

Literature in Translation Courses AY22-23

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Literature in Translation Courses AY22-23

The courses below are approved to count towards the English major as literature in translation courses under the new foreign language requirement option. For cross-listed courses, students may register under any available course number.

These courses are offered by departments and programs outside of the English department. If you have questions about course content, structure, and schedule, **please contact the department offering the course**. The course descriptions below are to the best of our knowledge the most recent available. Please note:

- Courses used to meet general education requirements in the College cannot also be counted toward a major;
- Courses in a minor cannot be 1) double counted with the student's major(s) or with other minors, or 2) counted toward general education requirements;
- To be eligible to count towards a student's major requirements, all courses must be taken for a quality grade;
- The literature in translation courses below cannot be used to fulfill distribution requirements for the major (Genre Fundamentals, Fiction, Poetry, Drama, Pre-1650, 1650-1830, 1830-1940, Theory);
- The courses listed below have been pre-approved, and therefore do not require a student petition form; the courses below also do not count towards the three possible courses from outside of the Department of English that students may petition to count towards their major as electives; Courses taken prior to 2019-20 or otherwise not on this list must be approved by the English DUS (Timothy Campbell, campbellt@uchicago.edu). For assistance with the petition process, please contact the Student Affairs Administrator (Anna Dobrowolski, adobrowolski@uchicago.edu).

CATA

CATA 21900 /CATA 31900. Contemporary Catalan Literature. 100 Units.

This course provides a survey of major authors, works, and trends in Catalan literature from the beginning of the twentieth century to the present. We study works representing various literary genres (novel, poetry, short story) and analyze the most important cultural debates of the period.

Instructor(s): Staff Terms Offered: Spring

Note(s): Taught in English.

Equivalent Course(s): SPAN 21910, SPAN 31910, CATA 31900

CATA 25323. The Other Catalonias: Representations of Immigration in Catalan Literature. 100 Units.

In this course we will discuss a number of Catalan texts, dating from the 1930s to 2016, on the experience of immigration and its social, cultural, and subjective impact. Representing a variety of genres, these texts will allow us to get a grasp of the complexity of a phenomenon that challenges binarisms such as us/them or foreign/native, and problematises concepts such as origins, roots, home, authenticity, citizenship, sameness and difference. We will explore the link between the representations of immigration and issues such as trauma and mourning; memory, the past and the future; national identity; gender and sexuality;

the construction of discourses about identity and otherness in Catalan culture; how immigration interlinks with language conflict, and how it is framed by various linguistic ideologies; what role the subject of immigration plays in the political conflict between Catalonia and Spain; how the literature of the 'new Catalans' is transforming existing notions of Catalan identity; and whether we can speak of a "post-migrant condition" in Catalan literature and culture.

Instructor(s): Josep-Anton Fernàndez Terms Offered: Spring
Equivalent Course(s): **SPAN 25323**, SPAN 35323, CATA 35323

CLCV

CLCV 20222. Greek and Near Eastern Creation Stories. 100 Units.

This course will offer a comparative view of Greek traditions about the origin of the world (cosmogony) and the origin of the gods (theogony), and the multiple layers on which they were entangled with Near Eastern narratives. On the Greek side, we will focus on Hesiod, Homer, and the Orphic poems. Near Eastern sources will include Mesopotamian, Egyptian, Hittite, Phoenician, and Hebrew texts. The reading of primary sources will be done in translation (though students are always encouraged to check the texts in the original language for closer reading and discussion, if training allows). We will engage with secondary bibliography, especially works that take a comparative approach or discuss the comparative method. We will discuss the methodological challenges and advantages of comparative mythology and the phenomenon of cultural exchange, as revealed in these mythical and literary connection.

Instructor(s): Carolina López-Ruiz Terms Offered: Spring
Equivalent Course(s): RLST 20210, NEHC 20210

CLCV 23522. Englished Homer. 100 Units.

From the strong, rapid fourteeners of Chapman's Elizabethan English to the taut rhythms of Alice Oswald's Memorial, Homer's Iliad takes on new meaning and feel each time the poem is translated anew. This workshop-style course will engage the many English versions of Homeric poetry, attending to theme, image, word, line, paragraph, and meter; noting what is kept and what is changed. We will also consider the theory and practice of translation, especially as it has been understood by these poets over the last four centuries. No knowledge of Greek is required.

Instructor(s): E. Austin Terms Offered: Spring
Equivalent Course(s): CLAS 33522

CLCV 23712. Aquinas: On God, Being and Evil. 100 Units.

This course considers sections from Saint Thomas Aquinas's Summa Theologica. Among the topics considered are God's existence; the relationship between God and Being; and human nature.

Instructor(s): S. Meredith Terms Offered: Spring
Equivalent Course(s): MDVL 20700, RLST 23605, FNDL 20700

CLCV 23809. Pain, Truth, and Justice. 100 Units.

Why should the truth hurt? Does pain guarantee the truth told? Is pain the price of exposure to the truth? Does that make punishment just? In this course, we will take a historical and philosophical approach to examine the relations between pain, truth, and justice. In the premodern period, we will draw from Genesis, Sophocles' Oedipus, Augustine, Tertullian, martyrdom accounts, and public penance in medieval Christianity. To study the theme in the early modern nation-state spectacles of punishment, colonial

contexts, and contemporary scenes of justice, we will turn to the writings of Foucault, Fanon, and others. Over the course of the historical and philosophical examinations, we will trace the themes of body, affect, and performance; truth, law, and ritual; power, religion, and the nation-state. In the end, we will turn a critical eye to contemporary cultural discourses and representations of pain, truth, and justice in the arts, law, literature, philosophy, and politics. No prerequisites.

Instructor(s): Maureen Kelly Terms Offered: Autumn
Equivalent Course(s): GNSE 23809, MDVL 23809, RLST 23809

CLCV 23820. Debating Christians and Other Adversaries: Greek and Syriac Dialogues in Late Antiquity. 100 Units.

This course will examine the composition and significance of dialogues for Christian polemic and identity formation. The quarter will begin with an overview of dialogues from Classical Antiquity before examining the new directions Christian writers followed as they staged debates with pagans, Jews, Manichaeans, and alleged "heretical" Christians. Reading these works in light of modern scholarship and with an eye to late antique rhetoric, students will gain insights into the ways theological development took place in the crucible of debate.

Instructor(s): Erin Galgay Walsh Terms Offered: Autumn
Equivalent Course(s): RLST 20360, BIBL 40360, CLAS 33820, HCHR 40360

CLCV 23823. Suffering, Grief, and Consolation. 100 Units.

Why do people suffer and die? How can we find comfort? Should we hope for a better future, focus our energies on making peace with the present, or attempt to do both? How do we cultivate joy in the midst of adversity? Can pain be productive? The literature of ancient consolation engages these questions as it bears witness to the myriad ways in which ancient Greeks, Romans, Jews, and Christians attempted to comfort suffering people. The goal was not simply to defeat grief, but to replace grief with its opposite, joy. This course introduces students to ancient consolation literature, a genre composed of various literary forms (e.g., funeral orations, consolatory letters, apocalypses, prophecies) but united by a common store of vocabulary, expressions of sympathy, arguments against grief, and exhortations to admirable behavior amid hardship. We will read selections from Cicero, Seneca, Plutarch, the Bible, and various texts of early Judaism and Christianity. At the end of the course, we will bridge the horizons between ancient approaches to consolation and current debates about how to treat grief and facilitate human flourishing during hardship. While there are no prerequisites for the course, if there is sufficient student interest, the course may feature Languages Across the Curriculum (LxC) sessions in which students who have knowledge of Latin will be able to read select course texts (e.g., from Cicero and Seneca) in Latin. Participation in the LxC sessions is elective and s

Instructor(s): Christine R. Trotter Terms Offered: Winter
Equivalent Course(s): RLST 23808, JWSC 23808

CLCV 24422. Parenthood: identity and extremity. 100 Units.

The change from nonparent to parent is one of the few common and transformative instances in a human life, often bringing with it other essential changes to values, priorities, and potentially to a person's sense of identity. Parenthood is frequently said to change a person's relations to the world and other people, as well as to their sense of temporality. Both ancient and modern works of literary and performance arts are filled with examples of the extremes that parenting can produce: deep love, self-abnegation and self-sacrifice, as well as vengeance, murder and forbidden desires. How is the identity of both parent and child shaped through the intensity of this relationship? How does each seek to inhabit and escape from this

bond? How are the paradigms and potentials for human behavior established through this crucible? In this course, we will examine these questions through ancient and modern works of poetry, theater, fiction and film. All readings will be in English.

Instructor(s): S. Nooter Terms Offered: Autumn

Equivalent Course(s): CLAS 34422

CLCV 24722. On Dialogue: Introduction to a Genre. 100 Units.

The figure of Socrates is famous for engaging Athenians in dialogue, but what was so important and effective about this mode of exchange? How did Socrates' dialogue work as a philosophical exercise? Why was the dialogue suited to mediate between gods, Socrates, and citizens? In this class, we will take a philosophical and historical approach to the genre of dialogue, analyzing key moments in the genre and related texts to trace the relationships between the mode of dialogue, the role of the divinity, the obligations of the citizen, and the formation of the subject. Starting from the dialogue of Socrates, we will read from classical antiquity into the Christian context, with attention to the creative transformations of the genre and the changing notions of subject, god, and citizen. In the final turn, we will return to two canonical texts of modern philosophy, the Dialogues by David Hume and Dialogues by Jean-Jacques Rousseau to examine how modern philosophical texts deploy the mode of dialogue, invoke the classical and Christian modes, and transform the genre again.

Instructor(s): Maureen Kelly Terms Offered: Autumn

Note(s): This course counts as a general literature course or pre-20th century literature course for CRWR students.

Equivalent Course(s): RLST 24715, CMLT 24715

CLCV 24821. Foucault and the Christians: On Ethics, Desire, and The History of Sexuality. 100 Units.

In this course, we will examine the importance of early Christianity in Foucault's History of Sexuality project, with attention to the grounds on which he contrasts sexual ethics in Greco-Roman Antiquity and early Christianity. The course will proceed through close readings of passages of Foucault's late work, in conversation with his interlocutors, and key texts by Plato, Seneca, Marcus Aurelius, Tertullian, Cassian, and Augustine. Over the course of the readings, we will understand the question Foucault poses on sexual ethics in Antiquity, the nature of the shift in early Christianity, and the stakes of these distinctions for the genealogy of the modern subject. In our philosophical and historical investigation, we will address themes of body, sexuality, and desire; history, tradition, and religion; and the relationship between politics, ethics, and truth.

Instructor(s): Maureen Kelly Terms Offered: Autumn

Equivalent Course(s): RLST 24802, GNSE 24802, HIST 21011

CLCV 25122. Modern Classical Reception, 1879-1952. 100 Units.

The excavation of ancient ruins - Troy, Machu Picchu, and others - in the 19th and 20th centuries solidified the academic discipline of classical studies. In Europe and the Americas (the "Western" world), these discoveries came to symbolize a modern period that celebrated "the classics." Beginning with Heinrich Schliemann's interactions with Troy and the Homeric epics in the 1870s, in this course we read classical ruins and texts (Homer, lyric poetry, Greek drama) with a view toward the various meanings they have generated in modern times. We survey classical reception studies for its attentiveness to the role of Greek and Roman antiquity in Western conceptions of national identity, race, gender and sexuality, and

the performance of these onstage, in public spaces, and in personhood. Readings in English, course culminates in research paper. No prerequisite required.

Instructor(s): P. Rankine Terms Offered: Autumn
Equivalent Course(s): CLAS 35122, CHST 25122

CLCV 25123. Contemporary Classical Reception, 1952-present. 100 Units.

