

# COMPARATIVE LITERATURE (COLI)

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## **COLI 1220. POETRY AND POETICS. (3 Credits)**

The goal of this course is to extend the student's reading experience by demonstrating the interconnection between literature and culture in its widest sense. Students will also learn the techniques of poetry and close reading.

## **COLI 1230. HISTORY AND THE NOVEL. (3 Credits)**

Not a history of the novel, this course invites students to view the novel and history not as separate fields of study but as mutually informing ways of representing the world. To this end, it will examine representative novels and historical analyses that deliberately cross boundaries presumed to define literature and history.

## **COLI 1413. FICTION AND HUMAN RIGHTS. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

## **COLI 1800. INTERNSHIP. (1 Credit)**

## **COLI 2000. TEXTS AND CONTEXTS. (3 Credits)**

An introduction to the literary analysis of texts and the cultural and historical contexts within which they are produced and read. Significant class time will be devoted to critical writing and to speaking about literature. Each section of Texts and Contexts will have a focus developed by the individual instructor and expressed in its subtitle. This course fulfills the Core requirements for the second Eloqentia Perfecta seminar.

**Attributes:** ENGL, EP2, TC.

**Prerequisites:** ENGL 1102 or ENGL 1100 or HPRH 1001.

## **COLI 2800. MAJOR ENRICHMENT INTERNSHIP. (4 Credits)**

Supervised course in which a student's major-relevant internship is combined with regular meetings with a professor, with the aim of producing a research paper about some aspect of the institution with which the student is interning. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

## **COLI 2999. TUTORIAL. (2 Credits)**

## **COLI 3000. THEORY OF COMPARATIVE LITERATURE. (4 Credits)**

A review of theories and methods of comparative literary studies, using literary theory and criticism as primary readings in conjunction with primary works of literature, drawing from a range of literary traditions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ENGL.

## **COLI 3112. ITALIAN NEOREALIST CINEMA. (4 Credits)**

This course will examine the different narrative styles and themes characterizing Italian cinema in the 1940s and 1950s and its relation to the social and political situation of post-war Italy. We will also review the critical debate on the definition and chronology of Neo-realism and the differences between neo-realist cinematic and literary experiences. Screenings will include classics by Visconti, Rossellini, DeSica and DeSantis. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ITAL.

## **COLI 3119. CONTEMPORARY MIDDLE EAST FILM AND LITERATURE. (4 Credits)**

Examines contemporary Middle-Eastern and North African film and literature, considering postcolonial films and literature as efforts to forge complex new identities in the context of a newly re-mapped region. Particular focus on representations of gender and Islam. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** GLBL, MEST.

## **COLI 3122. THE ETERNAL FEMININE IN LITERATURE AND FILM. (4 Credits)**

In this course, we will study the myth of the Eternal Feminine, understood as a source of mystery, fear and fascination bringing many myths of women together. Deeply rooted in our collective imaginary, this complex representation will be analyzed throughout a selection of literary works written from the end of the 18th century (when Goethe uses the expression for the first time) and films that will allow us to discuss the adaptation of the classical texts on screen; the creation and spreading myth through literature, opera, and cinema; and the impact of the feminist critic of the myth in contemporary representations of women. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ALC.

## **COLI 3137. WORLD CINEMA MASTERPIECES. (4 Credits)**

World Cinema Masterpieces provides a close analysis of style, narrative, structure and visual texture in selected masterworks of major European, Asian, and American directors. Directors under consideration include: Renoir, Carne, Lang, Welles, Ophuls, Hitchcock, Bresson, Kurosawa, Ray, Bergman, Rossellini, Fellini, Truffaut, Tarkovsky, Kieslowski, Fassbinder and Altman. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, ENGL, INST, ISEU, ISIN.

## **COLI 3143. WORLD CINEMA MASTERPIECES 1960-1980. (4 Credits)**

World Cinema Masterpieces, 1960-1980 explores major works of the French New Wave, expressionism, surrealism, epic, and New German cinema—all produced during a twenty year period of extraordinary diversity and experiment. Among the European, North American and Asian directors we will consider are: Truffaut, Rohmer, Trakovsky, Bunuel, Antonioni, Teshigahara, Bergman, Kurbrick, Fassbinder and Malik. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, ISEU, ISIN.

**Prerequisites:** ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

**COLI 3200. MACHIAVELLI'S UTOPIA. (4 Credits)**

In this course we will analyze *The Prince* as well as Machiavelli's creative work (e.g., his theatrical piece *The Mandrake Root* and his short story *Belfagor*). By adopting an interdisciplinary approach for the examination of both the historical and the artistic context in which Machiavelli lived, we will address the question of how and why *The Prince* was misinterpreted by Italian and European intellectuals and humanists of Machiavelli's time, leading to a misperception of many of the text's core ideas in an historical moment in which Europe was steadily transforming itself into a domain of absolutism (we will read Reginald Pole, Innocent Gentillet, Erasmus, Montaigne, among others). We will retrieve the original cultural context in which Machiavelli wrote: a climate of strong limitation of political creativity and liberty, which lead Machiavelli to compose *The Prince* (1513 ca.) inspired by an utopian desire for a new leader who could reconcile all the contradictions of Italy. Course taught in English. Coursework in Italian for credit in Italian. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, ITAL, ITRE.

