

Comparative Literature

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The concentration in Comparative Literature leads to a B.A. degree. This program is designed to attract students who wish to pursue an interdisciplinary plan of course work focused on the study of literature as written in various languages and in various parts of the world.

Such a student might come to the University with a strong background in languages other than English, and want to work in two or more literatures (one of which can be English). Another student might have a strong interest in literary study and wish to address general, generic, and/or transnational questions that go beyond the boundaries of national literature offered by English and other literature departments. Or a student might wish to pursue an in-depth study of the interrelationship of literature and culture, as well as issues that transcend the traditional demarcations of national literary history and area studies.

These descriptions of academic interest are not mutually exclusive. Each student will design a plan of course work that will suit his or her individual goals and that will take advantage of the rich offerings of this university.

Program Requirements

The aim of the following guidelines is to help students develop a balanced and coherent plan of study. The Director of Undergraduate Studies in Comparative Literature is available to discuss these guidelines with students who are interested in comparative literature.

- (1) Students must complete a second-year sequence in a language other than English, or demonstrate language ability of an equivalent skill. Students should have completed this requirement, or be well on their way to its completion, by the time of application to the program, normally the end of their second year. See "Participation in the Program" below for further details.
- (2) Six courses in a major field, or in closely integrated subject areas in more than one field, are required.
- (3) Four courses in a minor field, or in closely integrated subject areas in more than one field, are required.
- (4) Two courses that emphasize critical and intellectual methods in comparative literature are required, one of which must be an introduction to the study of comparative literature. See, for example, CMLT 20100 and 20200 below under "Courses."
- (5) One directed study course must be devoted to the preparation of the B.A. project (CMLT 29900). The project will be supervised by a faculty member

of the student's choice, with that faculty member's consent and the approval of the Director of Undergraduate Studies; that faculty member may be, but need not be, on the faculty of Comparative Literature. A graduate student in Comparative Literature will serve as a tutor or preceptor for all B.A. projects, working with students on the mechanics of writing and providing tutorial assistance.

Summary of Requirements

<i>Concentration</i>	6	major field courses
	4	minor field courses
	2	critical/intellectual methods courses
	<u>1</u>	B.A. project (CMLT 29900)
	13	

Beyond the thirteen courses required for the concentration, the department encourages its students to pursue further language study. Elementary courses in second or third languages cannot, however, be counted toward the total needed to complete the concentration.

The courses in critical/intellectual methods may be counted toward the fulfillment of six courses in the major field or toward four courses in the minor field if their materials are appropriate for those purposes, but the total number of courses presented for the concentration or major must total thirteen.

A typical student wishing to work in two literatures (one of which can be English) might choose two literatures as the major and minor fields. A student interested in literary study across national boundaries with a focus on generic and transnational questions might create a major field along generic lines (e.g., film, the epic, the novel, poetry, drama, opera); the minor field might be a particular national literature or a portion of such a literature. A student interested in literary and cultural theory might choose theory as either a major or minor field, paired with another field designed along generic lines or those of one or more national literatures.

Courses in the various literature departments and in General Studies in the Humanities are obviously germane to the building of any individual program. A student is likely to find courses in the Humanities Collegiate Division and in the Department of History that extend beyond the usual definitions of literature (e.g., film, art, music, history) to be appropriate to her or his individual program of study. Study abroad offers an attractive means of fulfilling various aims of this program.

Participation in the Program. Students should express their interest in the concentration as soon as possible, normally before the end of their second year. The first step is to meet with the Director of Undergraduate Studies to consult about a program of study. Thereafter, students are required to submit a written proposal of about one thousand words in length that consists of two parts: (1) a statement explaining how the proposed plan of study will take advantage of existing College offerings and meet departmental requirements; and (2) a list of proposed courses (as well as alternates) and indications of how they will fulfill the department's requirements. Applicants must also submit a list of completed courses and a list of courses

in which they are currently registered. Special mention should be made of language courses or other language training that affirms a student's level of language proficiency. Each proposal will be evaluated on the basis of the interest of the student and his or her achievement in the study of languages needed to meet the goals of the intended course of study.

Concentrators should demonstrate proficiency in a literary language (other than English) that is relevant to their proposed course of study (as indicated in requirement number one above). This requirement must be met at the time of application or shortly thereafter. Such proficiency is measured by the completion of a second-year sequence in the language, or by demonstration of an equivalent skill. By the time of graduation, concentrators should also achieve the level of language study needed to obtain an Advanced Language Proficiency Certificate from the College. This requirement is intended to underscore the program's commitment to the study of languages, and to encourage and facilitate study abroad as a part of the course of study. Language ability is essential to work in comparative literature of whatever sort. The Department of Comparative Literature takes language preparation into consideration when evaluating applications, but it will also help students achieve their individual goals by suggesting programs of study that will add to their language expertise as appropriate.