Ralph Ellison's landmark 1952 *Invisible Man* won an American Book Award and entered discussions about the Great American Novel, and it was also steeped in Greek heroic myth and epic poetry. In this course, we begin with *Invisible Man* as a watershed in contemporary deployment of classical texts and images. We read these texts (the novel, its classical counterparts) and seek to understand their significance in the lives of writers, artists, and everyday people. We read the scholarship of classical reception studies as a global phenomenon impacting our understanding of the classics in the contemporary world. Reading in English, course culminates in research paper. No prerequisite required.

Instructor(s): P. Rankine Terms Offered: Winter
Equivalent Course(s): CLAS 35123

CLCV 25417. Renaissance Book History: Censorship and the Print Revolution. 100 Units.

Collaborative research seminar on the history of censorship and information control, with a focus on the history of books and information technologies. The class will meet in Special Collections, and students will work with rare books and archival materials. Half the course will focus on censorship in early modern Europe, including the Inquisition, the spread of the printing press, and clandestine literature in the Renaissance and Enlightenment, with a special focus on the effects of censorship on classical literature, both newly rediscovered works like Lucretius and lost books of Plato, and authors like Pliny the Elder and Seneca who had been available in the Middle Ages but became newly controversial in the Renaissance. The other half of the course will look at modern and contemporary censorship issues, from wartime censorship, to the censorship of comic books, to digital-rights management, to free speech on our own campus.

Instructor(s): A. Palmer Terms Offered: Winter
Note(s): Assignments: short and long papers, alternative assignments
Equivalent Course(s): HIST 35421, CLAS 35417, HIPS 25421, RLST 22121, SIGN 26010, HREL 34309, HIST 25421, CHSS 35421, KNOW 21403, KNOW 31403

CLCV 25521. The Sublime. 100 Units.

The sublime has traditionally been thought to have had a merely marginal place in ancient Greek and Latin aesthetics and literary theory; but some scholars have recently argued that it was instead more central, and it is difficult not to apply this category to many ancient literary works. However the explicit category of the sublime did not become central to European aesthetics until the 17th century and then continued until the 19th century to play a central role in discussions not only of art and literature, but also of religion, politics, and other fields. By the middle of the 19th century the wave of interest in the sublime seems to have subsided, but in the past forty years this concept has returned to play an important role in aesthetic theories. The seminar will consider the odd history of the sublime, examining central texts from ancient (Longinus), early modern (Boileau), and modern aesthetics (certainly Burke, Kant, Schiller, and Hegel; perhaps also, depending on students' interest and preparation, Tieck, Schlegel, Schelling, Solger, and Jean Paul) as well as some more recent discussions (again depending on student preferences, Nietzsche, Lyotard, Adorno, Zizek). It will also ask whether the concept of the sublime can still play an important role today, or, if not, then what has taken its place. We will deal primarily with theories of the sublime but also to some extent with works of art. Open to undergraduates with consent.

Instructor(s): Glenn Most Terms Offered: Spring
 Equivalent Course(s): CLAS 35521, CMLT 35993, SCTH 35993

CLCV 26119. Muses and Saints: Poetry and the Christian Imagination. 100 Units.

This course provides an introduction to the poetic traditions of early Christians and the intersection between poetic literature, theology, and biblical interpretation. Students will gain familiarity with the literary context of the formative centuries of Christianity with a special emphasis on Greek and Syriac Christians in the Eastern Mediterranean from the fourth through the sixth centuries. While theology is often taught through analytical prose, theological reflection in late antiquity and early Byzantium was frequently done in poetic genres. This course introduces students to the major composers and genres of these works as well as the various recurrent themes that occur within this literature. Through reading poetry from liturgical and monastic contexts, students will explore how the biblical imaginations of Christians were formed beyond the confines of canonical scripture. How is poetry a mode of "doing" theology? What habits of biblical interpretation and narration does one encounter in this poetry? This course exposes students to a variety of disciplinary frameworks for studying early Christian texts including history, religious studies, feminist and literary critique, as well as theology. Students will also analyze medieval and modern poetry with religious themes in light of earlier traditions to reflect on the poetry and the religious imagination more broadly.

Instructor(s): Erin Galgay Walsh Terms Offered: Spring
 Note(s): Open to undergraduate and graduate students; Graduate students may choose to attend weekly translation group
 Equivalent Course(s): BIBL 33000, MDVL 23000, HCHR 33000, RLVC 33000, GNSE 24104, CLAS 36119, ENGL 33809, GNSE 34104, RLST 23000

CLCV 26722. The Art of Trash Talking. 100 Units.

Whether they are attacking personal enemies, poetic rivals, or political antagonists, sometimes poets are just plain mean. In this course we will begin by focusing on the art of talking trash in ancient Greek and Roman poetry, before moving on to examine other traditions and examples of invective poetry. We will consider a variety of different genres and forms of invective, including ancient lyric and curse poetry, comedy and satire both ancient and modern, and contemporary genres such as hip-hop and Lebanese Zajal. In each case, we will study the formal features of the poetry and consider the specific contexts in which it was created, the individual(s) at whom it was directed, and to what ends. We will also investigate broader themes and purposes of invective poetry, such as the advancement of notions of (often toxic) masculinity, the control of social norms, and political protest.

Instructor(s): J. Radding Terms Offered: Spring
 Equivalent Course(s): CLAS 36722

CLCV 27522. Praising the Gods: Greek Hymnic Poetry and Its Context. 100 Units.

In this course we will read a broad range of Greek hymnic poetry, starting with Hesiod's invocation to the Muses in the Theogony, followed by a selection from the Homeric Hymns, the Orphic hymns, and later literary or philosophical hymns by Callimachus and Proclus. Close readings will explore matters of language, genre, and literary tropes, as well as the evolving religious and cultural context of the hymns through the long chronological span in which the genre was productive in Greek antiquity.

Instructor(s): Carolina López-Ruiz Terms Offered: Winter
 Prerequisite(s): Two years of Greek.
 Equivalent Course(s): CLAS 37522, RLST 27518, HREL 47518

CLCV 28422. How Did The Ancients Interpret Their Myths? 100 Units.

How did the ancient Greeks interpret their own narratives about the gods? How did their encounter with Near Eastern mythologies shape their own story-telling, and how did their understanding and use of myths evolve with time? In this course, we will explore the ancient interpretation of myth from the archaic Greek to the Roman periods. First, we will focus on the cross-cultural adaptations of Near Eastern traditions in Greek epic (Homer and Hesiod), as a form of interpretation itself. Then we will discuss how ancient poets and thinkers interpreted and reinterpreted divine narratives, paying attention to their philosophical, literary, and cultural strategies, from Orphism and Plato to the Stoics and later philosophical schools, including Euhemerism and its engagement with Phoenician mythology.

Instructor(s): Carolina López-Ruiz Terms Offered: Spring

Equivalent Course(s): CLAS 38422, NEHC 28499, RLST 28499, NEHC 38499, HREL 38499

CLCV 22914. The Italian Renaissance. 100 Units.

Florence, Rome, and the Italian city-states in the age of plagues and cathedrals, Dante and Machiavelli, Medici and Borgia (1250-1600), with a focus on literature and primary sources, the recovery of lost texts and technologies of the ancient world, and the role of the Church in Renaissance culture and politics. Humanism, patronage, translation, cultural immersion, dynastic and papal politics, corruption, assassination, art, music, magic, censorship, religion, education, science, heresy, and the roots of the Reformation. Assignments include creative writing, reproducing historical artifacts, and a live reenactment of a papal election. First-year students and non-history majors welcome.

Instructor(s): A. Palmer Terms Offered: Spring

Equivalent Course(s): KNOW 31405, HIST 32900, ITAL 32914, KNOW 21405, MDVL 22900, CLAS 32914, RLST 22900, HIST 22900, HCHR 32900, ITAL 22914

CLCV 22216. Italian Renaissance: Petrarch, Machiavelli, and the Wars of Popes and Kings. 100 Units.

Florence, Rome, and the Italian city-states in the age of plagues and cathedrals, Petrarch and Machiavelli, Medici and Borgia (1250-1600), with a focus on literature, philosophy, primary sources, the revival of antiquity, and the papacy's entanglement with pan-European politics. We will examine humanism, patronage, politics, corruption, assassination, feuds, art, music, magic, censorship, education, science, heresy, and the roots of the Reformation. Writing assignments focus on higher level writing skills, with a creative writing component linked to our in-class role-played reenactment of a Renaissance papal election (LARP). This is a History Department Gateway course. First-year students and non-History majors welcome.

Instructor(s): A. Palmer Terms Offered: Spring

Prerequisite(s): Graduate students by consent only; register for the course as HIST 90000 (sect 53)

Reading and Research: History.

Note(s): History Gateways are introductory courses meant to appeal to first- through third-year students who may not have done previous course work on the topic of the course; topics cover the globe and span the ages.

Equivalent Course(s): KNOW 12203, ITAL 16000, MDVL 12203, FNDL 22204, RLST 22203, **HIST 12203**, SIGN 26034

CLCV 24021. Partings, Encounters, and Entangled Histories: The Formation of Judaism and Christianity. 100 Units.

When did the fault lines between Judaism and Christianity emerge? This course explores this question by examining the formation of Judaism and Christianity within the world of the Ancient Mediterranean.

What religious views, texts, and practices did Jews and Christians hold in common? How did early writers construct communal boundaries and project "ideal" belief and practice? What role did the changing political tides of the Roman and Persian empires play? We will explore continuities and growing distinctions between Jews and Christians in the areas of scriptural interpretation, ritual practices, and structures of authority. Special attention will be paid to debates around gender and sexuality, healing, and views of government and economics. We will approach these issues through material evidence and close readings of early literature in light of contemporary scholarship. Students interested in modern histories of Judaism and Christianity will gain a firm foundation in the pivotal debates, texts, and events that set the trajectories for later centuries.

Instructor(s): Erin Galgay Walsh Terms Offered: Winter

Prerequisite(s): No prerequisite knowledge of the historical periods, literature, or religious traditions covered is expected.

Note(s): This course meets the HS or LMCS Committee distribution requirement for Divinity students.

Equivalent Course(s): CLAS 34021, HIST 31600, HIJD 37213, HCHR 37213, NEHC 27213, NEHC 37213, BIBL 37213, JWSC 27213, RLST 27213

EALC

EALC 10600. Topics in EALC: Ghosts & the Fantastic in Literature and Film. 100 Units.

What is a ghost? How and why are ghosts represented in particular forms in a particular culture at particular historical moments and how do these change as stories travel between cultures? This course will explore the complex meanings, both literal and figurative, of ghosts and the fantastic in traditional Chinese, Japanese, and Korean tales, plays, and films. Issues to be explored include: 1) the relationship between the supernatural, gender, and sexuality; 2) the confrontation of death and mortality; 3) collective anxieties over the loss of the historical past 4) and the visualization (and exorcism) of ghosts through performance.

Instructor(s): J. Zeitlin Terms Offered: Spring

Note(s): This course can replace what used to be the Concentrators Seminar to fulfill a requirement as an EALC major.

Equivalent Course(s): SIGN 26006, CMST 24603

EALC 10701. Topics in EALC: Poets/Teachers/Fighters: Writing Women in China and Beyond. 100 Units.

A survey of essays, poetry, diaries and fiction by women writers from the 12th to the 21st century in China, Hong Kong, and Taiwan. No previous knowledge of Chinese is required.

Instructor(s): P. Iovene

Terms Offered: Winter

Equivalent Course(s): GNSE 20700

EALC 15100. Beginning the Chinese Novel. 100 Units.

This course will look at the four great novels of sixteenth-century China: Romance of the Three Kingdoms, Water Margin, Journey to the West, and Plum in the Golden Vase. Deeply self-conscious about the process of their own creation and their place within the larger literary canon, these novels deploy multiple frames, philosophical disquisitions, invented histories, and false starts before the story can properly begin. By focusing on the first twelve chapters of each novel, this course will serve as both

an introduction to the masterworks of Chinese vernacular literature and an exploration of the fraught beginnings of a new genre.

