

COMPARATIVE LITERATURE AND LITERARY THEORY

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SM 001. (ENGL001) Approaches to Genre. (C) Dasbach. Communication within the Curriculum

This is a topics course. This seminar engages questions of literary genre, including its function as a mediating presence for thinking about audience, literary history, and the marketplace. The theme of the seminar will change with the instructor. Customarily this course will be affiliated with Communication within the Curriculum (CWIC), and so will have a speaking and presentation component to it. The topic for Fall 2016 will be POETRY OUT LOUD.

SM 002. (ENGL002) Approaches to Literary Studies. (M) Ramu. Communication Within the Curriculum

This is a topics course. The topic for Spring 2016 will be Novelizing the World: English in Strange Accents. This seminar studies the diversity and planetary reach of the English language in the 20th century, through novels, newspapers, and audio-clips from Africa, the Caribbean, Wales, South Asia and New Zealand. Between freedom-struggles, bad marriages, fake mystics, exploding mangoes and sports-commentary, we will ask how English has found color and second homes across the world, and how it has sustained or undone legacies of colonial dominance. We will also reflect, more broadly, on language itself, and on its historical and philosophical relation to political power and the need for belonging. Possible readings: Ken Saro-Wiwa, Jamaica Kincaid, Salman Rushdie, Keri Hulme, JM Coetzee, Chinua Achebe, VS Naipaul and Arundhati Roy. This is a "critical speaking" seminar that requires, and offers training in, oral presentation, besides two short essays and a peek at some archives.

SM 011. (GRMN003) Censored! A History of Book Censorship. (M) Wiggin. Freshman Seminar. All readings and lectures in English. No knowledge of German is required.

Although its pages may appear innocuous enough, bound innocently between non-descript covers, the book has frequently become the locus of intense suspicion, legal legislation, and various cultural struggles. But what causes a book to blow its cover? In this course we will consider a range of specific censorship cases in the west since the invention of the printed book to the present day. We will consider the role of various censorship authorities (both religious and secular) and grapple with the timely question about whether censorship is ever justified in building a better society. Case studies will focus on many well-known figures (such as Martin Luther, John Milton, Voltaire, Benjamin Franklin, Goethe, Karl Marx, and Salman Rushdie) as well as lesser-known authors, particularly Anonymous (who may have chosen to conceal her identity to avoid pursuit by the Censor).

SM 012. (SAST004) India's Literature: Love, War, Wisdom and Humor. (M) Patel.

This course introduces students to the extraordinary quality of literary production during the past four millennia of South Asian civilization. We will read texts in translation from all parts of South Asia up to the sixteenth century. We will read selections from hymns, lyric poems, epics, wisdom literature, plays, political works, and religious texts.

SM 013. (SAST007) Introduction to Modern South Asian Literatures. Sreenivasan, R..

This course provides an introduction to the literatures of South Asia - chiefly India, Pakistan, and Bangladesh- between 1500 and the present. We will read translated excerpts from literary texts in several languages - Braj, Persian, Hindi, Urdu, Bengali, Marathi, Malayalam, and Tamil - and explore the relationship between these literary texts and their historical contexts. No prior knowledge of South Asia is required.

SM 014. (NELC008) Critical Speaking Seminar. Staff.

Topics vary from semester to semester.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 015. (ENGL016, MUSC016) Freshman Seminar. (M) Staff.

The primary goal of the freshman seminar program is to provide every freshman the opportunity for a direct personal encounter with a faculty member in a small setting devoted to a significant intellectual endeavor. Specific topics will be posted at the beginning of each academic year. Please see the College Freshman seminar website for information on current course offerings <http://www.college.upenn.edu/courses/seminars/freshman.php>. Fulfills Arts and Letters sector requirement.

SM 016. (CINE015, ENGL015, ENGL016) Topics in Literature. (M) Staff. Freshman seminar.

This course will explore various topics within the diverse landscape of literature with an emphasis on a particular theme or genre.

021. (ENGL021) Medieval Literature and Culture. (M) Staff.

This course introduces students to four hundred years of English literary culture, from approximately 1100 to 1500. This period was marked by major transformations, not only with respect to government, law, religious practice, intellectual life, England's relation to the Continent (during the 100 Years War), the organization of society (especially after the Black Death), the circulation of literary texts, and the status of authors. Topics may include medieval women writers, manuscript production, literatures of revolt, courtly culture, Crusades, cross-Channel influences, and religious controversy.