**COLI 3202. ARIOSTO TO GALILEO: THE INVENTION OF MODERNITY IN RENAISSANCE ITALY. (4 Credits)**

Ariosto and Galileo represent two chronological ends of a revolutionary intellectual period in the Italian Renaissance culture. Between the years 1516 (date of the first edition of Ariosto's *Orlando Furioso*) and 1610 (date of edition of Galileo's *Sidereus Nuncius*), Italian civilization contributed significantly to the shaping of a new idea of reality. The course is dedicated to the study of this particular period in which masterpieces such as the *Furioso*, Torquato Tasso's pastoral poem *Aminta*, and his epic poem *Jerusalem Delivered*, as well as Galileo's works (*Sidereus Nuncius*, *Copernican Letters*, *Dialogue Concerning the Two Chief World Systems*) become the founding texts of a new realism that questioned and distrusted appearances and, by doing so, prepared the intellectual background where Galileo could develop his new scientific method and discover intellectual models useful for his innovative comprehension of the natural world (with strong implications about the separation of theology and science). Recent scholarship insists on the deep influence that literary humanism had on Galileo's mind who, no surprise, was a reader, a writer of literature and also a literary critic (for example he wrote about Ariosto and also an incomplete commentary on Tasso's *Jerusalem*). The course is therefore dedicated to the study of the relationship of literature to the History of Science with close reading of the above mentioned works and also following an interdisciplinary approach devoted to the exploration of the artistic civilization around Ariosto, Tasso and Galileo. Taught in English with coursework in Italian for credit in Italian. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ALC.

**COLI 3210. THE ADOLESCENT AS HERO. (4 Credits)**

Study of literary works and films dealing with adolescence and coming of age. Authors may include Balzac, Gide, Goethe, Mann, Musil, Proust and Rimbaud. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3211. EVIL IN LITERATURE. (4 Credits)**

Evil as perceived in literature from the late 18th century to the end of the twentieth. Authors may include Balzac, Baudelaire, Bronte, Genet, Laclos and Wilde. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3215. THE WAR NOVEL. (4 Credits)**

The course focuses on how the 20th century war novel translates the experience of war into fiction (World War I and II, and the Vietnam War). Readings may include Hemingway, Remarque, Celine, Claude Simon, Tim O'Brien. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3216. LOST ILLUSIONS. (4 Credits)**

The shift in Western Civilization from the idea of inevitable progress to the more modern mode of uncertainty will be studied through selected literary texts and films. Authors may include Boll, Celine, Duras, Flaubert, Fontane, Hemingway, and Musil. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3250. REPRESENT SP CIVIL WAR. (4 Credits)**

This course situates the socio-historical and ideological issues surrounding the Spanish civil war (1936-39) as a broad introduction to 20th century history and culture, beginning with a brief intro to the history of the civil war. Students explore how the war has been represented in media (film, poetry, novel, photography, poster art, journalism, letter and memoir). A brief theoretical intro highlights the concept of history as a text subject to interpretation, while also questioning the relationship between governments and the histories they chose as representative. By studying varied representations of the war, students learn about the many different wars fought- over ideology, class, land, religion, military supremacy, and national history. A research project at the Abraham Lincoln Brigade Archives requires students to analyze the relationship between history and representation in texts from the war. Students analyze reactions of artists and writers to the Spanish civil war through a multinational, multidisciplinary approach to understand the relationship between art and politics in 20th century culture. Authors and artists include Luis Bunuel, Ernest Hemingway, Robert Capa, Pablo Picasso, George Orwell, Langston Hughes, Cesar Vallejo, Pablo Neruda, and Ken Loach. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** LAHA, LALS.

**COLI 3364. NOVELS OF IDEAS: 19TH CENTURY. (4 Credits)**

An intensive study of four major novels from the second half of the nineteenth century: Melville's *Moby Dick*, Tolstoy's *Anna Karenina*, Dostoevsky's *The Brothers Karamazov*, and Hardy's *Jude the Obscure*. In exploring the ideological texture of these works, the course will consider the influence of such seminal figures as Schopenhauer, Marx, Darwin, Nietzsche, Zola, and Frazer. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, ENGL, OCST.

**Mutually Exclusive:** ENGL 3364.

**COLI 3365. NOVELS OF IDEAS: HIGH MODERNISM. (4 Credits)**

Drawing on works of philosophy, psychology, aesthetics and literary theory, the course will develop close, contextualized readings of five Modernist masterpieces, all published with a twenty year span: Proust's *Swann's Way* (1913), Lawrence's *Women in Love* (1920), Svevo's *Confessions of Zeno* (1923), Mann's *The Magic Mountain* (1924), and Faulkner's *Light In August* (1932). The class will require approximately 2,700 pages of reading—about 200 pages per week. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, ISEU.