Instructor(s): A. Fox Terms Offered: Winter Note(s): Open to MAPH students.
Equivalent Course(s): FNDL 20301

EALC 27015. Lu Xun: Foundational Texts of Modern Chinese Literature. 100 Units.

Lu Xun (1881-1936) is widely considered the greatest writer of 20th-century China. Poet, satirist, and a compassionate advocate for social reform, he set the tone for a big part of modern Chinese literature and continues to be an unavoidable reference for anyone hoping to understand Chinese society today. This course is a reading of a broad selection of his works. In addition to studying the most famous short stories in detail, we will also explore the lesser-known essays and work towards an expanded analysis of his art and thought. In particular, we will emphasize his role as a social reformer and discuss his views on the following issues: gender; education; science and medicine; nationalism and Sino-Japanese relations; Marxism and revolution. All readings are in English and no knowledge of Chinese is required. Because Lu Xun wrote extensively about Japanese, Russian, and German literatures, students will have the opportunity to design their own comparative reading project.

Instructor(s): Y. Ji Terms Offered: Spring
Equivalent Course(s): FNDL 22207

EALC 23001. Censorship in East Asia: The Case of Colonial Korea. 100 Units.

This course examines the operation and consequences of censorship in the Japanese Empire, with focus on its effects in colonial Korea. It begins with two basic premises: first, both the Japanese colonial authorities' measures of repression, and the Korean responses to them, can be understood as noticeably more staunch and sophisticated when compared to any other region of the Empire; and second, the censorship practices in Korea offers itself as a case that is in itself an effective point of comparison to better understand other censorship operations in general and the impact of these operations across different regions. With a view to probing an inter- and intra-relationship between censorship practices among a variety of imperial/colonial regions, this course studies the institutions related to censorship, the human agents involved in censorship-both external and internal-and texts and translations that were produced in and outside of Korea, and were subject to censorship. Overall, the course stresses the importance of establishing a comparative understanding of the functions of censorship, and on the basis of this comparative thinking we will strive to conceptualize the characteristics of Japanese colonial censorship in Korea.

Instructor(s): K. Choi Terms Offered: Autumn
Equivalent Course(s): EALC 43000, CRES 23001, MAAD 16001

EALC 24305. Autobiog Writ: Gender & Modern Korea. 100 Units.

This course explores the intersections between gender, the genre of autobiography, forms of media (written; oral; visual; audiovisual) and historical, cultural, and political contexts of modern Korea. The students read theoretical writings on autobiography and gender as well as selected Korean autobiographical writings while being introduced to Korean historical contexts especially as they relate to practice of publication in a broader sense. The focus of the course is placed on the female gender-on the relationship between Korean women's life-experience, self- formation, and writing practices in particular while dealing with the gender relationship in general, although some relevant discussions on the male gender proceeds in parallel.

Instructor(s): K. Choi Terms Offered: Spring
Equivalent Course(s): CRES 24305, EALC 34305, GNSE 25300, GNSE 35305

FNDL

FNDL 22001. Foucault and The History of Sexuality. 100 Units.

This course centers on a close reading of the first volume of Michel Foucault's "The History of Sexuality", with some attention to his writings on the history of ancient conceptualizations of sex. How should a history of sexuality take into account scientific theories, social relations of power, and different experiences of the self? We discuss the contrasting descriptions and conceptions of sexual behavior before and after the emergence of a science of sexuality. Other writers influenced by and critical of Foucault are also discussed.

Instructor(s): A. Davidson Terms Offered: Autumn
Prerequisite(s): One prior philosophy course is strongly recommended.
Equivalent Course(s): RLST 24800, GNSE 23100, CMLT 25001, PHIL 24800, HIPS 24300, KNOW 27002

FNDL 24613. God of Manga: Osamu Tezuka's "Phoenix," Buddhism, and Post-WWII Manga and Anime. 100 Units.

How can the Buddhist axiom "All Life is Sacred" describe a universe that contains the atrocities of WWII? Osamu Tezuka, creator of Astro Boy and father of modern Japanese animation, wrestled with this problem over decades in his science fiction epic Phoenix (Hi no Tori), celebrated as the philosophical masterpiece of modern manga. Through a close reading of Phoenix and related texts, this course explores the challenges genocide and other atrocities pose to traditional forms of ethics, and how we understand the human species and our role in nature. The course will also examine the flowering of manga after WWII, how manga authors bypassed censorship to help people understand the war and its causes, and the role manga and anime have played in Japan's global contributions to politics, science, medicine, technology, techno-utopianism, environmentalism, ethics, theories of war and peace, global popular culture, and contemporary Buddhism. Readings will be mainly manga, and the final paper will have a creative option including the possibility of creating graphic work.

Instructor(s): A. Palmer Terms Offered: Autumn
Equivalent Course(s): RLST 28613, HIST 24613, MAAD 14613

FNDL 25311. Pale Fire. 100 Units.

This course is an intensive reading of Pale Fire by Nabokov.
Equivalent Course(s): GNSE 39610, GNSE 29610, ENGL 22817, REES 20020, REES 30020

FNDL 21714. Boccaccio's Decameron. 100 Units.

One of the most important and influential works of the middle ages-and a lot funnier than the "Divine Comedy." Written in the midst of the social disruption caused by the Black Death (1348), the "Decameron" may have held readers attention for centuries because of its bawdiness, but it is also a profound exploration into the basis of faith and the meaning of death, the status of language, the construction of social hierarchy and social order, and the nature of crisis and historical change. Framed by a storytelling contest between seven young ladies and three young men who have left the city to avoid the plague, the one hundred stories of Boccaccio's "Decameron" form a structural masterpiece that anticipates

the Renaissance epics, Chaucer's "Canterbury Tales," and the modern short story. Students will be encouraged to further explore in individual projects the many topics raised by the text, including (and in addition to the themes mentioned above) magic, the visual arts, mercantile culture, travel and discovery, and new religious practices.

Instructor(s): H. Justin Steinberg Terms Offered: Spring

Note(s): Taught in English.

Equivalent Course(s): ITAL 23502, ITAL 33502

FNDL 28401. Pasolini. 100 Units.

This course examines each aspect of Pasolini's artistic production according to the most recent literary and cultural theories, including Gender Studies. We shall analyze his poetry (in particular "Le Ceneri di Gramsci" and "Poesie informi di rosa"), some of his novels ("Ragazzi di vita," "Una vita violenta," "Teorema," "Petrolio"), and his numerous essays on the relationship between standard Italian and dialects, semiotics and cinema, and the role of intellectuals in contemporary Western culture. We shall also discuss the following films: "Accattone," "La ricotta," "Edipo Re," "Teorema," and "Salo".

Instructor(s): Armando Maggi Terms Offered: Autumn

Note(s): Taught in English.

Equivalent Course(s): CMST 23500, ITAL 28400, GNSE 38600, CMST 33500, GNSE 28600, ITAL 38400

FNDL 23780. The Chinese Classics. 100 Units.

The course will survey the first three of the Chinese Classics, the Yi jing or Classic of Changes, Shu jing or Classic of Documents, and Shi jing or Classic of Poetry, in three different moments of their histories: when they were first created, when they were canonized as classics, and when they were treated as the timeless wisdom at the heart of China's traditions. All readings will be done in English, and will include both primary documents and some secondary readings.

Instructor(s): E. Shaughnessy Terms Offered: Winter

Equivalent Course(s): EALC 26510, EALC 36510

FREN

FREN 23810. Memory and Identity in French Literature: Proust to the Present. 100 Units.

This introductory-level course takes as its point of departure Marcel Proust's conceptualization of memory as the foundation both for the self and for literature. For Proust, literary style conveys the singularity of an individual vision while rescuing experience from the contingencies of time. Literature, identity, and memory are inseparable. Later writers will follow Proust's lead in defining literature as an art of memory; but they develop this art in different ways, whether by inventing new forms of life-writing or attempting to revive, via fiction, a lived connection to history. How does memory serve as the foundation of individual or collective identities? How does fiction imagine and give form to memory, and how does literature serve as a medium for cultural memory? How do literary works register the intermittence of memory, its failings and distortions, its fragility as well as its attachment to bodies and places? We will tackle these questions through close analysis of a range of texts. In addition to Proust, authors studied may include Yourcenar, Perec, Modiano, Roubaud, and Ernaux.

Instructor(s): Alison James Terms Offered: Spring

Note(s): Taught in English, with a weekly or biweekly session in French for those seeking FREN credit.

Equivalent Course(s): FNDL 23810, SIGN 26047

FREN 32910. Medieval Beasts. 100 Units.

French anthropologist Claude Lévi-Strauss famously said that animals are good to think with. In this course we will read a variety of medieval texts alongside modern and contemporary critical theory and philosophy in order to gain a better understanding of the narrative, material, philosophical, spiritual, and ethical roles that animals play in medieval culture and in our current lives and thought.

Instructor(s): Daisy Delogu Terms Offered: Autumn

Prerequisite(s): Reading knowledge of French.

Note(s): Taught in English, with readings available in French and in English. Open to undergraduates with consent of instructor.

GRMN**GRMN 22519. Schlechte Zeit für Lyrik: Poetry and Crisis. 100 Units.**

What is the place of poetry in our modern world? Is it an outdated form? Or can poetry uncover truths that other literary genres cannot? In this course, we will examine German poetry from the eighteenth through the twenty-first century, with special attention to works written in times of crisis and destabilization (such as the French Revolution, the Revolutions of 1848, World War I, World War II and the Holocaust, the division of Germany, and the fall of the Berlin Wall). How do authors use poetry to respond to disaster and trauma, both personal and political? How do they understand the relationship between poetry and politics? Is our current era a "schlechte Zeit für Lyrik," as one of Bertolt Brecht's poems puts it? Readings from: Hölderlin, Heine, Trakl, Brecht, Celan, Eich, Bachmann, Braun, H. Müller, and others. Readings and discussions in German.

Instructor(s): Sophie Salvo Terms Offered: Spring

GRMN 23523. Aesthetic Ecologies. 100 Units.

What would an intellectual history of the environment look like when told from the perspective of art history writing? The geographer Friedrich Ratzel, who first began using the term "Umwelt" ("environment") in a systematic way, claimed that, up to the end of the 19th century, the idea of environment had been primarily discussed not in scientific contexts but rather in aesthetic ones, by "artistically predisposed thinkers." In this course, we will take Ratzel's claim seriously and aim to recuperate the aesthetic side of theories of environment across diverse areas such as: notions of landscape ("the picturesque"); aesthetic and biological theories of milieu (Haeckel's "ecology," Taine's "milieu," Uexküll's "Umweltlehre"); Warburg's cultural history; the "sculpture of environment" (Rodin and Rilke); the "space-body" in modern dance (Laban). This course is about artworks that continue beyond their material confines into the space environing them. It focuses on evocations of air as the material space surrounding an artwork in texts that thematize the continuity between artwork as image and material object. Materials include: Aby Warburg, Rudolf Laban, Siegfried Ebeling, Camillo Sitte, Otto Wagner, Alois Riegl, R.M. Rilke, Wassily Kandinsky, Martin Heidegger, and others. MAPH and undergraduate students welcome.

Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn

Equivalent Course(s): GRMN 33523, ARTH 25140, ARTH 35140

GRMN 23607. Nietzsche, European Culture, and the Death of God. 100 Units.