SM 023. (GRMN023) In Praise of the Small. (M) Weissberg. Freshman seminar. All readings and lectures in English. No knowledge of German is required.

We can memorize aphorisms and jokes, carry miniature portraits with us, and feel playful in handling small objects. This seminar will ask us to pay attention to smaller texts, art works, and objects that may easily be overlooked. In addition to reading brief texts and looking at images and objects, we will also read texts on the history and theory of short genres and the small.

031. (ENGL031) Introduction to Renaissance Literature and Culture. (M) Loomba.

This course will introduce you to some of the most exciting and vital issues and texts--historical, cultural and literary--of Renaissance England. We will read a variety of men and women who take us into pre-modern worlds that are significantly different from our own, and yet help us understand our own modernity. Hence the readings will range from Shakespeare's plays or Donne's poems to a speech by Queen Elizabeth's or Columbus's letter announcing the "discovery" of the Americas. We will try to understand the fashioning of various identities--such as those of gentleman, lady, monarch or subject--at this time. We will trace the changing meanings of gender, the family, love, authority, the nation and race. And most importantly, we will see how literary texts contribute to these meanings in their own distinctive ways.

052. (HIST054) Books that Made History. (M) Moyer.

It is often said that books reflect the society in which they were written. Yet many books--and their authors--shaped society, and changed how people understood the world around them. In this course we will focus on a variety of texts from the world of Rome to 1600, the era in which European society took form. In each case, we will seek not only to understand the work itself, but also how it affected the lives and the thought of its readers. Works will range from Cicero and the Biblical New Testament to Luther and Machiavelli.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

053. (AFST053, MUSC051, RELS115) Music of Africa. Muller.

African Contemporary Music: North, South, East, and West. Come to know contemporary Africa through the sounds of its music: from South African kwela, jazz, marabi, and kwaito to Zimbabwean chimurenga; Central African soukous and pygmy pop; West African fuji, and North African rai and hophop. Through reading and listening to live performance, audio and video recordings, we will examine the music of Africa and its intersections with politics, history, gender, and religion in the colonial and post-colonial era.

059. (ENGL059) Modernisms and Modernities. (M) Staff. This is a topics course. The topic for Spring 2016 is LITERATURE GONE VIRAL.

This class explores the international emergence of modernism, typically from the middle of the 19th century to the middle of the 20th century. We will examine the links between modernity, the avant-garde, and various national modernisms that emerged alongside them. Resolutely transatlantic and open to French, Spanish, Italian, German, or Russian influences, this course assumes the very concept of Modernism to necessitate an international perspective focusing on the new in literature and the arts -- including film, the theatre, music, and the visual arts. The philosophies of modernism will also be surveyed and concise introductions provided to important thinkers like Marx, Nietzsche, Sorel, Bergson, Freud, and Benjamin.

055. (ENGL055, GSWS055) 19th-Century Novel. (A) Staff.

During the nineteenth century the novel became the dominant literary form of its day, supplanting poetry and drama on both sides of the Atlantic. In this introduction to the novelists of the period, we will read the writers who secured the novel's cultural respectability and economic prominence. Likely authors will include Austen, the Brontes, Collins, Dickens, Eliot, Hardy, Hawthorne, Melville, Poe, Thackeray, Scott, and Stowe. The course will explore the themes, techniques, and styles of the nineteenth-century novel. It will focus not only on the large structural and thematic patterns and problems within each novel but also on the act of reading as a historically specific cultural ritual in itself.

SM 056. (AFRC056, AFST056, MUSC056) Seeing/Hearing South Africa: Politics and History through Contemporary Performance. Muller.

Students engage with South African performance and political history; the history of the festival in Grahamstown; and listen closely to the history of South African jazz; they are given guidelines for writing about live performances; students discuss program choices; and spend some time talking about travel to South Africa and the lived experience of two weeks at the National Arts Festival. Everyone travels to the National Arts Festival in late June and spends two weeks attending live performances (4-6 per day), blogging on the performances, discussing these experiences with the Professor and fellow students; we visit a game park and do a "township tour" as part of the two weeks in the Eastern Cape. On returning home, students have about 4 weeks to write a substantial paper on the festival experience. While this is primarily a music class, the National Arts Festival includes all kinds of performances--theater, music, dance, and visual arts, of all kinds. This is two weeks of total immersion in the arts, , and thinking deeply about the place of the arts in contemporary arts and society.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 057. (JWST151, NELC156, RELS027) Great Books of Judaism. (A) Arts & Letters Sector. All Classes. Staff.