**Prerequisites:** ENGL 1102 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

**COLI 3400. MODERN JEWISH WRITING. (4 Credits)**

From the nineteenth century to the recent past, this course uses literary study to explore the Jewish encounter with modernity in Europe and Russia. Through readings in fiction and poetry, the course explores literary responses to emigration to the U/S/ and elsewhere, the impact of the Shoah, the establishment of the State of Israel, and the current Israeli-Palestinian conflict. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, ENGL, ISEU, JWST.

**COLI 3407. FOREIGNNESS & TRANSLATION: MULTILINGUAL AUTOBIO WRITING IN CONTEMP LATIN-AM & LATINO LIT (1980-2015). (4 Credits)**

This course studies manifestations of multilingualism in contemporary Latin-American and Latino literature, more particularly multilingualism that creates a tension between mother tongue and adoptive language when one of the languages is Spanish. It focuses on narratives and memoirs written by authors whose roots are in the Southern Cone (Argentina and Chile: Manuel Puig, Sylvia Molloy, Paloma Vidal, Ariel Dorfman...), the Caribbean (Pérez Firmat, Judith Ortiz Cofer...) and México (Richard Rodríguez, Gloria Anzaldúa, Ilan Stavans...). The paradoxes of multilingualism will be approached formally (categories of multilingualism: alternating between languages, self-translation, code switching...; rhetorical patterns, central tropes), thematically (identity construction and the perception of the self, the affective function of language) and sociologically (the difficulties to publish real bilingual texts as a consequence of unequal relationships of power between North and South). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, LALS, SPAN.

**Prerequisite:** SPAN 2500.

**COLI 3423. MODERN EUROPEAN DRAMA. (4 Credits)**

A survey of the rise of modernist drama in the work of such playwrights as Buchner, Ibsen, Strindberg, Checkhov, Shaw, Pirandello, Brecht, Synge, Lorca, Genet, Ionesco, and Beckett. The course will frame close readings of about fourteen plays, tracing the 19th century and early 20th century intellectual influences and exploring a variety of contemporary theoretical perspectives. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3424. ROMANTICS AND THEIR WORLD. (4 Credits)**

In this course we will study British Fiction, Non-fiction and poetry from the late eighteenth to the mid-nineteenth centuries. As a counterpoint to this examination of traditional romantic literature, we will pursue traits of romanticism beyond the usual region and places, and search out their permutations in a variety of media, cultures, and historical conditions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3426. ROMANTIC ENCOUNTERS. (4 Credits)**

This course considers a wide array of fiction and non-fiction from the Romantic period that concerns themes of cultural and national difference, exploration, and tourism. Drawing from British, French, and German traditions, we will look at how authors discussed the pleasures, dangers, and scandals of travel. Through poems, novels, guidebooks, periodical essays, exploration narratives, and travel journals, the course asks why journeying – whether actual or imaginary – is so central to the Romantic identity and how it mediates the relationship between self and other. Students will emerge with an understanding of the connection between the idea of foreign and the role of the writer in the Romantic period and will be introduced to theories of gender, representation, and discourse analysis. Authors will likely include Charles Baudelaire, Novalis, Percy Shelley, Mary Wollstonecraft, Mary Shelley, Ann Radcliffe, Mungo Park, and James Cook. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3431. FROM REALISM TO MODERNISM. (4 Credits)**

A study of the 19th and early 20th century novel with particular attention to the development of the genre in the context of issues of representation and narration. Works by Balzac, E. Bronte, Dostoyevsky, Eliot, Flaubert, James, Joyce, Proust. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3434. THE AVANT-GARDES: EUROPE AND LATIN AMERICA. (4 Credits)**

An in-depth introduction to the various collective literary and artistic movements that prevailed in 1920s and 1930s Europe, Spanish-America, and Brazil. We will read poems, manifestoes, chronicles, essays and short stories by the likes of Breton, Picabia, Marinetti, Carrington, Borges, Gironde, Huidobro, Mario and Oswald de Andrade. Course material will also draw from the visual arts, especially painting, photography, and film (Dali, Magritte, Bunuel, Rivera, Xul Solar, Amaral). This course will delve into the cultural and political implications of the avant-gardes in a transatlantic context, with particular emphasis on a comparative exploration of notions of center and periphery, imitations and parody, art and politics. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** GLBL, LAHA, LALS.

**COLI 3450. THE CITY IN LITERATURE AND ART. (4 Credits)**

The structures, spaces, people, and life patterns of cities in the imagination of writers and visual artists from the end of the nineteenth century to the present. We will focus on Berlin, Paris, and New York, using the work of Walter Benjamin as a stimulus to thinking about our own relationship to the urban environment. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, AMST, ASAM, ASLT, ENGL, INST, ISEU, ISIN, URST.