B.A. Project. One obvious choice for a B.A. project is a substantial essay in comparative literary study. This option should not, however, rule out other possibilities. Two examples might be a translation from a foreign literature with accompanying commentary, or a written project based on research done abroad in another language and culture relating to comparative interests. Students are urged to base their project on comparative concepts, and to make use of the language proficiency that they will develop as they meet the program's requirements.

Grading. All courses to be used in the concentration must be taken for a letter grade, which must be a *B-* or higher.

Honors. To be eligible for honors in Comparative Literature, students must earn an overall cumulative GPA of 3.25 or higher, and a GPA of 3.5 or higher in the concentration. They must also complete a B.A. essay or project that is judged exceptional in intellectual and/or creative merit by the first and second readers.

Advising. In addition to their College adviser, concentrators should consult on an ongoing basis with the Director of Undergraduate Studies in the Department of Comparative Literature. Further advice and counseling will be available from the preceptor for the program and from the faculty member who supervises the student's B.A. project.

Faculty

D. Bevington, L. Kruger, S. Makdisi, F. Meltzer, M. Murrin, T. J. Pavel, L. Rothfield, J. Scodel, Y. Tsivian, R. von Hallberg, D. Wellbery, A. Yu

Courses

20100. The European Novel: The Eighteenth Century. (=ENGL 18100, GSHU 21800) *This course meets the concentration critical/intellectual methods course requirement.* This course examines the links between the development of the novel in Britain, France, and Germany and the eighteenth-century debates on human autonomy. The course at once follows the general evolution of the novel (from romance and the picaresque to the sentimental and the Gothic) and explores the role this genre played in the rise of a new moral awareness in its public. All texts in English; students are encouraged to read French and German texts in the original, if possible. *T. Pavel. Spring.*

20200. Criticism and Ideology. (=ENGL 11300) *PQ: First reading of Anna Karenina to be completed before class begins. This course meets the concentration critical/intellectual methods course requirement.* This course examines the contributions of Marxism to the theory and practice of literary and cultural criticism. Starting with different Marxist approaches to Tolstoy's *Anna Karenina*, we use the concept of ideology as formulated by Marx, Lenin, Williams, Eagleton, Macherey, and others as the point of departure for an investigation of the relationships among literary texts, social life, and power. Readings include drama and prose fiction, as well as Marxist theorists reading novels (e.g., Lukacs, Jameson) as well as drama (e.g., Brecht, Benjamin). *L. Kruger. Winter.*

20500/30500. History and Theory of Drama I. (=ANST 21200, ENGL 13800/31000, GSHU 24200/34200) *May be taken in sequence with CMLT 20600/30600 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the ancient Greeks through the Renaissance: Aeschylus, Sophocles, Euripides, Aristophanes, medieval religious drama, Marlowe, Shakespeare, and Jonson, along with some consideration of dramatic theory by Aristotle, Horace, Sir Philip Sidney, and Dryden. The goal is not to develop acting skill but, rather, to discover what is at work in the scene, and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with other members of the class. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* *D. Bevington, D. N. Rudall. Autumn.*

20600/30600. History and Theory of Drama II. (=ENGL 13900/31100, GSHU 24300/34300) *May be taken in sequence with CMLT 20500/30500 or individually.* This course is a survey of major trends and theatrical accomplishments in Western drama from the late seventeenth century into the twentieth: Molière, Goldsmith, Ibsen, Chekhov, Strindberg, Wilde, Shaw, Brecht, Beckett, and Stoppard. Attention is also paid to theorists of the drama, including Stanislavsky, Artaud, and Grotowski. The goal is not to develop acting skill but, rather, to discover what is at work in the scene, and to write up that process in a somewhat informal report. Students have the option of writing essays or putting on short scenes in cooperation with some other members of the class. *End-of-week workshops, in which individual scenes are read aloud dramatically and discussed, are optional but highly recommended.* *D. Bevington, D. N. Rudall. Winter.*

21500. Satire, Ancient and Modern: Contextualizing Corrective Invective. (=CLCV 38200, HUMA 27303) Satire is a literary genre that, however vicious, aims at the correction of human faults (at least in theory). This course surveys the roots of the satiric genre by considering contextualized excerpts from the ancient satirists (i.e., Menippus, Horace, Varro, Juvenal). Having developed a literary and historical foundation for ancient satire, the class proceeds to examine select models of modern satire, each within its own historical and political context. Texts in English. *J. Zuber. Winter, 2003.*