The Babylonian Talmud (Bavli), a product reflecting the collaborative effort of generations of sages, is the foundational legal and ethical document of rabbinic Judaism. Both the methods of interpreting this text --and their theoretical frameworks--have varied dramatically, evolving creatively throughout the generations. In the past century, theories of how to read the Talmud and hypotheses about its formation and redaction have opened up new avenues for understanding what the text says and, more importantly, how it works. Through in-depth examination of demonstrative legal passages, this course will contrast the insights generated by the major critical schools of the past century and with the interpretations of selected medieval scholars, the Rishonim. English translations will be provided alongside the original texts. Previous study of Talmud is helpful.

062. (ENGL062) 20th-Century Poetry. (M) Staff.

From abstraction to beat, from socialism to negritude, from expressionism to ecopoetry, from surrealism to visual poetry, from collage to digital poetry, the poetry of the twentieth century has been characterized by both the varieties of its forms and the range of its practitioners. This course will offer a broad overview of many of the major trends and a few minor eddies in the immensely rich, wonderfully varied, ideologically and aesthetically charged field. The course will cover many of the radical poetry movements and individual innovations, along with the more conventional and idiosyncratic work, and will provide examples of political, social, ethnic, and national poetries, both in the Americas and Europe, and beyond to the rest of the world. While most of the poetry covered will be in English, works in translation, and indeed the art of translation, will be an essential component the course.

065. (AFST065, ENGL065) The 20th-Century Novel. (M) Staff.

This course traces the development of the novel across the twentieth-century. The course will consider the formal innovations of the modern novel (challenges to realism, stream of consciousness, fragmentation, etc.) in relation to major historical shifts in the period. Authors treated might include: Conrad, Lawrence, Joyce, Forster, Woolf, Cather, Faulkner, Hemingway, Achebe, Greene, Rhys, Baldwin, Naipaul, Pynchon, Rushdie, and Morrison.

069. (ENGL069) Poetry and Poetics. (M) Staff.

What is poetry and what place does it have among literary forms? What is its relation to culture, history, and our sense of speakers and audiences? This course will focus on various problems in poetic practice and theory, ranging from ancient theories of poetry in Plato and Aristotle to contemporary problems in poetics. In some semesters a particular school of poets may be the focus; in others a historical issue of literary transmission, or a problem of poetic genres, such as lyric, narrative, and dramatic poetry, may be emphasized. The course will provide a basic knowledge of scansion in English with some sense of the historical development of metrics. This course is a good foundation for those who want to continue to study poetry in literary history and for creative writers concentrating on poetry.

094. (ENGL094, GRMN279) Introduction to Literary Theory. (M) Staff.

This course introduces students to major issues in the history of literary theory. Treating the work of Plato and Aristotle as well as contemporary criticism, we will consider the fundamental issues that arise from representation, making meaning, appropriation and adaptation, categorization and genre, historicity and genealogy, and historicity and temporality. We will consider major movements in the history of theory including the "New" Criticism of the 1920s and 30s, structuralism and post-structuralism, Marxism and psychoanalysis, feminism, cultural studies, critical race theory, and queer theory.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

074. (ENGL075, HIST117, HSOC110, STSC110) Science and Literature. (M) Arts & Letters Sector. All Classes. Staff.

This course will explore the emergence of modern science fiction as a genre, the ways it has reflected our evolving conceptions of ourselves and the universe, and its role as the mythology of modern technological civilization. We will discuss such characteristic themes as utopias, the exploration of space and time, biological engineering, superman, robots, aliens, and other worlds--and the differences between European and American treatment of these themes.

090. (AFRC090, ENGL090, GSWS090) Women and Literature. (C) Staff. This is a topics course. If the topic is "Gender, Sexuality, and Literature," the following description applies.

This course will focus on questions of gender difference and of sexual desire in a range of literary works, paying special attention to works by women and treatments of same-sex desire. More fundamentally, the course will introduce students to questions about the relation between identity and representation. We will attend in particular to intersections between gender, sexuality, race, class, and nation, and will choose from a rich vein of authors: Mary Wollstonecraft, Jane Austen, Mary Shelley, Lord Byron, the Brontes, Christina Rossetti, George Eliot, Oscar Wilde, Henry James, Gertrude Stein, Zora Neale Hurston, E. M. Forster, Virginia Woolf, Nella Larsen, Radclyffe Hall, Willa Cather, Elizabeth Bishop, Jean Rhys, James Baldwin, Sylvia Plath, Bessie Head, Audre Lorde, Adrienne Rich, Cherre Moraga, Toni Morrison, Michael Cunningham, Dorothy Allison, Jeanette Winterson, and Leslie Feinberg.