**COLI 3451. THE CITY IN LITERATURE. (4 Credits)**

A study of urban life through the close reading of fiction, poetry and drama, focusing mainly on New York, but also London, Paris, and Cairo. Discussion of films and photographs will also play a part in the course. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** URST.

**COLI 3455. LITERATURE, ECSTASY, AND POPULAR CULTURE. (4 Credits)**

In this course, we will examine the extent to which the experience and representation of ecstasy may be seen to create, reflect, counteract or otherwise impinge upon traditions and trajectories of historical and contemporary popular cultures. Framed by Wordsworth's Lyrical Ballads, our comparative study will include texts in various media from Plato to Almodovar. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3462. SYMPATHY AND SENSIBILITE. (4 Credits)**

A study of these concepts in French and British texts (novels, plays, essays, medical treatises, etc.) in the 18th century. Authors will include: Crebillon fils, Diderot, Mackenzie, Marivaux, Smith, Sterne, Swift, among others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3463. DIDEROT. (4 Credits)**

From generative and scientific speculations on the body and life and the encyclopedic organization of all knowledge, to visual and theatrical tableaux and the deployment of dissonant narrative strategies, Diderot's literary, aesthetic, and scientific work make him one of the most important and interesting writers of the eighteenth century and force us to rethink the understanding of the body, the novel, the play, and the work of art in the eighteenth century and beyond. Diderot has also informed some of the most innovative texts in contemporary theory, philosophy, and art. In this seminar we will examine multiple works from Diderot's interdisciplinary corpus to gain intimate knowledge of his poetics and of his unique articulation of key Enlightenment issues in the discourses of science, aesthetics, music, and fiction. Works can be read in English or French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3464. MEDICINE AND LITERATURE IN ANCIENT REGIME. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3466. DISCOVERING FRENCH CINEMA. (4 Credits)**

What is French Cinema? Why is cinema regarded first and foremost as an art form in France? In this course, you will learn how to appreciate the language of cinema, understand how *mise en scène*, sound, and editing work together in crafting in front our eyes a world that will absorb us for a couple of hours. You will also journey through over a century of film production, from Méliès's early "trick films" to the animation boom of the 2000s, from 1930s poetic realism to the social realism of the 1990s, from Cocteau's and Franju's fantastic cinema to Besson's blockbuster films. We will see how these films can help us understand better why cinema has remained so important to French cultural identity and how French cinema has defined the way audiences abroad see France and French society. Readings introducing you to key film theoretical concepts will accompany the films discussed throughout the semester. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FITV, ISEU.

**COLI 3471. LUIGI PIRANDELLO IN CONTEXT: THE SUBJECT AND ITS MASKS. (4 Credits)**

A study of the narrative, theatre and theoretical essays of Luigi Pirandello (1867-1936; Nobel Prize 1934) in the context of the literary, cultural, and social developments in early 20th-century Italy and Europe. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ENGL.

**COLI 3476. CONFLICT AND VIOLENCE IN FRANCOPHONE AFRICAN CINEMAS. (4 Credits)**

The development of film industries across Africa has been inextricably tied with colonial history. We will focus here on the cinematic production of former French colonies, from Algeria, Morocco and Tunisia in North Africa to sub-Saharan countries, including Senegal, Burkina Faso, and Tchad. Often trained in Western film schools, African and North African filmmakers started making films in the 1950s and 1960s, a time also marked by repeated struggles for independence from colonial domination. There is no single way to look at such a diverse and extraordinarily rich corpus. We will look more specifically at how different filmmakers have addressed, performed and questioned the notions of conflict and violence, both physical and psychological, literal and symbolic, at different time periods and in different regional contexts. Ousmane Sembène, Abderrahmane Sissako, Mahamat Saleh Haroun, Nabil Ayouch, Sarah Maldorore will be among the filmmakers included in our discussions. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, ISAF, ISME.

**COLI 3500. ADVANCED LITERARY THEORY. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ENGL.

**Prerequisites:** COLI 3000 or ENGL 3045.

**COLI 3519. WRITING AND REWRITING SEDUCTION. (4 Credits)**

This class examines the theme of seduction and its relation to writing in European literature pre-1789. Writers include among others: Heloise and Abelard, Boccaccio, Marguerite de Navarre, Marvell, Castiglione, Lafayette, Casanova, Bastide, Crebillon fils, Laclous, and Sade in addition to critical works by Baudrillard, Paglia, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3522. STRANGE MEMORIES, STRANGE DESIRES. (4 Credits)**

The course will use the image of the strange to make less familiar our concept of the Americas as a whole and coherent. Readings will span across the continents, valuing what we could describe as unsettling, weird, and bizarre. This concept of the "strange" will be considered alongside thematics of historical memory and desire in various novels. Short stories by: Hawthorne, Poe, and James. Authors may include: Faulkner, Bowles, Rulfo, Sandra Cisneros, Junot Diaz, Puig, Borges, Pynchon, and Garcia Marquez. The course will be divided into thematic sections as follows: Strange Lands; Strange Love; Strange Worlds; and The Memory of Sex. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ADVD, AMST, ASLT, ENGL, LAHA, LALS.