21600. Comparative Fairy Tale: The Brothers Grimm, H. C. Anderson, and Asbjørnsen and Moe. (=HUMA 28400, NORW 28500, SCAN 28500) In this course, we compare familiar examples from two national traditions of the fairy tale, those of the Brothers Grimm (German) and H. C. Anderson (Danish), with examples from the less familiar Norwegian tradition of Asbjørnsen and Moe. *K. Kenny. Winter.*

21800. Fantasy and Science Fiction. (=ENGL 20900) This course focuses on the "classic" period of the fantasy and science fiction genres from the 1930s to the 1960s. It, however, begins with representative authors from the nineteenth century such as Jules Verne and H. Rider Haggard, as well as some from the early twentieth century such as David Lindsay (*A Voyage to Arcturus*) and H. P. Lovecraft (*Mountains of Madness*). Worth special attention are authors such as C. S. Lewis and Ursula LeGuin who worked in both genres at a time when they were often contrasted. The two main texts are one from each genre, Tolkien's *The Lord of the Rings* and Herbert's *Dune*. *M. Murrin. Winter, 2003.*

21900. War. (=ENGL 23000) Through a consideration of the texts and contexts of the First World War, this course examines the nature and experience of modern warfare as a cultural (not merely a political and military) phenomenon and explore the extent to which war allows us to understand modernity itself. Readings combine texts that give us a familiarity with some of the basic political, historical, military and technological aspects of modern warfare; and, on the other hand, novels, poems, memoirs, films, and other texts produced by soldiers and civilians with a direct experience of war, either on the battlefield or at "home." We explore the ways in which modern warfare either disrupts or allows us to more adequately understand the fundamental cultural processes of modern society (e.g., questions of personal and national identity, social and economic process, geopolitics, biopolitics, gender and sexual identity, and modes of temporal organization). Readings are selected from the work of Erich Remarque, Richard Aldington, Wilfred Owen, Siegfried Sassoon, Paul Fussell, Henri Barbusse, Bernard Bergonzi, John Keegan, and others. *S. Makdisi. Winter.*

22200/32200. Soviet Art and Film Culture of the 1920s. (=ARTH 28100/38100, CMST 24700/34701, SLAV 26700/36700) *PQ: COVA 10100 or 10200, or 10000-level ARTH course, or consent of instructor.* This course considers Soviet "montage cinema" of the 1920s in the context of coeval aesthetic projects in other arts. How did Eisenstein's theory and practice of "intellectual cinema" connect to Fernand Leger and Vladimir Tatlin? What did Meyerhold's "biomechanics" mean for film makers? Among other figures and issues, we address Dziga Vertov and Constructivism, German

Expressionism and Aleksandr Dovzhenko, Formalist poetics, and FEKS directors. *Film screenings are up to six hours a week in addition to scheduled class time. Y. Tsivian. Winter.*

22400/32400. History of International Cinema I: Silent Era. (=ARTH 28500/38500, CMST 28500/48500, COVA 26500, ENGL 29300/48700, MAPH 33600) *This is the first part of a two-quarter course. The two parts may be taken individually, but taking them in sequence is helpful.* The aim of this course is to introduce students to what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking. *Y. Tsivian. Autumn.*

22500/32500. History of International Cinema II: Sound Era to 1960. (=ARTH 28600/38600, CMST 28600/48600, COVA 26600, ENGL 29600/48900, MAPH 33700) *PQ: CMLT 22400/32400 or consent of instructor.* This is the second part of the international survey history for film covering the sound era up to 1960. The crystallization of the classical Hollywood film in terms of style and genre, as well as industry organization, is a key issue. But international alternatives to Hollywood are also discussed. Readings include Thompson Bordwell's *Film History: An Introduction*, as well as works by Bazin, Belton, Sitney, Godard, and others. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir. *Y. Tsivian. Winter.*

23100/33100. Philosophical Thought and Expression in Twentieth-Century Europe. (=DVPR 39400, PHIL 21401/31401, RLST 24600) *PQ: One prior course in philosophy.* An examination of some principal philosophical themes and figures in twentieth-century European (especially French) thought. Attention is given to the relation of philosophy, to theology, the human sciences, literature, and music. *A. Davidson. Winter.*

29700. Reading Course. *PQ: Consent of instructor and Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. Must be taken for a letter grade. This course cannot normally satisfy distribution requirements for CMLT concentrators; if a special case can be made, apply to the Director of Undergraduate Studies for permission. Autumn, Winter, Spring.*

29900. B.A. Project: Comparative Literature. *PQ: Consent of instructor and Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. In consultation with a faculty member, students devote the equivalent of a one-quarter course to the preparation of a B.A. project. Autumn, Winter, Spring.*