Course Catalog

Comparative Literature

Faculty

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Thomas E. Jenkins, Ph.D., Professor, Classical Studies
Timothy O'Sullivan, Ph.D., Professor, Classical Studies
Corinne Ondine Pache, Ph.D., Professor, Classical Studies
Michael Soto, Ph.D., Professor, English
Heather Sullivan, Ph.D., Professor, Modern Languages and Literatures; Director
Michael Ward, Ph.D., Associate Professor, Modern Languages and Literatures

Overview

Comparative Literature is an interdisciplinary program designed for students who want to pursue the study of literature unrestricted by national boundaries and conventional demarcations of culture. Comparative Literature recognizes that all literary texts exist within the framework of world cultures and emphasizes the importance of bringing a multicultural perspective to the understanding of literary traditions. It includes reading literature in the original language as well as in translation.

Completion of this program will be indicated on the student’s transcript with the notation “Minor in Comparative Literature.”

Students interested in a Comparative Literature minor should contact the Chair of the Committee, who will assign a faculty adviser to the student.

Students considering going on to graduate work in comparative literature are strongly encouraged to start studying one or more foreign languages (classical and/or modern) as soon as possible and to continue throughout their undergraduate career.
Requirements

The Minor

The requirements for a minor in Comparative Literature are as follows:

I. **Two courses from each of the three categories below (A, B, and C), for a total of six courses.**
II. **At least three of the total shall be upper division courses.**

No more that two of the total may overlap with the student’s primary major. These courses shall be chosen as follows:

A. **Two courses in the literature of a language other than English.** All materials in these courses must be in the original language. These courses include the following:

**In the Department of Classical Studies:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREK 2302</td>
<td>Readings in Classical Greek Literature</td>
</tr>
<tr>
<td>GREK 2303</td>
<td>Readings in the New Testament</td>
</tr>
<tr>
<td>GREK 3301</td>
<td>Homer and the Greek Epic</td>
</tr>
<tr>
<td>GREK 3302</td>
<td>Attic Prose</td>
</tr>
<tr>
<td>GREK 3303</td>
<td>Greek Drama</td>
</tr>
<tr>
<td>GREK 3304</td>
<td>Greek Historians</td>
</tr>
<tr>
<td>LATN 3302</td>
<td>Virgil and Latin Epic</td>
</tr>
<tr>
<td>LATN 3303</td>
<td>Latin Prose to 43 B.C.</td>
</tr>
<tr>
<td>LATN 3304</td>
<td>Lyric and Elegiac Poets</td>
</tr>
<tr>
<td>LATN 3305</td>
<td>Latin Prose from 43 B.C.</td>
</tr>
<tr>
<td>LATN 3306</td>
<td>Comedy and Satire</td>
</tr>
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</table>