**COLI 3530. TRAUMA MEMORY NARRATIVE. (4 Credits)**

"Trauma, Memory, and Interrupted Narrative" considers what it means to live and write in the aftermath of trauma. Topics will include personal (rape, abuse, incest, violence, Aids) as well as historical traumas (the Holocaust, genocide, war). Authors might include Freud, Caruth, Laub, Felman, Phelan, Taussig, Sontag, Erikson. Literature by Morrison, Duras, Kincaid, Didion, etc. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3531. UNHAPPY FAMILIES. (4 Credits)**

Unhappy Families: Trauma, Secrecy, and Testimony. Secrets can hold families together or tear them apart. In recent years, American culture has become increasingly fixated on representations of secrecy in families, specifically those concealing psychological trauma. Contemporary literature, film, theatre, and the visual arts have become fearless in their exploration of the internicine warfare within the familial construct. Though alcoholism, adultery, and revolt against patriarchy have marked much of 20th century cultural output, these newer portrayals shatter the paradigm and reveal previously taboo fragments. Thus, things that were once off limits are now fair game, such as dysfunctional communication and alienation, inappropriate sexualization, longing and nihilism, suicide and murder. Reading texts on the literature of and about psychological trauma, various narrative strategies will be analyzed with an eye to identifying connections between theory, fiction, and memoir. The three major objectives will be to familiarize students with theories of trauma, apply these theories to the analysis of selected works both fictive and real, and finally, to consider the ways in which family trauma is repressed or concealed, remembered, revealed, dramatized, framed, and staged. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AMST, ASLT.

**COLI 3535. BUILDING THE IDEAL CITY, ETHICS AND ECONOMIC FOUNDATIONS OF REALIZABLE UTOPIAS. (4 Credits)**

This course introduces students to the investigation of the role that economic concepts such as profit, work, utility, and exchange play in defining the ideal city as a realizable political project. Students will investigate ethical and economic concepts and their interrelation in the debate on the best form of State and government that developed from antiquity to modern American Utopian Communities. This course includes texts from various sources, philosophical, theological, juridical, and literary. Through these readings, students learn how theoretical and practical ideas on the best form of society developed in time and influence modern political thought. The course focuses on the impact of the socio-economic doctrines of the Church in shaping the idea of a possible, realizable, ideal city. Among the texts and authors included are Plato, St. Augustine, Thomas Aquinas, Dante, Boccaccio, Thomas Moore, Leon Battista Alberti, Tommaso Campanella, Francis Bacon. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ITAL, ITMA, MLL, MVPH, MVST.

**COLI 3553. 21ST CENTURY ROMANTICS. (4 Credits)**

In this course, contemporary (i.e., 20/21st century) romantic lyric, prose, and film will be examined in historical context, and compared with traditional (i.e., 18/19th century) romantic texts. We will explore the evolution of the term "romantic" within popular culture. The making of lyrical icons, or the popular romanticization of the author/artist figure, will be a chief theme throughout the course. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3575. PAINTING THE EMPIRE: UNDERSTANDING THE SPANISH EMPIRE THROUGH ART AND LITERATURE. (4 Credits)**

The Golden Age of Spanish art and literature (known as "el Siglo de Oro") coincided with the configuration of Spain as a global empire after the rise of the Habsburg dynasty to the Spanish throne (from around 1550 to around 1650). This course proposes a study of the main social, political and cultural conflicts that conformed that empire from a multidisciplinary perspective that combines the works of the empire's most famous painters (El Greco, Diego Velázquez, José de Ribera, among others) with the works of its most representative writers (Lope de Vega, Miguel de Cervantes, María de Zayas, among others); topics such as the symbolic construction and shaping of space, gender, national identity or social and religious relationships will be approached through a combination of visual and textual representations. The course will also take great advantage of the important collections of Spanish Renaissance and Baroque painting held at several New York institutions such as the Metropolitan Museum of Art of the Hispanic Society of America, including visits to those institutions and field work. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, LALS.

**Prerequisite:** SPAN 2500.

**COLI 3585. TRANSNATIONAL ASIAN CINEMA. (4 Credits)**

With its over-the-top action movies, riveting crime thrillers, sweeping historical romances, and unabashed melodramas, Asian cinema is one of the most exciting sites of cultural production in the world today. This capstone course will draw on theories and methods from film studies, literary studies, and sociology in an effort to develop an interdisciplinary model for analyzing Asian cinemas in a global context. The remainder of the course will focus on Asian cinema as a way of testing "the transnational cinema" hypothesis: the proposition that, thanks to the machinations of global capitalism, even seemingly "national cinemas" must now be understood in "post-national" terms. The course will culminate in a series of screenings at the annual New York Asian Film Festival at the Film Society of Lincoln Center. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3664. POST COLONIAL LITERATURES. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, GLBL, LAHA, LALS, WGSS.

