachs, Paul Celan, Peter Weiss, and Art Spiegelman. Historical and theoretical texts by authors such as Marion Kaplan, Gideon Greif, Adorno, Lawrence Langer, and James Young. Distribution area: humanities or alternative voices.

388B SS: Latinos in the United States

After 9/11

x, 4

Galindo

This seminar focuses on the production of culture through literature after the events of 9/11 from Latino and Latin American points of view. The seminar questions the legal and illegal human traffic between the Americas paying close attention to how literature and film engage with political issues. Discussions will concentrate on the ramifications of terrorism, biopolitics, crisis management and bodies of evidence in literature and film. Stress will be given to class participation. Class will be held in English. Distribution area: humanities or alternative voices

388C SS: Faust and the Faustian

x, 4

Tobin

Johannes Faust, a shadowy historical figure accused of performing acts of necromancy in sixteenth-

century Germany, quickly captured the attention of the literary and cultural world, coming to stand in for modernity, technology, progress and all the deals with the devil that those developments entail. In this course, we will study the three most famous literary texts on Faust, by Marlowe, Goethe, and Thomas Mann, as well as cultural documents such as the early chapbooks on Faust, Gounod’s opera, and Pabst’s film. Students who read Goethe’s Faust in German and complete written assignments in German may elect to take this course for credit in German. Otherwise, all readings, discussion and assignments in English. May be elected as German 388. Distribution area: humanities.

389 The Pursuit of Happiness and the French Enlightenment

4, x

Iverson

Eighteenth-century writers placed new emphasis on the desires and wellbeing of human individuals, even as they struggled to articulate revolutionary social and governmental structures that would promote collective harmony. This course will analyze how the authors of the French Enlightenment broke with the traditions of the Old Regime to define a radically new vision of happiness, grounded in secular principles. Readings will include literary, philosophical and political texts, by authors including Beaumarchais, Diderot, Du Châtelet, Graffigny, Montesquieu, Rousseau, Sade and Voltaire. Short essays, class presentations and a multi-media project. Taught in English. May be elected as French 487.

390A From Realism to Naturalism: The Second Empire in France (1852-1870)

x, 4

Hurlburt

1853: Haussman begins work on the great boulevards of Paris, demolishing the old neighborhoods. 1857: Flaubert and Baudelaire are brought to trial on charges of obscenity for Madame Bovary and Flowers of Evil. 1863: the “Salon des refusés” displays paintings by Monet, Manet & Pissaro to a disbelieving public. In fact, much of what we today consider to be quintessentially French dates to this turbulent period in French history and culture. In this course we will study the realist and naturalist movements in France, the birth of impressionism and the marriage of science and literature in the study of society through authors such as Flaubert, Baudelaire, Nerval, Daudet and Zola. Taught in English. May be elected as French 488.

390B Yiddish Literature: Love, Death and Afterlives

x, 4

Blau

In this course we will examine works by classic and modern Yiddish writers, including Sholem Aleichem, I. L. Peretz, S. Ansky, Der Nister, Dovid Bergelson, and Isaac Bashevis Singer, for their thematic treatment of love, death, survival, and worlds and beings beyond the grave. Not only the subject matter of many central Yiddish literary works may be described in terms of these themes; we will also explore the metaphorical use of “love,” “death,” and “afterlives” in theoretical

approaches to Yiddish literature and its production, reception, and translation. The class will also include current fiction in English that portrays ways in which Yiddish literature may be read and understood today. Distribution area: humanities or alternative voices.

391, 392 Independent Study**1-3, 1-3****Staff**

Directed reading and preparation of a critical paper or papers on a topic suggested by the student. The project must be approved by the staff. The number of students accepted for this course will depend on the availability of the staff. *Prerequisite*: consent of instructor.

395 Contemporary Literary Theory**4; not offered in 2007-08**

This course will expose students to the major contemporary theoretical approaches to literary studies. We will examine a broad array of critical schools and perspectives, including reader-response theory, feminism, poststructuralism, and postcolonial studies. We will pay special attention to the recent "Ethical Turn" in literary studies influenced by the works of French philosophers Emmanuel Levinas and Jacques Derrida. May be taken for credit toward the French major.