093. (ENGL093, GSWS093, LALS093) Introduction to Postcolonial Literature. (M) Staff. This is a topics course.

English is a global language with a distinctly imperial history, and this course serves as an essential introduction to literary works produced in or about the former European colonies. The focus will be poetry, film, fiction and non fiction and at least two geographic areas spanning the Americas, South Asia, the Caribbean and Africa as they reflect the impact of colonial rule on the cultural representations of identity, nationalism, race, class and gender.

100. (ENGL100, RUSS195) Introduction to Literature and Literatures. (C) Arts & Letters Sector. All Classes. Staff.

Literature does not exist for your protection. So dangerous is it, that Socrates argued poets ought to be banned from his ideal Republic. And Socrates himself--one of the most subversive of all poetic thinkers--was condemned to death for corrupting the young with his speeches. All great literature is unsettling and alarming. Along with its beauty and delicacy and rhetorical power and ethical force, it can be terrifyingly sublime and even downright ugly: full of contempt and horror and grandiosity and malice. From Socrates' day to our own, countless writers have been jailed, exiled, and murdered, their works censored, banned, burned, for daring to say what others wish would remain unsaid--about religion and the State; sexuality, gender, and the body; art, science, and commerce; freedom and order; love and hate--and for saying it in ways that are aesthetically innovative, surprising, seductive, ravishingly unanticipated.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

101. (FOLK101, NELC181, RELS108) Introduction to Folklore. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Ben-Amos.

The purpose of the course is to introduce you to the subjects of the discipline of Folklore, their occurrence in social life and the scholarly analysis of their use in culture. As a discipline folklore explores the manifestations of expressive forms in both traditional and modern societies, in small-scale groups where people interact with each face-to-face, and in large-scale, often industrial societies, in which the themes, symbols, and forms that permeate traditional life, occupy new positions, or occur in different occasions in everyday life. For some of you the distinction between low and high culture, or artistic and popular art will be helpful in placing folklore forms in modern societies. For others, these distinction will not be helpful. In traditional societies, and within social groups that define themselves ethnically, professionally, or culturally, within modern heterogeneous societies, and traditional societies in the Americas, Africa, Asia, Europe and Australia, folklore plays a more prominent role in society, than it appears to play in literate cultures on the same continents. Consequently the study of folklore and the analysis of its forms are appropriate in traditional as well as modern societies and any society that is in a transitional phase.

L/R 104. (CINE104, ENGL104) Study of a Period. (C) Arts & Letters Sector. All Classes. Staff.

This is an introduction to literary study through a survey of works from a specific historical period--often the 20th century, but some versions of this course will focus on other times. We will explore the period's important artistic movements, ideas, and authors, focusing on interconnectedness of the arts to other aspects of culture.

106. (ENGL105, GSWS105) Topics in Literature and Society. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Staff.

This is a topics course. Topics vary each year.

SM 107. (CINE014, GSWS100, ITAL100) Topics: Freshman Seminars. (C) Staff.

This is a topics course. Topics vary each year.

The topic of Spring 2016 will be WOMEN IN ITALIAN LITERATURE AND CINEMA.

L/R 108. (CLST100) Greek and Roman Mythology. (M) Arts & Letters Sector. All Classes. Struck.

Myths are traditional stories that have endured many years. Some of them have to do with events of great importance, such as the founding of a nation. Others tell the stories of great heroes and heroines and their exploits and courage in the face of adversity. Still others are simple tales about otherwise unremarkable people who get into trouble or do some great deed. What are we to make of all these tales, and why do people seem to like to hear them? This course will focus on the myths of ancient Greece and Rome, as well as a few contemporary American ones, as a way of exploring the nature of myth and the function it plays for individuals, societies, and nations. We will also pay some attention to the way the Greeks and Romans themselves understood their own myths. Are myths subtle codes that contain some universal truth? Are they a window on the deep recesses of a particular culture? Are they entertaining stories that people like to tell over and over? Are they a set of blinders that all of us wear, though we do not realize it? Investigate these questions through a variety of topics: creation of the universe between gods and mortals, religion and family, sex, love, madness, and death.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

110. (ENGL087, HIST246, THAR110, URBS212) Theatre, History, Culture I, Classical Athens to Elizabethan London. (C) Arts & Letters Sector. All Classes. Staff. Fulfills Arts and Letters Distributional Requirement

This course will explore the forms of public performance, most specifically theatre, as they emerge from and give dramatic shape to the dynamic life of communal, civic and social bodies, from their anthropological origins in ritual and religious ceremonies, to the rise of great urban centers, to the closing of the theaters in London in 1642. This course will focus on the development of theatre practice in both Western and non-Western cultures intersects with the history of cities, the rise of market economies, and the emerging forces of national identity. In addition to examining the history of performance practices, theatre architecture, scenic conventions and acting methods, this course will investigate, where appropriate, social and political history, the arts, civic ceremonies and the dramaturgic structures of urban living.