**COLI 3668. CARIBBEAN IDENTITIES. (4 Credits)**

This course explores the literature of the Caribbean in terms of socio-historical Creole identities, diaspora and colonial legacies in the Spanish, French, and English speaking Caribbean. We will read in contemporaneous and late twentieth century texts the manners in which this history shapes the understanding of Caribbean identities. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** LAHA, LALS.

**COLI 3689. AFRICAN LITERATURE II. (4 Credits)**

The main focus will be an examination of the colonial and postcolonial literary production of European-influenced African writers writing in European languages: English, French, and Portuguese. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** GLBL.

**COLI 3690. WOMEN WRITING AFRICA. (4 Credits)**

This course will consider the representation of Africa in the writing of women authors coming from different literary, cultural, and national traditions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3691. 20C AFRICAN-AMERICAN AND AFRICAN WOMEN. (4 Credits)**

"20th-Century African-American and African Women Writers" considers the political, social, racial, and other related contexts in which these women write. Authors include Larsen, Hurston, Morrison, El Saadawi, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ADVD, AMST, ASLT.

**COLI 3692. ANGLOPHONE AFRICAN LITERATURE. (4 Credits)**

This course (sub-titled "America in Africa") offers students an opportunity to learn about Africa and how America and Americans are represented by authors of the African continent writing in English. Using a range of texts in which America and/or American characters are represented, the course will encourage students to ask and answer questions such as: how is America (and Americans) represented abroad? And why? Simultaneously, students will also be learning about other places, peoples, cultures, and beliefs. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 3802. LITERATURE AND IMPERIALISM. (4 Credits)**

This course explores key debates in the study of literature and in the history of imperialism. Attention will be paid to the importance of literary form and historical representation as well as the relation between the two. A major concern of the course will be to examine the problems posed for any study of culture by legacies of imperialism. Readings will likely include Joseph Conrad, Mahasweta Devi, Naruddin Farah, Rudyard Kipling, Salman Rushdie, Tayeb Salih, Olive Schreiner, and Pramodya Ananta Toer. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, GLBL, INST, ISIN, PJST.

**COLI 3840. LATIN AMERICAN CULTURE THROUGH FILM. (4 Credits)**

Major topics of Latin American cultural criticism through an examination of Latin American and Latino film production, with a special emphasis on the documentary as an alternative to mainstream cinema and television. Latin American media theories and cultural criticism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** FITV, GLBL, INST, ISLA, LAHA, LALS.

**COLI 3910. US LATINO FILM MAKING. (4 Credits)**

Examination of the major topics and genres of Latino film making in the U.S. Film makers studied may include Rodriguez, Valdez, Ichaso, Troyano, Muniz, and Sayles. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, LAHA, LALS, PLUR.

**COLI 3912. LITERATURE OF THE AMERICAS. (4 Credits)**

Literature of the Americas— Spanning North, Central, and South America, this class will read novels across time and space. Whether this literature can produce a coherent vision of "America" in the 21st century will be considered alongside questions of race, class, gender, and sexuality. We will also examine the complexities of the aesthetic: Not only what makes a novel "American" but also what makes an American novel valuable. Authors include Pynchon, Cisneros, Garcia Marquez, Burroughs, and Fuentes. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ADVD, AMST, ASLT, LAHA, LALS.

**COLI 4011. NARRATING CHILDHOOD. (4 Credits)**

In this seminar, we will study the explorations of childhood experience that are to be found in literary, theoretical and cinematic texts. We will examine the construction in language of the child's point of view and voice and we will consider literary and psychoanalytic views of the significance of childhood experience to adult life. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, PJST, WGSS.

**COLI 4014. JEAN RHYS: REWRITING ENGLISH. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ENGL.

**COLI 4016. REWRITING THE MEDITERRANEAN (20th and 21st Centuries). (4 Credits)**

Historically the Mediterranean has been a region where different ethnicities, cultures and religions have emerged, dissolved or coexisted. The enduring encounter of East and West, North and South on its shores and in its waters, however, has been far from peaceful. In this seminar, we will discuss contemporary writers and intellectuals from the Mediterranean, who build on the rich artistic heritage and vital cultural traditions of the region to confront the legacy of centuries-old political and religious divisions. We will analyze the modern construction of the ideas of "Mediterranean culture" and "Mediterranean identity" in the current post-national context by examining fiction and essays by Vincenzo Consolo, Assia Djebar, Juan Goytisolo, Amin Maalouf, Orhan Pamuk and Abraham B. Yehoshua, among others. By telling stories set in the Southern and Eastern Mediterranean – from Italy and Spain to Turkey, Israel and the Middle East – these writers reimagine early civilizations and recast their histories in the present to critique modernity's narratives of socio-economic and political control, cultural domination and religious exclusion, and offer novel forms of cultural production and critical practice fostering cross-cultural interaction and intercultural understanding. We will conduct our analyses within the conceptual frameworks provided by historians Fernand Braudel, Iain Chambers, David Abulafia and Ian Morris, anthropologist Talal Asad, sociologists Franco Cassano and Edgar Morin, economist Serge Latouche, literary scholar Predrag Matvejevic, and cultural critic Edward Said. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ITAL, ITMO, MEST, OCST, PJST.