This course introduces students to the period of cultural turmoil culminating in what Nietzsche called the "death of God." On Nietzsche's view, European culture in the 19th century was characterized by a profound rupture with its own history that could be seen in the domains of art, religion, and philosophy. Our task is to understand why Nietzsche believed that such a radical break had occurred, whether he was right, and what this tells us about our relation to our own traditions and values. The course will be divided into two parts. The first will explore theories of cultural collapse. Can a society lose touch with its past? What would it mean to live in such a society? How could we go on if we ceased to recognize ourselves in our cultural way of life? In addition to Nietzsche, readings will include such pivotal thinkers for the modern era as Ludwig Feuerbach, Karl Marx, Hans-Georg Gadamer, Jonathan Lear, and Cora Diamond. In the second part of the course, we will test these theories by looking for examples of rupture in literary texts of the period. Our questions: does a comparison of these works suggest a rupture in culture as Nietzsche claimed? And is it plausible to understand the social, political, and religious developments of this period in terms of the death of God? How does the "death of God" still shape our modern world? No prior study of the literature or philosophy discussed is expected.

Instructor(s): Joseph Haydt Terms Offered: Spring

Equivalent Course(s): HIST 29305, RLST 23607

GRMN 23823. Fictions of Patriarchy in German Literature and Thought. 100 Units.

In his 1861 study *Mother Right*, J. J. Bachofen argues that patriarchy is, at its most basic level, fictive. While the mother's connection to the child is materially perceptible—she gestates, births, and nurses her offspring—the father is a "remoter potency" whose relationship to his progeny, because it is always mediated through the mother, can never be known for sure. Paternity, Bachofen suggests, is a juridical invention rather than a naturally evident fact. Taking its cue from Bachofen, this course will investigate the relationship between notions of patriarchy and fictionality in German literature and thought. We will consider how philosophical texts use the figure of the father to ground their speculative claims, how literary narratives adapt changing ideas about the family and the state, and how concepts of patriarchy have structured thinking about fiction's function and effects. Readings from: Herder, Schiller, Fichte, Kleist, Bachofen, Hauptmann, Freud, Werfel, Heiner Müller, and Jelinek, among others.

Instructor(s): Sophie Salvo Terms Offered: Spring

Equivalent Course(s): GNSE 30124, GNSE 20124, GRMN 33823

GRMN 24223. Parrhesia: Fearless Speech from Socrates to Greta von Thunberg. 100 Units.

The course will examine the long history of parrhesia, the Greek term for free and fearless speech, from ancient Athens to its current renaissance through the rediscovery by Michel Foucault. Focusing on the relation of truth and discourse, the course will consider not only the extraction of truth as a form of subjection to disciplinary power but also acts of telling truth to power as a practice of self-formation and exercise of freedom. Parrhesia implies a relation between the human self and the act of truth-telling that is suffused with interesting political, philosophical, and ethical possibilities, which students will be encouraged to explore. The course will begin by reviewing Foucault's final lectures on parrhesia and "the courage of truth." It will then examine some of the ancient Greek and Christian texts that Foucault analyzed. It will go on to consider early modern instances of parrhesia (e.g. Galileo and Descartes) and will conclude by surveying relatively recent versions (e.g. Greta von Thunberg and James Comey, JD'85), including contemporary feminist and queer practices of parrhesia. Lectures and discussions in English. No prerequisites.

Instructor(s): Christopher Wild Terms Offered: Spring

Equivalent Course(s): RLST 24223, CMLT 24223, PARR 24223

GRMN 24419. Kafka: Acrobatics of Reading. 100 Units.

In a universe determined by power such as Kafka's - patriarchal, legal, governmental, colonial power, but also physical constraints such as gravity and entropy - everything depends on one's ability or inability to perform. Against such determination, Kafka's texts work as exercises in self-empowerment and -disempowerment, acts that constitute their power to perform through their very performance. Taking Kafka's short prose as a test case, the course investigates the relationship between two things: First, the acrobatics performed in and by the texts that not only feature a cast of tightrope walkers, hunger artists, bucket riders, and other performers, but can more generally be read as a series of kinetic experiments involving plot, description, imagery, sound, and grammar. Second, the acrobatics it takes us, the audience, to engage these texts-demanding a similar artistry of performance that includes casting highly flexible, improbable, and often risky readerly strategies in response. From the short prose, the course broadens its focus to include the longer texts and the diary, as well as excerpts from the fragments *Amerika*, *The Trial*, and *The Castle*. Readings and discussion in English.

Instructor(s): Florian Klinger Terms Offered: Autumn
Equivalent Course(s): FNDL 24419, CMLT 24419

GRMN 24919. Nordic noir. 100 Units.

Sometimes described as a dark subset of the popular crime fiction genre, Nordic noir has come to command particular attention, not least because of its strong focus on the Nordic landscape. Scandinavian crime fiction also provides a window into the welfare state, offering an unsparing critique of the social and political model. Finally, there is the strange dissonance between the violence of this genre and the mild-mannered countries from which it derives. Our reading begins with the Swedish married couple, Sjöwall and Wahlöö and *The Locked Room* from their police procedural "Novel of a Crime" series (1965-1975). From there we proceed to another Swede, Henning Mankell, and his first Kurt Wallander novel, *Faceless Killers*. Next, we take up Norwegian Jo Nesbø's *The Redbreast*, the third of the Harry Hole series. Former Norwegian Justice Minister turned crime novelist Anne Holt, authored our fourth novel, *1222*, a snow-bound homage to Christie's *Mousetrap*. We will close with Ekman's short and compelling *Under the Snow*, first published in 1962, but not translated into English until 1997.

Instructor(s): Kimberly Kenny Terms Offered: Winter
Equivalent Course(s): NORW 24919

GRMN 25000. Literary Criticism before Theory: Auerbach's Mimesis. 100 Units.

This course is an introduction to Erich Auerbach's *Mimesis: The Representation of Reality in Western Literature*, often hailed as the masterpiece of twentieth-century literary criticism, through a historical contextualization that recovers the theoretical, ethical, and existential underpinnings of so-called Romance Philology, as purveyed by Auerbach, the influential Dante scholar Karl Vossler (1872-1949), the medievalist Ernst Robert Curtius (1886-1956); and, especially, Leo Spitzer (1887-1960), the author of innumerable seminal essays in the French, Italian, and Spanish literary traditions. We will home in on these scholars' quarrelsome sodality among themselves and others (e.g., Benedetto Croce, Martin Heidegger, Arthur Lovejoy, and Georges Poulet) by reviewing some of the discipline-defining debates, such as debates about canonical authors (including, Dante, Cervantes, and Proust) and the (dis)advantages of periodization in textual interpretation (Middle Ages, Renaissance, Baroque). We will also take stock of this generation's shared reliance on 18th- and 19th-century sources and methodologies (Giambattista Vico and German Hermeneutics, among others) and their remarkable foreknowledge of the many turns literary analysis would take at a time when textual concerns and/or close readings gave way to a more theoretical outlook.

Instructor(s): Rocco Rubini Terms Offered: Winter
Note(s): Taught in English.

Equivalent Course(s): RLLT 35000, GRMN 35000, MDVL 25000, RLLT 25000, KNOW 35001, KNOW 25001

GRMN 26523. Motherless Tongue:" Introduction to Transnational Writing in German. 100 Units.

This course introduces students to contemporary authors writing in German whose texts explore cross-pollinations between languages and cultures. Discussions will center around topics such as: identity; cosmopolitanism; memory; cultural hybridity and alterity; hospitality; guests and hosts; storytelling; migration; what are transnational German Studies? Authors include: the Japanese writer Yoko Tawada who lives in Berlin and writes in Japanese and German; the Romanian-born author Herta Müller (Nobel Prize in 2009); the Black British author Sharon Dodua Otoo who resides in Berlin and writes in German and English; the Ukrainian-German writer Katja Petrowskaja; the Turkish-born writer Feridun Zaimoglu; and others. Course conducted in English with an LxC option for interested students.

Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn

Equivalent Course(s): GRMN 36523, CMLT 36523, CMLT 26523

GRMN 27517. Metaphysics, Morbidity, & Modernity: Mann's The Magic Mountain. 100 Units.

Our main task in this course is to explore in detail one of the most significant novels of the twentieth century, Thomas Mann's *The Magic Mountain*. But this novel is also a window onto the entirety of modern European thought, and it provides, at the same time, a telling perspective of the crisis of European culture prior to and following on World War I. It is, in Thomas Mann's formulation, a time-novel: a novel about its time, but also a novel about human being in time. For anyone interested in the configuration of European intellectual life in the nineteenth and twentieth centuries, Mann's great (and challenging) novel is indispensable reading. Lectures will relate Mann's novel to its great European counterparts (e.g., Proust, Joyce, Musil), to the traditions of European thought from Voltaire to Georg Lukacs, from Schopenhauer to Heidegger, from Marx to Max Weber.

Instructor(s): David Wellbery Terms Offered: Winter

Equivalent Course(s): FNDL 27517, CMLT 27517

ITAL

ITAL 23822. Leopardi: Experience and Experiment. 100 Units.

Students in this course will learn how emotions are described, analyzed, and represented in early modern Italy, tracing their history and developments from the fourteenth century to the Enlightenment. Though the study of affects emerged in the late twenty-first century, a systematic analysis of the passions ("fear," "pleasure," "shame") dates back to Petrarch's *Remedies for Fortune Fair and Foul*. We will examine how Italian writers, philosophers, and artists approached the study of emotions and how they laid the foundations for how we understand them now as aesthetic, psychological, and sociopolitical phenomena that vary across time and cultures. Among other questions, we will ask: How do early modern Italian texts construct or complicate our modern understanding of emotions? How do their authors reflect on the historical character of particular emotions, as well as on the relationships between thinking and feeling, emotion and literary style? Readings include Plato, Augustine, Petrarch, Ludovico Ariosto, Niccolò Machiavelli, Leonardo da Vinci, Giambattista Vico, Giacomo Leopardi, and will span from lyric and epic poetry to non-fiction, drama, and visual arts. Students will have the opportunity to approach the topic through analytical and creative assignments.

Instructor(s): Beatrice Fazio Terms Offered: Winter

Note(s): Taught in English, but students seeking Italian credit will do work in that language.

ITAL 22900. Vico's New Science. 100 Units.

This course offers a close reading of Giambattista Vico's masterpiece, "The New Science" (1744) - a work that sets out to refute "all opinions hitherto held about the principles of humanity." Vico, who is acknowledged as the most resolute scourge of any form of rationalism, breathed new life into rhetoric, imagination, poetry, metaphor, history, and philology in order to promote in his readers that originary "wonder" and "pathos" which sets human beings on the search for truth. However, Vico argues, the truths that are most available and interesting to us are the ones humanity "authored" by means of its culture and history-creating activities. For this reason the study of myth and folklore as well as archeology, anthropology, and ethnology must all play a role in the rediscovery of man. "The New Science" builds an "alternative philosophy" for a new age and reads like a "novel of formation" recounting the (hi)story of the entire human race and our divine ancestors. In Vico, a prophetic spirit, one recognizes the fulfillment of the Renaissance, the spokesperson of a particular Enlightenment, the precursor of the Kantian revolution, and the forefather of the philosophy of history (Herder, Hegel, and Marx). "The New Science" remained a strong source of inspiration in the twentieth century (Cassirer, Gadamer, Berlin, Joyce, Beckett, etc.) and may prove relevant in disclosing our own responsibilities in postmodernity.

Instructor(s): Rocco Rubini Terms Offered: Autumn

Note(s): Taught in English.

Equivalent Course(s): CMLT 22501, FNDL 21408, ITAL 32900, CMLT 32501

ITAL 29600. The Worlds of Harlequin: Commedia Dell'arte. 100 Units.

This course is an introduction to the Italian art of theatrical improvisation or commedia dell'arte, a type of theater featuring masked characters and schematic plots. We will look at the influence of Boccaccio's Decameron on the formation of stock-characters, the introduction of women into the realm of theatrical professionalism, the art of costume and mask making, and the Italian knack for pantomime and gestural expression. Readings include such masterpieces in the tradition of comic theater as Machiavelli's *The Mandrake* and Goldoni's *Harlequin Servant of Two Masters*, as well as their renditions in film.