111. (ENGL097, THAR111) Theatre, History, Culture II. (C) Staff.

This course examines theatre and performance in the context of the broader urban, artistic and political cultures housing them from the Renaissance to the mid-19th century. Encompassing multiple cultures and traditions, it will draw on a variety of readings and viewings designed to locate the play, playwright, trend or concept under discussion within a specific socio-historical context. The evolution of written and performed drama, theatre architecture, and scenography will be examined in tandem with the evolution of various nationalisms, population shifts, and other commercial and material forces on theatrical entertainments. Readings consequently will be drawn not only from plays and other contemporary documents, but also from selected works on the history, theory, design, technology, art, politics or society of the period under discussion.

SM 115. (ENGL111) Experimental Writing Seminar. (C) Bernstein. Students wishing to take this course must submit a writing sample as part of the selection process. May be repeated for credit with a different instructor.

It's clear that long-cherished notions of creativity are under attack, eroded by file-sharing, media culture, widespread sampling, and digital replication. How does writing respond to this environment? This workshop will rise to that challenge by employing strategies of appropriation, replication, plagiarism, piracy, sampling, plundering, as compositional methods. Along the way, we'll trace the rich history of forgery, frauds, hoaxes, avatars, and impersonations spanning the arts, with a particular emphasis on how they employ language. We'll see how the modernist notions of change, procedure, repetition, and the aesthetics of boredom dovetail with popular culture to usurp conventional notions of time, place, and identity, all as expressed linguistically.

116. (ENGL095) Introduction to Film Theory. Staff.

This course offers students an introduction to the major texts in film theory across the 20th and 21st centuries. The course gives students an opportunity to read these central texts closely, to understand the range of historical contexts in which film theories are developed, to explore the relationship between film theory and the major film movements, to grapple with the points of contention that have emerged among theorists, and finally to consider: what is the status of film theory today? This course is required for all Cinema Studies majors, but is open to all students, and no prior knowledge of film theory is assumed. Requirements: Close reading of all assigned texts; attendance and participation in section discussions; 1 midterm exam; 1 take-home final exam.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 118. (CINE111, RUSS111) Poetics of Screenwriting. (M) Todorov.

This course studies scriptwriting in a historical, theoretical and artistic perspective. We discuss the rules of drama and dialogue, character development, stage vs. screen-writing, adaptation of nondramatic works, remaking of plots, author vs. genre theory of cinema, storytelling in silent and sound films, the evolution of a script in the production process, script doctoring, as well as screenwriting techniques and tools. Coursework involves both analytical and creative tasks.

L/R 119. (ENGL103) The Novel. (M) Arts & Letters Sector. All Classes. Staff.

An introduction to literary study through a genre, either the short story or poetry. Versions of this course will vary widely in the selection of texts assigned. Some versions will begin with traditional stories or poems, including a sampling of works in translation. Others will focus exclusively on modern and contemporary American short fiction or poetry. This course is designed for the General Requirement, and is ideal for the students wishing to take an English course but not necessarily intending to major.

SM 127. (CINE125, GSWS125, RUSS125) The Adultery Novel. (C) Arts & Letters Sector. All Classes. Staff. All readings and discussions in English.

The object of this course is to analyze narratives of adultery from Shakespeare to the present and to develop a vocabulary for thinking critically about the literary conventions and social values that inform them. Many of the themes (of desire, transgression, suspicion, discovery) at the heart of these stories also lie at the core of many modern narratives. Is there anything special, we will ask, about the case of adultery--once called "a crime which contains within itself all others"? What might these stories teach us about the way we read in general? By supplementing classic literary accounts by Shakespeare, Pushkin, Flaubert, Chekhov, and Proust with films and with critical analyses, we will analyze the possibilities and limitations of the different genres and forms under discussion, including novels, films, short stories, and theatre. What can these forms show us (or not show us) about desire, gender, family and social obligation? Through supplementary readings and class discussions, we will apply a range of critical approaches to place these narratives of adultery in a social and literary context, including formal analyses of narrative and style, feminist criticism, Marxist and sociological analyses of the family, and psychoanalytic understandings of desire and family life.