**COLI 4018. CUBA: REVOLUTION, LITERATURE AND FILM. (4 Credits)**

This interdisciplinary capstone course will study the representation of the Cuban revolutionary process in literature, history, and film. It will explore some of the major topics on the Cuban revolutionary process from the vantage point of historical, literary and cinematic accounts: the relationship of intellectuals to the state, the revision of the past as antecedent to the Cuban revolution and its policies, the place of race, gender and sexuality in revolutionary culture, the Mariel exodus and the revolution's relationship to Cuban diasporic communities, the critique of revolutionary rhetoric during the post-Soviet "special period" and issues related to consumption, gender, sexuality, race, urban development and subjectivity during the current period of economic and cultural transition from socialism. It will use an interdisciplinary historical, literary and cinematic approach to examine the Cuban revolutionary process. Conducted in English with texts in Spanish and English translation. Coursework in Spanish for credit toward the Spanish major and minor. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** CCUS, COMC, COMM, FITV, GLBL, ICC, INST, ISLA, LAHA, LALS.

**COLI 4020. LITERATURE, FILM AND DEVELOPMENT. (4 Credits)**

Development and underdevelopment are terms we now associate with the relative industrialization/financialization of any given part of the world and the comparative disposition of their economic structures. They are used to differentiate the haves from the have-nots (North/South, First and Third Worlds; metropole and postcolony). We will study Development and its discourse as it has emerged since the 18th century within humanist frameworks of philosophy/science (the animal-human divide); literature (stories/narrative as colonial inscription); and technology (as techne and prostheses manifest in photography, film and video). We will explore the ways it inflects our perceptions and ways we read our own and other worlds. In particular, we will focus on how Development/development has constructed and shaped the many significations of "the human" from the early modern to contemporary times. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ACUP, ASAM, ENGL, ICC, INST, ISIN.

**COLI 4124. SEMINAR: KIESLOWSKI'S DECALOGUE. (4 Credits)**

The seminar is devoted to the extensive exploration of the Polish director Krzysztof Kieslowski's ten-part work, *The Decalogue*, a series of films set in Warsaw in the early 1980s but inspired by and structured upon the Ten Commandments. The course will examine these multi-layered films both as individual meditations and as inter-connected narratives, analyzing their visual composition, probing their moral, psychological and religious implications, and confronting their abundant ambiguities. As we consider Kieslowski's masterpiece in various contexts, we will draw upon ancillary readings in philosophy, literary theory, and aesthetics. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, ENGL.

**COLI 4125. KIESLOWSKI IN THEORY AND HISTORY. (4 Credits)**

This semester will focus on a close analysis of the Decalogue, the 10-film cinematic masterpiece of the Eastern European director, Krzysztof Kieslowski. The films will be paired with some key texts in critical and film theory and discussed in multiple contexts; the rest of Kieslowski's oeuvre; the works of other Eastern European filmmakers; and the historical context of Poland in the 1980s. Capstone seminar for Comparative Literature majors. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** ENGL.

**COLI 4126. TEN SHORT FILMS ABOUT MORALITY. (4 Credits)**

This seminar will focus on a close analysis of acclaimed Polish director Krzysztof Kieslowski's cinematic masterpiece, *The Decalogue* (1988-89). The ten one-hour films of the series each examine the ambiguities of the Ten Commandments in the modern setting of late twentieth-century Poland. The films will be paired with substantive essays examining the "ten words" of the commandments from various religious, philosophical, and theoretical perspectives, as well as some key texts in critical and film theory. Capstone seminar for Comparative Literature major. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, EP4, SRVL, VAL.

**COLI 4150. RACE AND HOLLYWOOD FILM. (4 Credits)**

This interdisciplinary capstone course examines how contemporary US culture represents its racial others. Drawing on theories and methods from sociology, political science, philosophy, and literary theory, we will develop a provisional model of interdisciplinary cultural analysis that will enable us to examine how racial representations work, why they matter, and how they can be most fruitfully interpreted. We will then conduct a series of case studies in racial representation. Each case will be organized around a recent Hollywood film, and each film will be examined from a variety of disciplinary perspectives, with particular emphasis on how the various disciplines both illuminate and obscure various aspects of the racial representation at hand. The course will culminate in a series of group presentations, with each group presenting an interdisciplinary analysis of a recent racial representation of its own choosing.