Instructor(s): Rocco Rubini Terms Offered: Autumn

Note(s): Taught in English.

Equivalent Course(s): TAPS 28480, ITAL 39601, TAPS 38480

JWSC

JWSC 20235. The Hebrew Bible and the Shoah. 100 Units.

This course explores the use of biblical literature in Holocaust and post-Holocaust works. The first part focuses on the work of religious thinkers from across the religious spectrum, from the Warsaw ghetto sermons of the orthodox rabbi Kalonymos Shapira to the unique interpretation of the "suffering servant" by Reform rabbi Ignaz Maybaum. We will see that the question of God's whereabouts during the massacre produced an explosion of biblically-inspired theologies, stemming from Buber, Heschel, and Berkovits' different conceptions of a "divine eclipse" (hester panim) to Melissa Raphael's audacious affirmation of the presence of the female divine face in Auschwitz. The traditional approach to the Hebrew Bible itself was radically questioned:

Fackenheim argued that biblical exegesis had to be thoroughly revised, and André Neher sketched a hermeneutics of biblical silence. In the second part of the course we turn to the influence the Hebrew

Bible had on the works of literarily oriented writers and how they reflected on the Shoah. In genres as distinct as poetry and testimony, in authors as different as Chava Rosenfarb and Primo Levi, one sees biblical characters, stories, motifs, and literary forms given unprecedented ambivalence and poignancy. This is true whether the biblical reference is deployed in ironic denunciations of the divine (Shayevitsh, Modolowski), in appeals to a newfound hope (Wiesel, Agnon), or in psalmodic hymns to the senselessness of it all (Sachs, Celan).

Instructor(s): Aslan Mizrahi Cohen Terms Offered: Winter Equivalent Course(s): RLST 20235

JWSC 21215. Abraham's Sacrifice of Isaac in Multiple Perspectives. 100 Units.

The story of Abraham's (near) sacrifice of his son, Isaac, found in Genesis 22:1-19, is one of the most influential and enduring stories in Western literature and art. It is part of the living tradition of Judaism, Christianity, and Islam and its meaning and implications have been repeatedly explored in the communities defined by these religions, and has, in turn, helped to shape the self-perception of those communities. This course will consider the multiple perspectives from which this story has been viewed and the multiple interpretations which this story has generated, starting with its earliest incorporation into the Hebrew Bible, moving to its role in Judaism, Christianity, and Islam, and concluding with its influence on modern works. No knowledge of Hebrew is required.

Instructor(s): Stuart Creason Terms Offered: Spring
Equivalent Course(s): NEHC 21215, NEHC 31215, ISLM 31215, BIBL 31215, RLST 21215, HIJD 31215

LACS

LACS 24110. Ecocritical Perspectives in Latin American Literature and Film. 100 Units.

This course provides a survey of of ecocritical studies in Latin America. Through novels, poems, and films, we will examine a range of trends and problems posed by Latin American artists concerning environmental issues, from mid-nineteenth century to contemporary literature and film. Readings also include works of ecocritical criticism and theory that have been shaping the field in the past decades.

Instructor(s): V. Saramago Terms Offered: Autumn
Equivalent Course(s): SPAN 24110, PORT 24110, SPAN 34110, LACS 34110, PORT 34110

LACS 25662. Archiving AIDS: Art, Literature, Theory. 100 Units.

The AIDS pandemic had a major impact on cultural production of the 1980s and the 1990s. But its effects did not end with the advent of highly active antiretroviral therapy (HAART) in 1995. This course will examine the AIDS archive in its broadest sense—including art, literature, and theory produced in direct and indirect response to the pandemic from the 1980s to the present. What was the role of cultural production in political activism? What kinds of narratives did the allegorization of AIDS make possible and normalize? How has the AIDS pandemic been remembered and memorialized in more contemporary art and literature? Drawing from U.S., Latin American, and European texts, we will explore how AIDS has impacted sociopolitical issues related to sexuality, gender, class, and race.

Instructor(s): Kris Trujillo Terms Offered: Autumn
Equivalent Course(s): HLTH 25662, GNSE 20105, CRES 25662, **CMLT 25662**

NEHC

NEHC 20004 Ancient Near Eastern Thought and Literature I: Mesopotamian Literature

This course gives an overview of the richness of Mesopotamian Literature (modern Iraq) written in the 3rd-1st millennium BC. We will read myths and epics written on clay tablets in the Sumerian and Akkadian language in English translation and discuss content and style, but also the religious, cultural and historic implications. Particular focus will be on the development of stories over time, the historical context of the literature and mythological figures. The texts treated cover not only the famous Epic of Gilgamesh, but also various legends of Sumerian and Akkadian kings, stories about Creation and World Order, and destruction. The topics covered range from the quest for immortality, epic heroes and monsters, sexuality and love.

Instructor(s): [Susanne Paulus](#) Terms Offered: 2021-2022 Autumn

NEHC 20601 Islamic Thought and Literature I

This course explores the intellectual history of the Islamic world from the coming of Islam in the seventh century CE through the development and spread of its civilization in the middle of the tenth. (It is followed in the Winter and Spring quarters by Islamic Thought and Literature II & III). The course covers the historical events of the period in question, the emergence of Islam, and the life of Muhammad, and then moves on to explore Islamic thought and literature: scripture, theology, law, mysticism, philosophy, poetry, and belletrist prose. In addition to lectures and secondary background readings, students read and discuss samples of key primary texts, with a view to exploring Islamic civilization in the direct voices of the people who participated in its creation. All readings are provided in English translation. No prior background in the subject is required.

Staff Terms offered: Autumn 2021-2022

NEHC 20005 Ancient Near Eastern Thought and Literature II: Anatolian Literature

The goal of this class is to get an overview of Hittite literature, as “defined” by the Hittites themselves, in the wider historical-cultural context of the Ancient Near East. Some of the most important questions we can ask ourselves in reading ancient texts are: why were they written down, why were they kept, for whom were they intended, and what do the answers to these questions (apart from the primary content of the texts themselves) tell us about — in our case — Hittite society?

Instructor(s): [Theo van den Hout](#)
Terms offered: 2021-2022 Spring

NEHC 20603 Islamic Thought and Literature III

This course covers the period from ca. 1750-1990, surveying works of literature, theology, philosophy, politics, history, etc., originally written in Arabic, Persian and Turkish, with specific emphasis at reform and modernization efforts and response to the same.

Instructor(s): [Holly Shissler](#)
Terms Offered: 2021-2022 Spring

NEHC 20006 Ancient Near Eastern Thought & Literature III

This course employs English translations of ancient Egyptian literary texts to explore the genres, conventions and techniques of ancient Egyptian literature. Discussions of texts examine how the ancient Egyptians conceptualized and constructed their equivalent of literature, as well as the fuzzy boundaries and subtle interplay between autobiography, history, myth, and fiction.

Instructor(s): [Brian Muhs](#) Terms Offered: 2021-2022 Winter

NEHC 20602 Islamic Thought & Literature II (ca. 950 - 1750)

What are the major developments in thinking and in literature in the Islamic world of the “middle periods” (c. 950-1800 C.E.). How did noteworthy Muslims at various points and places think through questions of life and death, man and God, faith and belief, the sacred and the profane, law and ethics, tradition vs. innovation, power and politics, class and gender, self and other? How did they wage war; make love; shape the built environment; eat and drink; tell stories; educate their youth; preserve the past; imagine the future; perform piety, devotion, and spirituality; construe the virtuous life and righteous community, etc.? How did these ideas change over time? What are some of the famous, funny, naughty, and nice books read in the pre-modern Muslim world? We will survey a broad geographic area stretching from Morocco and Iberia to the Maldives and India--even into the New World--through lectures, secondary readings, and discussion. We will engage with a variety of primary texts in English translation, as well as various visual, aural, and material artifacts.

Instructor(s): [Franklin Lewis](#) Terms Offered: 2021-2022 Winter

NEHC 21215/31215 Abraham's Sacrifice of Isaac in Multiple Perspectives

The story of Abraham's (near) sacrifice of his son, Isaac, found in Genesis 22:1-19, is one of the most influential and enduring stories in Western literature and art. It is part of the living tradition of Judaism, Christianity, and Islam and its meaning and implications have been repeatedly explored in the communities defined by these religions, and has, in turn, helped to shape the self-perception of those communities. This course will consider the multiple perspectives from which this story has been viewed and the multiple interpretations which this story has generated, starting with its earliest incorporation into the Hebrew Bible, moving to its role in Judaism, Christianity, and Islam, and concluding with its influence on modern works. No knowledge of Hebrew is required.

Instructor(s): [Stuart Creason](#) Terms offered: 2021-2022 Spring

NEHC 20504. Introduction to the Hebrew Bible. 100 Units.

The course will survey the contents of the Hebrew Bible, and introduce critical questions regarding its figures and ideas, its literary qualities and anomalies, the history of its composition and transmission, its relation to other artifacts from the biblical period, its place in the history and society of ancient Israel and Judea, and its relation to the larger culture of the ancient Near East.

Instructor(s): Simeon Chavel Terms Offered: Autumn

Note(s): This course counts as a Gateway course for RLST majors/minors. Equivalent Course(s): JWSC 20120, NEHC 30504, RLST 11004, BIBL 31000

NEHC 20568. Balkan Folklore. 100 Units.

Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, "Balkan Dance."

Instructor(s): A. Ilieva Terms Offered: Winter

Equivalent Course(s): ANTH 25908, CMLT 23301, NEHC 30568, ANTH 35908, CMLT 33301, REES 29009, REES 39009

NEHC 20550. Scandal as Historical Document, 17th-21st Centuries. 100 Units.

How can we use scandals as windows into the cultural history of the modern and early modern worlds? What does a scandal tell us about the public that consumes and disseminates it? In this course, we tackle these questions through an investigation of some of the major scandals of the early modern and modern periods in both Europe and the Middle East. From courtroom dramas in Paris and London to fierce debates in coffee houses and newspapers in Cairo, Beirut, and Istanbul, this course offers a comparative view of how scandals were disseminated, received, and narrativized across time and space. In doing so, we will also examine the central role of the "public" both as a concept and as an actor in early modern and modern scandals. The course will also introduce students to a wide variety of primary sources as well as a rich literature on the subject. All readings are in English. No prior background on the subject is required. Equivalent Course(s): HIST 22608

NEHC 26500. The Radiant Pearl: Introduction to Syriac Literature and its Historical Contexts. 100 Units.

After Greek and Latin, Syriac literature represents the third largest corpus of writings from the formative centuries of Christianity. This course offers students a comprehensive overview of the dominant genres and history of Syriac-speaking Christians from the early centuries through the modern day. Moving beyond traditional historiography that focuses exclusively on early Christianity within the Roman Empire, this class examines Christian traditions that took root in the Persian and later Islamic Empires as well. Through studying the history and literature of Syriac-speaking Christians, the global reach of early Christianity and its diversity comes to the fore. Syriac-speaking Christians preached the Gospel message from the Arabian Peninsula to early modern China and India. Syriac writers also raised female biblical figures and holy women to prominent roles within their works. Students will broaden their understanding of the development of Christian thought as they gain greater familiarity with understudied voices and visions for Christian living found within Syriac literature. Special attention will be paid to biblical translation, asceticism, poetry, differences between ecclesial communities as well as the changing political fortunes of Syriac-speaking populations. No previous knowledge or study expected.

Instructor(s): Erin Galgay Walsh Terms Offered: Autumn

Equivalent Course(s): RLST 16500, BIBL 36500, NEHC 36500, GNSE 26505, GNSE 36505, HCHR 36500

NEHC 29714. North Africa in Literature and Film. 100 Units.