SM 120. (NELC118) Iranian Cinema: Gender, Politics, Religion. (M) Entezari.

This seminar explores Iranian culture, society, history and politics through the medium of film. We will examine a variety of cinematic works that represent the social, political, economic and cultural circumstances of contemporary Iran, as well as the diaspora. Along the way, we will discuss issues pertaining to gender, religion, nationalism, ethnicity, and the role of cinema in Iranian society and beyond. Discussions topics will also include the place of the Iranian diaspora in cinema, as well as the transnational production, distribution, and consumption of Iranian cinema. Films will include those by internationally acclaimed filmmakers, such as Rakhshan Bani-Etemad, Asghar Farhadi, Bahman Ghobadi, Abbas Kiarostami, Mohsen Makhmalbaf, Dariush Mehrjui, Tahmineh Milani, Jafar Panahi, Marjane Satrapi and others. All films will be subtitled in English. No prior knowledge is required.

125. (ENGL103, FOLK125, NELC180, SAST124) Narrative Across Cultures. (C) Arts & Letters Sector. All Classes. Staff.

The purpose of this course is to present a variety of narrative genres and to discuss and illustrate the modes whereby they can be analyzed. We will be looking at shorter types of narrative: short stories, novellas, and fables, and also some extracts from longer works such as autobiographies. While some works will come from the Anglo-American tradition, a larger number will be selected from European and non-Western cultural traditions and from earlier time-periods. The course will thus offer ample opportunity for the exploration of the translation of cultural values in a comparative perspective.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

L/R 126. (GRMN242) Fantastic & Uncanny in Literature: Ghosts, Spirits and Machines. (A) Arts & Letters Sector. All Classes. Weissberg.

Do we still believe in spirits and ghosts? Do they have any place in an age of science of technology? Can they perhaps help us to define what a human being is and what it can do? We will venture on a journey through literary texts from the late eighteenth century to the present to explore the uncanny and fantastic in literature and Our discussions will be based on a reading of Sigmund Freud's essay on the uncanny, and extraordinary Romantic narratives by Ludwig Tieck, E.T.A. Hoffmann, Edgar Allan Poe, Nathaniel Hawthorne, Prosper

128. (ENGL103, GSWS128) The Diary. (M) Ben-Amos, B.

Diary writing is an intimate mode of expression in which individuals seek to find meaning in their personal lives and relations, responding to the external realities in which they live. Their coping is subjected to their historical, educational and social contexts, and to the generic conventions of diary writing. This course examines the diary as a genre, exploring its functions, meanings, forms and conventions, comparing it with fictive and non-fictive autobiographical writings such as the diary novel, autobiography and the memoir, as well as comparative gender diary-writing.

SM 130. (CLST107) Ancient Drama. (M) Wilson.

This course will introduce students to some of the greatest works of dramatic literature in the western canon. We will consider the social, political, religious and artistic functions of drama in ancient Greece and Rome, and discuss both differences and similarities between ancient drama and modern art forms. The course will also pursue some broader goals: to improve students skills as readers and scholarly critics of literature, both ancient and modern; to observe the implications of form for meaning, in considering, especially, the differences between dramatic and non-dramatic kinds of cultural production: to help students understand the relationship of ancient Greek and Roman culture to the modern world; and to encourage thought about some big issues, in life as well as in literature: death, heroism, society, action and meaning.

141. (CLST140) Scandalous Arts. (M) Rosen.

What do the ancient Greek comedian Aristophanes, the Roman satirist Juvenal, have in common with Snoop Dogg and Eminem? Many things, in fact, but perhaps the most fundamental is that they are all united by a stance that constantly threatens to offend prevailing social norms, whether through obscenity, violence or misogyny. This course will examine our conceptions of art (including literary, visual and musical media) that are deemed by certain communities to transgress the boundaries of taste and convention. It juxtaposes modern notions of artistic transgression, and the criteria used to evaluate such material, with the production of and discourse about transgressive art in classical antiquity. Students will consider, among other things, why communities feel compelled to repudiate some forms of art, while others into classics."

152. (EEUR151, RUSS151) Central& Eastern Europe. Verkholtantsev.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 148. (AFRC148, RUSS149) Slavery and Serfdom. (M) Wilson.