**In the Department of Modern Languages and Literatures:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>CHIN 3312</td>
<td>Chinese Cinema: A Historical and Cultural Perspective</td>
</tr>
<tr>
<td>CHIN 4321</td>
<td>Readings in Modern Chinese Literature</td>
</tr>
<tr>
<td>CHIN 4351</td>
<td>Classical Chinese</td>
</tr>
<tr>
<td>FREN 3305</td>
<td>Introduction to French Literature I</td>
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<tr>
<td>Course Code</td>
<td>Course Title</td>
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<tr>
<td>FREN 3306</td>
<td>Introduction to French Literature II</td>
</tr>
<tr>
<td>FREN 4303</td>
<td>Topics in French Literature of the Seventeenth Century</td>
</tr>
<tr>
<td>FREN 4304</td>
<td>Topics in French Literature of the Eighteenth Century</td>
</tr>
<tr>
<td>FREN 4305</td>
<td>Topics in French Literature of the Nineteenth Century</td>
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<tr>
<td>FREN 4306</td>
<td>Topics in French Literature of the Twentieth Century</td>
</tr>
<tr>
<td>FREN 4307</td>
<td>French Cinema</td>
</tr>
<tr>
<td>GERM 3305</td>
<td>Introduction to German Literature I</td>
</tr>
<tr>
<td>GERM 3306</td>
<td>Introduction to German Literature II</td>
</tr>
<tr>
<td>GERM 4301</td>
<td>Genre Studies in German Literature</td>
</tr>
<tr>
<td>GERM 4310</td>
<td>Seminar in German Literature</td>
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<tr>
<td>RUSS 3305</td>
<td>Introduction to Russian Literature I</td>
</tr>
<tr>
<td>RUSS 3306</td>
<td>Introduction to Russian Literature II</td>
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<tr>
<td>RUSS 4301</td>
<td>Genre Studies in Russian Literature</td>
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<td>RUSS 4310</td>
<td>Seminar in Russian Literature</td>
</tr>
<tr>
<td>SPAN 3321</td>
<td>Spanish Cinema</td>
</tr>
<tr>
<td>SPAN 3322</td>
<td>Spanish American Cinema</td>
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<tr>
<td>SPAN 3331</td>
<td>Introduction to Spanish Literature since 1700</td>
</tr>
<tr>
<td>SPAN 3332</td>
<td>Introduction to Spanish American Literature</td>
</tr>
<tr>
<td>SPAN 4331</td>
<td>Medieval Spanish Literature</td>
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<tr>
<td>SPAN 4332</td>
<td>Spanish Golden Age Literature</td>
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<tr>
<td>SPAN 4333</td>
<td>Don Quixote</td>
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<tr>
<td>SPAN 4334</td>
<td>Nineteenth-Century Spanish Literature</td>
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<tr>
<td>SPAN 4335</td>
<td>Hispanic Modernism</td>
</tr>
<tr>
<td>SPAN 4336</td>
<td>Twentieth-Century Spanish Literature</td>
</tr>
<tr>
<td>SPAN 4338</td>
<td>Spanish Women Writers</td>
</tr>
<tr>
<td>SPAN 4342</td>
<td>Spanish American Literature before Modernism</td>
</tr>
<tr>
<td>SPAN 4343</td>
<td>Twentieth-Century Spanish American Poetry</td>
</tr>
<tr>
<td>SPAN 4344</td>
<td>Twentieth-Century Spanish American Novel</td>
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<tr>
<td>SPAN 4345</td>
<td>Twentieth-Century Spanish American Short Story</td>
</tr>
<tr>
<td>SPAN 4346</td>
<td>Twentieth-Century Spanish American Drama</td>
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<tr>
<td>SPAN 4347</td>
<td>National and Regional Literatures of Spanish America</td>
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<tr>
<td>SPAN 4348</td>
<td>Spanish American Women Writers</td>
</tr>
<tr>
<td>SPAN 4349</td>
<td>Sexualities in Literature and Film</td>
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</tbody>
</table>

**B. Two literature courses in a language other than that chosen for A.**

These may include courses listed above for A, literature and film courses in translation offered in the Department of Classical Studies and in the Department of Modern Languages and Literatures, German Studies courses listed as “GRST,” courses in American or British literature offered in the Department of English, and the course in American drama offered in the Department of Human Communication and Theatre. These may also include the following courses offered in the Department of Religion: RELI 3351 — Narratives in the Hebrew Bible, and RELI 3352 - Poetry in the Hebrew Bible.

**C. CMLT 1300, and one additional course to be chosen from the following list of courses with strong comparative components.**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ARTH 2301</td>
<td>International Cinema (also listed as COMM 2301, FILM 2301, and ML&amp;L 2301)</td>
</tr>
<tr>
<td>CLAS 1305</td>
<td>Classical Mythology</td>
</tr>
<tr>
<td>CLAS 1307</td>
<td>Gender and Identity in the Ancient World</td>
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<tr>
<td>CLAS 1314</td>
<td>The Art of Losing</td>
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<tr>
<td>CLAS 1315</td>
<td>Underworlds</td>
</tr>
<tr>
<td>CLAS 3302</td>
<td>Greek and Roman Epic</td>
</tr>
<tr>
<td>CLAS 3310</td>
<td>Antiquity and Identity in Contemporary Literature</td>
</tr>
<tr>
<td>CLAS 3377</td>
<td>Reimagining Tragedy (also listed as THTR 3377)</td>
</tr>
<tr>
<td>CLAS 3403</td>
<td>Greek and Roman Drama (also listed as THTR 3335)</td>
</tr>
<tr>
<td>CLAS 3404</td>
<td>The Ancient Romance and Novel</td>
</tr>
<tr>
<td>CLAS 3405</td>
<td>Antiquity and Modernity</td>
</tr>
<tr>
<td>CLAS 3409</td>
<td>Epic Journeys</td>
</tr>
<tr>
<td>COMM 2301</td>
<td>International Cinema (also listed as ARTH 2301, FILM 2301, and ML&amp;L 2301)</td>
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<tr>
<td>CMLT 1300</td>
<td>Introduction to Comparative Literature (REQUIRED)</td>
</tr>
<tr>
<td>CMLT 2350</td>
<td>Science Fiction and the Environment</td>
</tr>
<tr>
<td>CMLT 3409</td>
<td>Epic Journeys (also listed as CLAS 3409)</td>
</tr>
<tr>
<td>ENGL 2305</td>
<td>World Literature</td>
</tr>
<tr>
<td>ENGL 3429</td>
<td>Jewish Literature</td>
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</tbody>
</table>
Courses

CMLT-1300 Introduction to Comparative Literature
Examines with a cross-cultural perspective texts from around the world. The course provides an introduction to the interdisciplinary field of comparative literatures.