This course explores twentieth- and twenty-first century literary and cinematic works from the countries of North Africa. We will focus in particular on the region of Northwestern Africa known as the Maghreb-encompassing Algeria, Morocco, and Tunisia. Situated at the crossroads of Africa, the Middle East, and Europe, the Maghreb has a layered colonial past culminating in France's brutal occupation of the region through the 1960s. Inflected by this colonial history, Maghrebi studies tends to privilege Francophone works while overlooking the region's rich Arabic and indigenous traditions. Understanding the Maghreb as both a geopolitical as well as an imagined space, our course materials reflect the region's diverse cultural histories and practices. We will consider the Maghreb's ethnic, linguistic, and religious pluralism in dialogue with broader questions of cultural imperialism, orientalism, decolonization, and globalization. Fictional and cinematic works will be paired with relevant historical and theoretical readings. In light of the recent 'Arab Spring' catapulted by the Tunisian uprising in January 2011, we will also touch on contemporary social and political happenings in the region.

Instructor(s): Hoda El Shakry Terms Offered: Spring Equivalent Course(s): CMLT 39714, CMLT 29714, NEHC 39714

PORT

PORT 25000. The Amazon: Literature, Culture, Environment. 100 Units.

This course proposes a cultural history of the Amazonian region. Through films, novels, visual arts, essays, manifestos, and works on cultural and environmental history, we will explore the history of Amazon from a range of perspectives. We will examine indigenous cultures and epistemologies, extractivist activities, environmental policies, contemporary literature and film, and a global imagination of the Amazon. Authors and projects may include Claudia Andujar, Gaspar de Carvajal, Milton Hatoum, Euclides da Cunha, Ciro Guerra, Susanna Hecht, Davi Kopenawa, Ailton Krenak, Chico Mendes, Daniel Munduruku, Lúcia Sá, Silvino Santos, Candance Slater, Mario Vargas Llosa, Eduardo Viveiros de Castro, Video in the Villages, among others.

Instructor(s): Victoria Saramago Terms Offered: Autumn

Note(s): Taught in English. Materials available in English, Portuguese and Spanish.

Equivalent Course(s): SPAN 25555, SPAN 35555, PORT 35000, ENST 25000, LACS 25005, LACS 35005, SIGN 26059

REES

REES 20000. Tolstoy's Late Works. 100 Units.

This course examines the works written by Tolstoy after *Anna Karenina*, when he abandoned the novel as a form and gave up his copyright. Readings include his influential writings on non-violence and vegetarianism, his challenges to church and state authority, as well as later literary works, which some believe surpass the famous novels he had renounced. We will also explore the particularities of Tolstoy's charisma in these years, when he came to be viewed as a second Tsar in Russia and as a moral authority throughout the world.

Instructor(s): William Nickell Terms Offered: Spring Equivalent Course(s): RLIT 32900, REES 30000, RLST 28501

REES 20200. Dostoevsky's Brothers Karamazov. 100 Units.

We will read and interpret *The Brothers Karamazov* by Dostoevsky. Among major themes are the relation to God and religion to the larger society and state; the problem of evil; and the nature of sin and how it enters into religious beliefs; human "freedom," and what the word might have meant to Dostoevsky; and love.

Instructor(s): S. Meredith Terms Offered: Autumn

Prerequisite(s): Required of new Fundamentals majors; open to others with consent of instructor.

Note(s): Fundamentals majors get first priority

Equivalent Course(s): RLST 28206, FNDL 20200

REES 20905. Walter Benjamin: 1935-1938. 100 Units.

[Volume 3 of] Harvard's majestic annotated edition of the essays and fragments includes reflections on Brecht, Kafka and the collector Eduard Fuchs, an early version of the famous analysis of art in the age of mechanical reproduction (here more accurately translated as 'technological reproducibility') and the

equally exhilarating inquiry into the nature of narrative, 'The Storyteller.' You feel smarter just holding this book in your hand."-Michael Dirda, *The Washington Post*. In this course, we hold the book in our hands for extended periods of time to read it and discuss its contents. Extracurricular carriage of the book is encouraged.

Instructor(s): Malynne Sternstein Terms Offered: Spring

Prerequisite(s): Open to Fundamentals students and upperclass students in other majors.

Equivalent Course(s): FNDL 20905

REES 21000. Gombrowicz: The Writer as Philosopher. 100 Units.

In this course, we dwell on Witold Gombrowicz the philosopher, exploring the components of his authorial style and concepts that substantiate his claim to both the literary and the philosophical spheres. Entangled in an ongoing battle with basic philosophical tenets and, indeed, with existence itself, this erudite Polish author is a prime example of a 20th century modernist whose philosophical novels explode with uncanny laughter. In contrast to many of his contemporaries, who established their reputations as writers/philosophers, Gombrowicz applied distinctly literary models to the same questions that they explored. We investigate these models in depth, as we focus on Gombrowicz's novels, philosophical lectures, and some of his autobiographical writings. With an insight from recent criticism of these primary texts, we seek answers to the more general question: What makes this author a philosopher?

Instructor(s): Bozena Shallcross Terms Offered: Winter

Note(s): All readings in English.

Equivalent Course(s): ISHU 29405, REES 31000, FNDL 26903

REES 21002. Kieslowski's French Cinema. 100 Units.

Krzysztof Kieślowski's *The Decalogue* and *The Double Life of Veronique* catapulted the Polish director to the international scene. His subsequent French triptych *Blue, White, Red* turned out to be his last works that altered his image and legacy to affirm his status as an auteur and a representative of the transnational cinema. We discuss how in his virtual universe of parallel histories and repeated chances, captured with visually and aurally dazzling artistry, the possibility of reconstituting one's identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. By focusing on the filmmaker's dissolution of the thing-world, often portrayed on the verge of vague abstraction of (in)audibility or (un)transparency, this course bridges his cinema with the larger concepts of postmodern subjectivity and possibility of metaphysics. The course concludes with the filmmaker's contribution to world cinema. All along, we read selections from Kieślowski's and Piesiewicz's screen scripts, Kieślowski's own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.

Instructor(s): Bozena Shallcross Terms Offered: TBD

Equivalent Course(s): FNDL 25312, CMST 34405, CMLT 24405, CMST 24405, REES 31002

REES 22009. Kafka's *The Trial*. 100 Units.

This very close reading of Kafka's arguably most well known unfinished novel means to move away from megalithic glosses of Kafka as a writer of allegory-of bureaucratic oppression, social alienation, and a world abandoned by God, etc.-instead to look deeply at Kafka's precision, and strategic imprecision, of language, language as trauma, wound, and axe. Knowledge of German is not necessary.

Instructor(s): M. Sternstein Terms Offered: Autumn Equivalent Course(s): FNDL 21650

REES 26077. Russian Modernist Theater. 100 Units.

Russian Modernist Theater explores the theory and practice of the new stage forms developed in Russia from 1900 to 1940. The course begins with the Stanislavsky school, and then delves deeply into the more experimental work of Meyerhold and his generation and the first attempts to create a revolutionary Soviet theater in the 1920s. The course will include a production, which will be scaled to the number and ambitions of the enrolled students. Course requirements can be met through the writing of a conventional paper, or through the production, via set or costume design, dramaturgy, performance, or staging. Each of these production assignments will require a write-up relating the work to the course materials and discussions.

Instructor(s): William Nickell Terms Offered: TBD

Equivalent Course(s): REES 36077

REES 27025. The Cracks of Being: Polish Modernist Literature. 100 Units.

The Cracks of Being: Polish Modernist Literature. The 19th and early 20th centuries were characterized by radical changes: trains, cameras, telephones, industrialization, democracy. Moreover, objectivity appeared to be undermined by our unconscious, making for an increased doubt and suspicion toward being. "All that is solid melts into air," Karl Marx wrote, and many would-be truths seemed to unmoor. On the other hand, modern life came with a sense of alienation and disenchantment in our increasingly mediated experience. Straddling this chasm, modernist literature has used many different strategies to make literary modern existence; and these are the focus of this course. Some authors try to salvage form, others attempt to mimic this instability, or represent the impossibility of representation. Our authors look for liminalities, epiphanies, cracks and nooks of being and language, in order to sound out, defamiliarize and re-present reality. The authors we will read include Bolesław Leśmian, Stanisław Ignacy Witkiewicz, Zofia Nałkowska, Bruno Schulz, Czesław Miłosz, and Witold Gombrowicz.

Instructor(s): Sasha Lindskog Terms Offered: Spring

Equivalent Course(s): REES 37025

REES 27804. Dostoevsky's Demons/ Бесы Достоевского 100 Units.

In this course we will be reading closely and discussing the controversial novel by Fyodor Dostoevsky, *Demons* (Бесы, 1871-72) about political tension and terrorism in late nineteenth century Russia. Based on the historical incident of the "Nechaev cell," a group that killed one of their own members as an act of political provocation, the novel gives a broad picture of the socio-political landscape, ideas about human agency in society, and the sensibilities of different social groups and classes in the late nineteenth century, and offers a philosophical meditation on the nature of political evil. We will read and discuss the novel in Russian. The final paper can be written in Russian or English.

Instructor(s): Olga Solovieva Terms Offered: Spring

Equivalent Course(s): FNDL 27804, CMLT 27804

REES 29021. The Shadows of Living Things: The Writings of Mikhail Bulgakov. 100 Units.

What would your good do if evil did not exist, and what would the earth look like if all the shadows disappeared? After all, shadows are cast by things and people.... Do you want to strip the earth of all the trees and living things just because of your fantasy of enjoying naked light?" asks the Devil. Mikhail Bulgakov worked on his novel *The Master and Margarita* throughout most of his writing career, in Stalin's Moscow. Bulgakov destroyed his manuscript, re-created it from memory, and reworked it feverishly even as his body was failing him in his battle with death. The result is an intense contemplation

on the nature of good and evil, on the role of art and the ethical duty of the artist, but also a dazzling world of magic, witches, and romantic love, and an irresistible seduction into the comedic. Laughter, as shadow and light, as the subversive weapon but also as power's whip, grounds human relation to both good and evil. Brief excursions to other texts that help us better understand Master and Margarita.

Instructor(s): Angelina Ilieva Terms Offered: Winter
Equivalent Course(s): FNDL 29020, REES 39021

REES 29024. States of Surveillance. 100 Units.

What does it feel to be watched and listened to all the time? Literary and cinematic works give us a glimpse into the experience of living under surveillance and explore the human effects of surveillance - the fraying of intimacy, fracturing sense of self, testing the limits of what it means to be human. Works from the former Soviet Union (Solzhenitsyn, Abram Tertz, Andrey Zvyagintsev), former Yugoslavia (Ivo Andrić, Danilo Kiš, Dušan Kovačević), Romania (Norman Manea, Cristian Mungiu), Bulgaria (Valeri Petrov), and Albania (Ismail Kadare).

Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): CMLT 29024, CMLT 39024, REES 39024

REES 29035. Empathetic Sorrows: Recent Bulgarian Literature. 100 Units.

What does it feel to write from "the saddest place in the world"? In 2010, The Economist published an article entitled "The Rich, the Poor, and Bulgaria," in which Bulgaria bucked the paradigm of predicted correlation between income and happiness. "The saddest place in the world, relative to its income per person," the Economist reported, "is Bulgaria." Storytelling invites us to step outside ourselves and inhabit someone else's way of relating to the world. This course will explore the gentle, melancholic empathy with which Bulgarian post-socialist literature seeks otherness in the (no longer heroic) past and the (even less heroic) present.

Instructor(s): Angelina Ilieva Terms Offered: TBD
Equivalent Course(s): REES 39035

REES 29045. Dostoevsky and Critical Theory. 100 Units.