During the Cold War, the United States and Russia were locked in an ideological battle, as capitalist and communist superpowers, over the question of private property. So how did these two countries approach the most important question regarding property that ever faced human civilization: how could governments justify the treatment of its subjects, people, as property? In 1862, Russia abolished serfdom, a form of human bondage that had existed in its territories since the 11th century. Just a year later, in 1863, Abraham Lincoln signed the Emancipation Proclamation, declaring America's slaves then, thenceforward, and forever free. What forces, both domestic and international, both political and cultural, influenced this near simultaneous awakening in which huge swaths of the Russian and U.S. populations were liberated? While scholars have often sought to compare slavery and serfdom as institutions, this course does not attempt to draw connections between the two. Rather, we will focus on how the slavery/anti-slavery and serfdom/anti-serfdom debates were framed in each respective country as well as how Russia used American slavery and the U.S. used Russian serfdom to shape their own domestic debates.

SM 150. (ENGL105, RUSS193) War and Representation in Russia, Europe and the U.S.. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Staff.

Representations of war have been created for as many reasons as wars are fought: to legitimate conflict, to celebrate military glory, to critique brutality, to vilify an enemy, to mobilize popular support, to generate national pride, etc. In this course we will examine a series of representations of war drawn from the literature, film, state propaganda, memoirs, visual art, etc. of Russia, Europe and the United States of the twentieth century.

151. (ENVS150, GRMN150) Water Worlds: Cultural Responses to Sea Level Rise & Catastrophic Flooding. (M) Arts & Letters Sector. All Classes. Richter.

As a result of climate change, the world that will take shape in the course of this century will be decidedly more inundated with water than we're accustomed to. The polar ice caps are melting, glaciers are retreating, ocean levels are rising, polar bear habitat is disappearing, countries are jockeying for control over a new Arctic passage, while low-lying cities and small island nations are confronting the possibility of their own demise. Catastrophic flooding events are increasing in frequency, as are extreme droughts. Hurricane-related storm surges, tsunamis, and raging rivers have devastated regions on a local and global scale. In this seminar we will turn to the narratives and images that the human imagination has produced in response to the experience of overwhelming watery invasion, from Noah to New Orleans. Objects of analysis will include mythology, ancient and early modern diluvialism, literature, art, film, and commemorative practice. The basic question we'll be asking is: What can we learn from the humanities that will be helpful for confronting the problems and challenges caused by climate change and sea level rise?

SM 163. (HIST227, SAST163) Empire and Popular Culture: India and the Metropole. (M) Mukharji.

This course will explore the everyday experiences of the empire of those who were located physically in the "metropolitan home". Beyond the politics and economics of the empire, this course studies the impact of the empire on the everyday lives of the British in the imperial age. Structured around how a Briton living in the 'home' might come to experience the empire through his/her encounters with the diverse cultural images and artefacts that were circulating since the turn of the nineteenth century, this course will specifically look at how these popular images of the Indian empire came to be informed by and in turn helped inform the shifting imperial notions of masculinity, sexuality, class, race and even spirituality.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

193. (ENGL099, FOLK241) Great Story Collections. (M) Arts & Letters Sector. All Classes. Azzolina.

This course is intended for those with no prior background in folklore or knowledge of various cultures. Texts range in age from the first century to the twentieth, and geographically from the Middle East to Europe to the United States. Each collection displays various techniques of collecting folk materials and making them concrete. Each in its own way also raises different issues of genre, legitimacy, canon formation, cultural values and context.

197. (RUSS197) Madness and Madmen in Russian Culture. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Vinitsky.

This course will explore the theme of madness in Russian literature and arts from the medieval period through the October Revolution of 1917. The discussion will include formative masterpieces by Russian writers (Pushkin, Dostoevsky, Tolstoy, Chekhov, and Bulgakov), painters (Repin, Vrubel, Filonov), composers (Mussorgsky, Tchaikovsky, and Stravinsky), and film-directors (Protazanov, Eisenstein), as well as non-fictional documents such as Russian medical, judicial, political, and philosophical treatises and essays on madness.

SM 201. (ARTH290, CINE201, ENGL291) Topics Film History. (M) Staff.

This is a topics course. Please check each semester for the topic on the Comparative Literature website: <http://ccat.sas.upenn.edu/Complit/>.

SM 203. (COLL228, ITAL203) Introduction to Italian Literature and Culture. (B) Arts & Letters Sector. All Classes. Staff.

Readings and reflections on significant texts of the Italian literary and artistic tradition exploring a wide range of genres, themes, cultural debates by analyzing texts in sociopolitical contexts. Readings and discussions in Italian.