CMLT-1317 Classical Traditions in Science Fiction
In this course we explore how science fiction (SF), the genre perhaps most characteristic of the modern world, draws on and departs from ancient Greek and Roman literature, philosophy, myth, history, and art: in other words, how SF forms part of 'classical traditions' and constitutes a rich site for 'classical receptions,' both transmitting and transmuting ancient materials. Beginning with Mary Shelley’s Frankenstein (1818), evoking antiquity in its subtitle, The Modern Prometheus, we consider a wide range of materials—mainly literature and film—from several theoretical perspectives in the fields of SF studies and Classics. Readings from modern authors including Kafka, Borges, Herbert, Le Guin, and Dick; ancient authors including Homer, Aeschylus, Lucretius, Ovid, and Lucian; and screenings from directors including Wilcox, Tarkovsky, Kubrick, Cronenberg, and Scott. (Also listed as CMLT 1317.)

CMLT-2301 World Literature and the Environment
This course examines literary texts from around the world with an emphasis on environmental issues and a global perspective. The emphasis on literary and cultural perspectives develops similar themes to those explored through

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<tbody>
<tr>
<td>ENGL 3359</td>
<td>Medieval Literature</td>
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<tr>
<td>ENGL 3375</td>
<td>Postmodern Literature</td>
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<tr>
<td>ENGL 3385</td>
<td>The Continental Novel</td>
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<tr>
<td>ENGL 4427</td>
<td>Literature of the Holocaust</td>
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<tr>
<td>FILM 2301</td>
<td>International Cinema (also listed as ARTH 2301, COMM 2301, and ML&amp;L 2301)</td>
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<tr>
<td>GRST 3311</td>
<td>Fairy Tales</td>
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<tr>
<td>ML&amp;L 2301</td>
<td>International Cinema (also listed as ARTH 2301, COMM 2301, and FILM 2301)</td>
</tr>
<tr>
<td>PHIL 2425</td>
<td>Existentialism</td>
</tr>
<tr>
<td>PHIL 3460</td>
<td>Philosophy of Literature</td>
</tr>
<tr>
<td>PLSI 1332</td>
<td>Film, Literature, and Politics of the Third World</td>
</tr>
<tr>
<td>THTR 3335</td>
<td>Greek and Roman Drama</td>
</tr>
<tr>
<td>THTR 3336</td>
<td>Modern Drama</td>
</tr>
<tr>
<td>THTR 3337</td>
<td>Contemporary Drama</td>
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<tr>
<td>THTR 3377</td>
<td>Reimagining Tragedy (also listed as CLAS 3377)</td>
</tr>
</tbody>
</table>
a scientific lens in its partner course, BIOL 2305. Corequisite: BIOL 2305.

CMLT-2350 Science Fiction and the Environment
An introduction to science fiction with an emphasis on the literary exploration of environmental issues.

CMLT-3409 Epic Journeys
A comparative study of epic traditions in literature and film. In the first half of the course, we focus on traditional epics, such as Gilgamesh, Homer’s Odyssey, the Intuit tradition of the Fast Runner, and the Korean song tradition of Chunhyang, focusing especially on themes such as the heroic journey, exile and homecoming. In the second half of the course, we examine the reception of traditional epic in the modern Western literacy tradition and films. (Also listed as CLAS 3409.) Prerequisite: Sophomore standing or consent of instructor.

CMLT-3416 Topics in Horror
This seminar will critically and creatively explore the horror genre (literature, film, and other forms of popular culture) from a thematic, interdisciplinary methodology. Through close analysis of primary texts and engagement with scholarly materials, students will examine how the horror genre uses both narrative structure and textual form to present and construct cultural and individual fears and anxieties about issues including identity, place, gender, race, class, and death. The production and performance of creative projects will feature as an integral part of the course analysis and discussion. Students are required to attend both the seminar portion and the accompanying lab (for film screenings and creative workshops). Specific topics (such as the home in horror, zombies, and crossed genres and remakes in horror) will be offered on a rotating basis. (Offered every other year.)

CMLT-3-90 Reading and Conference
Individual work under faculty supervision not covered by other courses. May be repeated up to six hours. Prerequisites: Completion of CMLT 1300 and approval of program chair.