The tormented, obsessed, and sadistic characters of Dostoevsky's novels posed a challenge to positivism and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will read two of Dostoevsky's philosophically challenging novels alongside works by these critics and philosophers, including Nietzsche, Sartre, Freud, Bakhtin, Kristeva, and Levinas. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.

Instructor(s): Staff Terms Offered: Winter
Equivalent Course(s): RLST 28207, CMLT 39045, CMLT 29045, REES 39045

REES 31303. (Re)Branding the Balkan City: Comtemp. Belgrade/Sarajevo/Zagreb. 100 Units.

The course uses an urban studies lens to explore the complex history, infrastructure and transformations of cities, mainly the capitals of today's Serbia, Bosnia and Hercegovina, and Croatia. There is a particular need to survey this region and feed the newfound interest in it, mainly because Yugoslav architecture embodied one of the great political experiments of the modern era. Drawing on anthropological theory

and ethnography of the city, we consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, film, music, food, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. One of them is a tour through the 2018 show at MoMA "Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980" a project curated with the goal to find a place for Yugoslav Modernism in the architectural canon. Classes are held in English. No knowledge of South Slavic languages is required.

Instructor(s): Nada Petkovic Terms Offered: Spring

Equivalent Course(s): BCSN 21300, GLST 21301, ARTH 21333, BCSN 31303, HIST 24008, REES 21300, ARCH 21300, ARTH 31333

REES 29902. The Time of Death. 100 Units.

This course is designed to meet the specific needs of a student in the College, an advanced learner of Serbian language and culture, double majoring in Economics and REES. The curriculum of this one-quarter class focuses on the literary work of 20th-century Serbian writer Borislav Pekić. Through a close reading of his first novel, *The Time of Miracles* (1965), we plan to uncover not only Pekić's notable artistic skills, but also the variety of his linguistic devices- ranging from highly ornate imitations of biblical diction to expressions bordering on urban slang-adjusted to depict the historical and cultural context of his era. In the novel the Christian myth becomes a vehicle for exposing the moral hypocrisy, cruelty, and futility of modern myths, especially those built around the Communists' ideal of their own "promised land." The inevitable flatness of allegorical presentation is always counterbalanced by an enormous vividness of realistic detail, while implied irony makes this somber book surprisingly light-thus it showcases hallmarks of Pekić's unique style.

Instructor(s): Nada Petkovic Terms Offered: Winter

RLLT

RLLT 24500 /RLLT 34500 Digital Approaches to Text Analysis: opening new paths for textual scholarship

Crosslistings

DIGS 20018 / DIGS 3001

The purpose of this course is to introduce students of literature, and more generally the humanities, to digital humanities methodologies for the study of text. Among the various digital approaches which will be introduced in class are concordances (retrieving occurrences of words), semantic similarity detection (finding similar passages across texts), sentiment analysis, stylometry (analysis of literary style), and topic modeling (automatic classification of texts). The course will highlight how these approaches to text can provide new avenues of research, such as tracing intellectual influence over the *longue durée*, or uncovering the distinguishing stylistic features of an author, work, or literary movement. Students need no prior knowledge of such methods, and the course will aim at providing the basics of computer programming in Python to give students the necessary tooling to conduct a digital humanities project. The source material for the course will be drawn from literary sources, and students will be free (and encouraged) to use texts which are relevant to their own research interests. Students will need to bring a laptop to class.

Instructor(s) [Clovis Gladstone](#) Terms Offered: 2021-2022 Winter

RLST 12000. Introduction to the New Testament: Texts and Contexts. 100 Units.

An immersion in the texts of the New Testament with the following goals: 1. through careful reading to come to know well some representative pieces of this literature; 2. to gain useful knowledge of the historical, geographical, social, religious, cultural and political contexts of these texts and the events they relate; 3. to learn the major literary genres represented in the canon ("gospels," "acts," "letters," and "apocalypses") and strategies for reading them; 4. to comprehend the various theological visions and cultural worldviews to which these texts give expression; 5. to situate oneself and one's prevailing questions about this material in the history of research, and to reflect on the goals and methods of interpretation; 6. to raise questions for further study.

Instructor(s): Margaret Mitchell Terms Offered: Winter

Prerequisite(s): Interest in this literature, and willingness to enter into conversation with like-minded and non-like-minded others on the texts and the issues involved in their interpretation. Note(s): This course counts as a Gateway course for RLST majors/minors.

Equivalent Course(s): BIBL 32500, FNDL 28202, MDVL 12500

RLST 24602. Song of Songs. 100 Units.

In this text-course we will read the entire poetic composition, drawing on theory of literature in general and poetry in particular, tracing its unique forms of continuity, and analyzing its biblically distinctive forms of gender characterization.

Instructor(s): Simeon Chavel Terms Offered: Spring

Prerequisite(s): prerequisite: 1 year biblical Hebrew/ BIBL 33900 and BIBL 34000 Note(s): This is the Biblical Hebrew exegesis course.

Equivalent Course(s): NEHC 44602, BIBL 44602, GNSE 44603, GNSE 24603

RLST 26250. Buddhist Poetry in India. 100 Units.

The substantial Buddhist contribution to Indian poetry is of interest for what it teaches us of both Buddhism and the broad development of Indian literature. The present course will focus upon three phases in this history, with attention to what changes of language and literary genre tell us of the transformations of Indian religious culture from the last centuries B.C.E. to about the year 1000. Readings (all in translation) will include the *Therīgāthā*, a collection of verses written in Pali and the most ancient Indian example of women's literature, selections from the work of the great Sanskrit poets *Aśvaghoṣa*, *Āryaśūra*, and *Mātrceta*, and the mystical songs, in the *Apabhraṃśa* language, of the Buddhist tantric saints.

Instructor(s): Matthew Kapstein Terms Offered: Spring

Prerequisite(s): General knowledge of Buddhism is desirable.

Equivalent Course(s): RLVC 34300, HREL 34300, DVPR 34300, SALC 34300, MDVL 26250

RLST 27250. The Trials of Religion. 100 Units.

The rhetoric and practice of "trial" -- as testing and as adjudication -- is central to religious thought and religious practice. This course will examine the idea and the act of "trial" comparatively, via the classics of the religious literatures of Judaism and of Christianity (Genesis 22, Job, the Gospel of Mark, "The Pilgrim's Progress," Kafka), and also cinema (Dreyer's "Joan of Arc," R. & S. Elkabetz's "Gett").

Instructor(s): Richard Rosengarten Terms Offered: Winter Equivalent Course(s): LLSO 27250

RLST 24200. Philosophy and Literature in India. 100 Units.

Is philosophy literature? Is literature philosophy? What constitutes either of these seemingly disparate enterprises, formally and thematically, and what kinds of conjunctions can we imagine between them

(philosophy in/of/as literature)? Can one translate these terms across cultures? Are they the sole prerogative of leisured elites, or can they harbor and cultivate voices of dissent? Above all, what does it mean to reflect on these categories outside the parochial context of the Western world? This course explores these questions by introducing some of the literary cultures, philosophical traditions, religious poetry, and aesthetic theories of the South Asian subcontinent. Students will encounter a variety of genres including scriptural commentary, drama and courtly poetry, and the autobiography. Readings, all in translation, will range from Sanskrit literature to Sufi romances and more.

Instructor(s): Anand Venkatkrishnan Terms Offered: Winter Equivalent Course(s): SALC 20903, SIGN 26073, CMLT 24202

RLST 28204. Dostoevsky. 100 Units.

Dostoevsky was an inveterate risk-taker, not only at the baccarat tables of the Grand Casino in Baden-Baden, but in his personal life, his political activities, and his artistic endeavors. This course is intended to investigate his two greatest wagers: on the presence of the divine in the world and on the power of artistic form to convey and articulate this presence. Dostoevsky's wager on form is evident even in his early, relatively conventional texts, like *The Double*. It intensifies after his decade-long sojourn in Siberia, exploding in works like *The Notes from Underground*, which one-and-a-half centuries later remains an aesthetic and philosophical provocation of immense power. The majority of the course will focus on Dostoevsky's later novels. In *Crime and Punishment* Dostoevsky adapts suspense strategies to create a metaphysical thriller, while in *The Demons* he pairs a study of nihilism with the deformation of the novel as a genre. Through close readings of these works we will trace how Dostoevsky's formal experimentation created new ways of exploring realms of existence that traditionally belonged to philosophy and theology. The results were never comfortable or comforting; we will focus on interpreting Dostoevsky's metaphysical provocations.

Instructor(s): TBD Terms Offered: Spring

Equivalent Course(s): REES 20013, HUMA 24800, FNDL 24612, RLIT 39501, REES 30013

SALC

SALC 22604. "A Poem in Every House": Persian, Arabic, and Vernacular Poetry in North India and the Deccan. 100 Units.

gehe gehe kalau kāvyam ... In the Kali age, there is a poem in every house ... Vidyāpati (ca. 1370- 1460, Mithila), Kīrtilatā The Indian subcontinent is home to some of the most vibrant literary traditions in world history. The aim of this course is to introduce students to the main trends in the premodern (/pre-nineteenth century) literature of South Asia through a selection of poetic and theoretical texts translated from a variety of languages (Arabic, Bengali, Dakani, Hindi, Maithili, Marathi, Persian, Panjabi, Sanskrit, Urdu, etc.) . We will discuss issues of literary historiography, the relations between orality and writing, and the shared aesthetic world of poetry, music, and visual arts. Over two quarters, we will review the basic principles of Perso- Arabic and vernacular poetics through a selection of representative theoretical treatises and poems. We will also explore the linguistic ecology of the Subcontinent, the formation of vernacular literary traditions, multilingual literacy, and the role of literature in social interactions and community building in premodern South Asia. Every week the first half of the class will be devoted to the historical context and conceptual background of the texts we will read in the second half. Attention will be given to the original languages in which those texts were composed as well as the modes of performance of the poems and songs we will read together.

Instructor(s): T. D'Hubert Terms Offered: Autumn

Note(s): No prior knowledge of South Asian languages is required. The course is the perfect complement to the Introduction to South Asian Civilizations sequence (SALC 20100-20200). Beyond its focus on South Asia, students interested in classics, poetics, rhetoric, musicology, theater studies, and comparative

literature will find plenty of food for thought in the readings, lectures, and class discussions. For students interested in languages, it is an ideal way to have a lively introduction to the linguistic variety of South Asia.

Equivalent Course(s): SALC 32605, MDVL 22604

SALC 28602/48602. Persian Poetry and Philology. 100 Units.

(NEHC 48602 / PERS 48602)

This course offers an introduction to Persian philology as it developed in South Asia during the late Mughal period. Our aim is to observe how Persian was studied as a literary idiom and how poems were read taking grammar as a point of entry.

The first sessions will provide an introduction to some fundamental methods and basic terminology of Indo-Persian philology. We will read the short prefaces of two traditional grammars: Anṣārī Jaunpūrī (d. 1225/1810, Murshidabad)'s Qawā'id-i fārsī and 'Abd al-Wāsi' Hānsawī (fl. 2nd half 17th)'s Risala-yi 'Abd al-Wāsi'. Then, we will look at a selection of examples to see how this grammatical knowledge was used to analyze the language of classical mathnawīs by closely reading the comments made on some verses taken from Jāmī's Yūsuf o Zulaykhā.

After these introductory classes, will focus on Akbar (r. 1556-1605)'s poet laureate (malik al-shu'arā) Faiḍī's Nal Daman. Nal Daman is a mathnawī that is part of an unfinished project of khamsa. The poem is the adaptation of a very popular story found in the Sanskrit Mahābhārata and in several South Asian vernacular versions. In class will use a 19th-c. lithographed edition of Nal Daman that contains a ḥāshiya.