**Prerequisites:** ENGL 1102 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

**COLI 4204. JOSEPH CONRAD AND THE FUTURE OF ENGLISH. (4 Credits)**

A study of works by Joseph Conrad and their relevance for the changing landscape of English literature within the comparative linguistic, literary, and cultural context of the twentieth and twenty-first centuries. Besides select works of Conrad (including *Almayer's Folly*, "Heart of Darkness," *Lord Jim*, *Nostromo*, *The Secret Agent*, and *Under Western Eyes*), other works to be studied may include: Ngugi wa Thiong'o, *A Grain of Wheat*, V.S. Naipaul, *A Bend in the River*, Tayeb Salih, *Season of Migration to the North*, Nuruddin Farah, *Maps*, Jessica Hagedorn, *Dream Jungle*, Pramodya Ananta Toer, *This Earth of Mankind*. CAPSTONE SEMINARE FOR COMPARATIVE LITERATURE MAJORS. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 4206. COMPARATIVE STUDIES IN REVOLUTION. (4 Credits)**

This interdisciplinary capstone seminar engages students in a series of literary and historical studies of revolutionary (and counter-revolutionary) movements (e.g. the Haitian revolution of 1791, the Indian Rebellion of 1857, and the events of 1965 in Indonesia). Examining historical documents, works of fiction, literary theory and historiography, the seminar will investigate how the disciplines of history, literary criticism, and cultural studies more generally, seek to explain revolutionary historical change. Particular attention will be paid to the authority of textual evidence placed within interdisciplinary, cross-cultural, and multi-media contexts. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AMST, APPI, ASAM, ENGL, GLOBL, ICC, ISIN, PJST.

**COLI 4207. COMPARATIVE STUDIES IN EMPIRE. (4 Credits)**

This interdisciplinary capstone seminar will study the interrelation between different imperial formations (e.g. Roman, Ottoman, Mongol, British, Chinese, and American) and the various linguistic, literary, and cultural traditions that give them imaginative and historical shape. Attention will be paid to the importance of literary form and historical representation. Juxtaposing historical and fictional texts from different cultural and historical moments, the seminar will explore how these texts foreground problems of historical documentation and textual authority. The seminar will also study how these foundational problems, shared by the disciplines of history and literary criticism, are embodied in other media, notably music and film. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, ICC, IRST.

**COLI 4320. READING THE INDIAN OCEAN WORLD. (4 Credits)**

A new area of study has emerged in the last decade known as Indian Ocean Studies. It uses interdisciplinarity to study the cultural flows and encounters over time of the peoples and traffic of the Indian Ocean. This course will focus on the literature, writing, and expressive practices (including film, music and performance) that this confluence of peoples has created. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ENGL, GLOBL, ICC, ISAF, ISAS, ISIN.

**COLI 4412. REPRESENTING ART IN LITERATURE. (4 Credits)**

Art and its literary representation in 17th and 18th century France and England. In this seminar, we will examine the literary representation of art (portraits, landscape, etc.) in novels. What is the status of these representations? In what ways does this status change from the 17th to the end of the 18th centuries? In order to analyze the import of visual representation in literary texts, we will also read a number of works of early art criticism both in England and France as well as contemporary criticism and theory. As such, we will try to determine the interrelation between history of the visual and literary culture in the early modern period. Texts can be read in the original language if desired. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.



**COLI 4420. ETHICS AND INTELLIGENCE. (4 Credits)**

This seminar will engage students in an intensive examination of the history, literature, and ethics of secret intelligence. Tracing the historical emergence of contemporary intelligence agencies from the early modern period up to the present, and with special attention to literary works from contrasting cultural traditions, the seminar will focus on three areas of expertise that have historically shaped the articulation and administration of both clandestine and public intelligence and information: the work of translators, the work of missionaries, and the work of government agencies.

**Attributes:** ENGL, EP4, VAL.

**Prerequisites:** ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

**COLI 4603. ASIANS IN THE AMERICAS. (4 Credits)**

This capstone course examines the histories, cultures, and politics of Asians in the Americas. Drawing on theories and methods from history, sociology, psychology, literary studies, and other scholarly disciplines, we will examine some major touchstones in the interdisciplinary field of Asian American Studies. Topics may include the global context of Asian migration to the west, Asians as coolie laborers in the US and the Caribbean, anti-Asian legislation, Japanese American internment during World War II, the geopolitical context of model minority discourse, gender and sexuality in Asian America, media representations of Asians and Asian Americans, and methodological debates in the field of Asian American Studies. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AMST, ICC, PLUR.

**COLI 4800. INTERNSHIP. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 4998. SENIOR THESIS TUTORIAL IN COMPARATIVE LITERATURE.****(4 Credits)**

Practical application of comparative techniques and research methods. Supervised independent work culminating in an original research paper in the area of comparative literature. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**COLI 4999. TUTORIAL IN COMPARATIVE LITERATURE. (0 to 4 Credits)**

Independent research and readings with supervision from a faculty member.