Instructor(s): [Thibaut d'Hubert](#)

Terms Offered: 2021-22 Autumn

SALC 22605. Classical Literature of South Asia: Part One. 100 Units.

This is a broadly chronological survey of South Asia's literary traditions. In the first part of this two-part sequence, our focus will be on the first millennium CE, and we will read a wide variety of literary works in translation: lyric poetry, stage plays, courtly epics, romances and satires. We will read these texts as representing both evolving traditions of literary art and a diverse constellation of social imaginaries. Our conversations will thus range over: questions of language, genre, form and style; subcontinental traditions of poetics, which elaborated the

themes and techniques of literary art; issues of sexuality and gender; the intellectual and religious traditions with which works of literature were in conversation; contexts of performance; and issues of literary history. We will sometimes read short texts in the original languages (Prakrit, Tamil and Sanskrit) to gain a better understanding of their texture and technique, but no prior knowledge of South Asian languages is required. The second part of this two-part sequence will cover South Asian literature from about 1000 to 1750. The courses may be taken in any order.

Instructor(s): Andrew Ollett Terms Offered: Autumn Equivalent Course(s): SALC 32606

SALC 25316. Making a Home in the Colonial City: Insights from Literature, Films, and History. 100 Units.

The proposed course is an invitation to students to imagine the life-worlds, experiences, and spaces of the colonized populations of South Asia, particularly, from the perspective of city-dwellers. The objective of the course is three-fold: thematic, methodological, and epistemological. First, to introduce students to debates in colonial modernity using the narrative of the rise of modern cities in colonial India. Second, to equip students to handle different kinds of primary material in order to understand the interconnections between colonialism, urban space, and indigenous responses. Finally, to open up the exciting field of colonial and postcolonial studies to anyone interested in South Asia, its literature, its films, its history, and its people.

Instructor(s): Sanjukta Poddar Terms Offered: Autumn Equivalent Course(s): GLST 25316, GNSE 25316

SALC 25319. Reading Indian Pasts: Early Texts and Modern Readers in South Asia. 100 Units.

How do different readers read the same text differently? How have intellectuals in South Asia interpreted, and continue to interpret, their textual pasts? This course will explore questions related to the receptions of premodern South Asian texts, engaging students in debates in intellectual history and histories of reception, with a focus on questions of periodization, social categories, and constructions of identity in premodern South Asia. How, for example, have modern readers interpreted questions of caste and gender in early South Asian texts? How did premodern readers interpret their own textual pasts, and what are the tools by which we, as modern readers, may understand these negotiations? What are the stakes in and consequences of reading these debates in our own times? We will explore these and other questions through both primary and secondary materials. The course will enable students to explore broad conceptual questions related to histories of reading and debates in South Asian reception and intellectual history. Additionally, students will read sections of premodern texts, in translation, which have enjoyed significant lives outside their own times and contexts, alongside different interpretations of these texts. Students will work towards gaining conceptual tools to examine both premodern and modern texts as well as the many frameworks of interpretation that emerged out of them. No prior knowledge of South Asian topics is required.

Instructor(s): A.Ravishankar Terms Offered: TBD
Equivalent Course(s): RLST 25319

SALC 25601. The Bhagavad Gita: Contested Readings of a World Classic. 100 Units.

Few religious classics have been as variously interpreted as the Bhagavad Gītā, which is surely among the most often-translated works in the world. A text of long-standing importance in Hindu traditions, the Bhagavad Gītā has had an especially interesting career in modernity, having been of great significance not only for M. K. Gandhi, but also for the likes of Thoreau and Eliot, not to mention the many less widely appreciated interpreters for whom the text's martial setting has been of central significance. After taking some steps to situate this great Sanskrit text in the context of its early Indian history, this course will explore a representative range of its available interpretations. Along the way, it is hoped that we will learn something not only about the Bhagavad Gītā, but also about the very ideas of interpretation and understanding.

Instructor(s): Dan Arnold Terms Offered: Spring Equivalent Course(s): RLST 24251

SALC 26170. Why Do Animals Talk? Beastly Worlds in South Asian Literature. 100 Units.

Comprised of a diverse set of languages covering a disparate set of regions, South Asian literatures share a deep investment in the figure of the animal. Whether imagined through the genre of political advice, in narrative tellings of the past lives of the Buddha, or simply as characters in an expanded continuum of life, animals serve as important literary devices to reflect on human beings as well as autonomous subjects bound up with humans with their own distinct emotional and spiritual lives. Drawing particularly from the Sanskrit tradition among others, this course will introduce students to a broad survey of animal literature in South Asia alongside more recent scholarship in Animal Studies. By the end of the course, students can expect to have a myriad of answers to the question: why do animals talk?

Instructor(s): Sarah Pierce Taylor Terms Offered: Spring Equivalent Course(s): ENST 26170, RLST 26170

SALC 26702. Why comment? Early modern commentarial literature. 100 Units.

What is the purpose of a commentary? What do commentaries in different languages, and on different types of texts, 'do'? This course will take the example of commentarial literature from early modern South Asia-- primarily but not exclusively northern India--to explore the different contexts, projects, and intellectual milieus in which commentaries were composed, circulated, and performed. Primary readings will be in English, Sanskrit, and Hindi, and include commentaries (and their accompanying root texts;) we will also read a selection of modern scholarly writings on commentarial literature to survey different approaches to working with commentarial works.

Instructor(s): Tyler Williams Terms Offered: Spring Equivalent Course(s): SALC 36702

SALC 26901. Orality, Literature and Popular Culture of Afghanistan and Pakistan. 100 Units.
Course description unavailable.

Instructor(s): C. R. Perkins Terms Offered: Winter. Course was offered 2013
Equivalent Course(s): NEHC 30901, HIST 36905, CMLT 36901, CMLT 26901, NEHC 20901, HIST 26905

SALC 27904. Wives, Widows, and Prostitutes: Indian Literature and the "Women's Question" 100 Units.

From the early 19th century onward, the debate on the status of Indian women was an integral part of the discourse on the state of civilization, Hindu tradition, and social reform in colonial India. This course will explore how Indian authors of the late 19th and early 20th centuries engaged with the so-called "women's question." Caught between middle-class conservatism and the urge for social reform, Hindi and Urdu writers addressed controversial issues such as female education, child marriage, widow remarriage, and prostitution in their fictional and discursive writings. We will explore the tensions of a literary and social agenda that advocated the 'uplift' of women as a necessary precondition for the progress of the nation, while also expressing patriarchal fears about women's rights and freedom. The course is open to both undergraduate and graduate students. Basic knowledge of Hindi and/or Urdu is preferable, but not required. We will read works by Nazir Ahmad, Premchand, Jainendra Kumar, Mirza Hadi Ruswa, and Mahadevi Varma in English translation, and also look at texts used in Indian female education at the time.

Instructor(s): U. Stark Terms Offered: Spring
Prerequisite(s): Consent of instructor based on demonstrated knowledge of Hindi Equivalent Course(s): SALC 43800, GNSE 47900, GNSE 27902

SPAN

SPAN 22423. Gender and Sexuality in Early Modern Spain. 100 Units.

How did men and women understand their roles in early modern Spanish society as dictated by their gender? Could individuals challenge, or even transgress, the societal-and, therefore, gendered-norms by which they were bound? How were the ideals of femininity and masculinity constructed in artistic and literary production? To what extent were gender and sexuality fixed or fluid in the early modern imaginary? These are but a few of the questions that will be addressed in this course, as we examine the complexities and nuances of gender and sexuality in sixteenth- and seventeenth-century Spanish culture. We will engage primarily with literary sources, such as poetry, narrative, theatrical works, and autobiographical writings from key literary figures (Garcilaso de la Vega, Teresa de Ávila, María de Zayas, Lope de Vega, to name a few). Moreover, we will examine visual art as well as medical and moral treatises in order to gain as comprehensive as possible an understanding of the notion of gender and

sexuality during this time period. In addition to expanding their knowledge of Spanish literature and culture, this course will allow students to continue enhancing their Spanish linguistic competence.

Instructor(s): Lizette Arellano Terms Offered: Winter
Equivalent Course(s): GNSE 22423

SPAN 25555. The Amazon: Literature, Culture, Environment. 100 Units.

This course proposes a cultural history of the Amazonian region. Through films, novels, visual arts, essays, manifestos, and works on cultural and environmental history, we will explore the history of Amazon from a range of perspectives. We will examine indigenous cultures and epistemologies, extractivist activities, environmental policies, contemporary literature and film, and a global imagination of the Amazon. Authors and projects may include Claudia Andujar, Gaspar de Carvajal, Milton Hatoum, Euclides da Cunha, Ciro Guerra, Susanna Hecht, Davi Kopenawa, Ailton Krenak, Chico Mendes, Daniel Munduruku, Lúcia Sá, Silvino Santos, Candance Slater, Mario Vargas Llosa, Eduardo Viveiros de Castro, Video in the Villages, among others.

Instructor(s): Victoria Saramago Terms Offered: Spring
Note(s): Taught in English. Materials available in English, Portuguese and Spanish.
Equivalent Course(s): PORT 35000, SPAN 35555, PORT 25000, SIGN 26059, LACS 35005, ENST 25000, LACS 25005

SPAN 27660. Chilean Art and Literature During the Dictatorship. 100 Units.

On September 11, 1973, a US-backed military coup in Chile brought down the government of Salvador Allender, the first democratically elected Marxist president in Latin America. The military dictatorship that governed over the course of the following two decades brought about radical transformation to the macro- and micropolitical dynamics of Chile. This course is a survey of the art and literature produced during the years of dictatorship. We study the work of some of the most consequential literary and artistic figures active during the years of the dictatorship. The unprecedented level of experimentation in the arts and literature of this period will be studied vis-a-vis the radically shifted social and affective coordinates faced by those living in Chile during the dictatorship. Works by Catalina Parra, Diamela Eltit, Lotty Rosenfeld, Nelly Richard, Adriana Valdés, José Donoso, Raúl Zurita, and others.

Instructor(s): Sergio Delgado Moya Terms Offered: Spring
Equivalent Course(s): SPAN 37660, LACS 37660, LACS 27660

SPAN 29117. Theater and Performance in Latin America. 100 Units.

What is performance? How has it been used in Latin America and the Caribbean? This course is an introduction to theatre and performance in Latin America and the Caribbean that will examine the intersection of performance and social life. While we will place particular emphasis on performance art, we will examine some theatrical works. We ask: how have embodied practice, theatre and visual art been used to negotiate ideologies of race, gender and sexuality? What is the role of performance in relation to systems of power? How has it negotiated dictatorship, military rule, and social memory? Ultimately, the aim of this course is to give students an overview of Latin American performance including blackface performance, indigenous performance, as well as performance and activism.

Instructor(s): Danielle Roper Terms Offered: Winter
Prerequisite(s): Undergraduates must be in their third or fourth year.
Note(s): Taught in English.
Equivalent Course(s): TAPS 38479, TAPS 28479, LACS 29117, GNSE 29117, CRES 39117, GNSE 39117, CRES 29117, LACS 39117, SPAN 39117

SPAN 29400. Greater Mexico. 100 Units.

This course explores the origins and contemporary resonance of the notion of "Greater Mexico," a term that, in the words of Mexican American folklorist Américo Paredes, encapsulates "all the areas inhabited by people of Mexican culture-not only within the present limits of the Republic of Mexico but in the United States as well." We study essays, novels, poems, films, art works, museum exhibits, and social movements that have shaped the concept of a "greater Mexico" over the course of the last five decades. Course materials and readings by Paredes, Anzaldúa, Robert M. Young, Rubén Ortiz-Torres, the Electronic Disturbance Theater, Jay Lynn Gomez, Salvador Plascencia, and others.

Instructor(s): Sergio Delgado Moya Terms Offered: Spring

Equivalent Course(s): LACS 29399