212. (NELC201) Modern Middle Eastern Literature in Translation. (B) Arts & Letters Sector. All Classes. Gold.

The Middle East boasts a rich tapestry of cultures that have developed a vibrant body of modern literature that is often overlooked in media coverage of the region. While each of the modern literary traditions that will be surveyed in this introductory course-Arabic, Hebrew, Persian and Turkish-will be analyzed with an appreciation of the cultural context unique to each body of literature, this course will also attempt to bridge these diverse traditions by analyzing common themes-such as modernity, social values, the individual and national identity-as reflected in the genres of poetry, the novel and the short story. This course is in seminar format to encourage lively discussion and is team-taught by four professors whose expertise in modern Middle Eastern literature serves to create a deeper understanding and aesthetic appreciation of each literary tradition. In addition to honing students' literary analysis skills, the course will enable students to become more adept at discussing the social and political forces that are reflected in Middle Eastern literature, explore important themes and actively engage in reading new Middle Eastern works on their own in translation. All readings are in English.

SM 204. (RUSS202) Tolstoy. (M) Vinitsky. Ben Franklin Seminar

This course consists of three parts. The first, How to read Tolstoy? deals with Tolstoy's artistic stimuli, favorite devices, and narrative strategies. The second, Tolstoy at War, explores the author's provocative visions of war, gender, sex, art, social institutions, death, and religion. The emphasis is placed here on the role of a written word in Tolstoy's search for truth and power. The third and the largest section is a close reading of Tolstoy's masterwork *The War and Peace* (1863-68) a quintessence of both his artistic method and philosophical insights.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 205. (JWST213, NELC383, RELS203) The Religious Other. (M) Fishman.

Course explores attitudes toward monotheists of other faiths, and claims made about these "religious Others" in real and imagined encounters between Jews, Christians and Muslims from antiquity to the present. Strategies of "othering" will be analyzed through an exploration of claims about the Other's body, habits and beliefs, as found in works of scripture, law, theology, polemics, art, literature and reportage. Attention will be paid to myths about the other, inter-group violence, converts, cases of cross-cultural influence, notions of toleration, and perceptions of Others in contemporary life. Primary sources will be provided in English.

SM 209. (GRMN239) Sustainability & Utopianism. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Wiggin.

This seminar explores how the humanities can contribute to discussions of sustainability. We begin by investigating the contested term itself, paying close attention to critics and activists who deplore the very idea that we should try to sustain our, in their eyes, dystopian present, one marked by environmental catastrophe as well as by an assault on the educational ideals long embodied in the humanities. We then turn to classic humanist texts on utopia, beginning with More's fictive island of 1517. The "origins of environmentalism" lie in such depictions of island edens (Richard Grove), and our course proceeds to analyze classic utopian texts from American, English, and German literatures. Readings extend to utopian visions from Europe and America of the nineteenth and twentieth centuries, as well as literary and visual texts that deal with contemporary nuclear and flood catastrophes. Authors include: Bill McKibben, Jill Kerr Conway, Christopher Newfield, Thomas More, Francis Bacon, Karl Marx, Henry David Thoreau, Robert Owens, William Morris, Charlotte Perkins Gilman, Ayn Rand, Christa Wolf, and others.

SM 213. (RELS218, RUSS213) Saints and Devils in Russian Literature. (M) Arts & Letters Sector. All Classes. Verkholtantsev.

215. (NELC233) Arabic Literary Heritage. (A) Fakhreddine.

This course provides a survey of the genres and major figures in Arabic literary history from the 6th century up to the present day. Selections will be read in translation after a general introduction to the cultural background and a session devoted to the Qur'an and its influence, a sequence of sessions will be devoted to poetry, narratives, drama, and criticism. Each set of texts is accompanied by a collection of background readings which place the authors and works into a literary, political and societal context. This course thus attempts to place the phenomenon of "literature" into the larger context of Islamic studies by illustrating the links between Arab litterateurs and other contributors to the development of an Islamic/Arab culture on the one hand and by establishing connections between the Arabic literary tradition and that of other (and particularly Western) traditions.

SM 216. (SAST217, SAST517) CU in India: Topics Course. (E) Staff.

C.U. in India is a hybrid, domestic/overseas course series which provides students with the opportunity to have an applied learning and cultural experience in India. The 2-CU course requires: 1) 15 classroom hours at Penn in the Fall term 2) A 12-Day trip to India with the instructor during the winter break to visit key sites and conduct original research (sites vary) 3) 15 classroom hours at Penn in the Spring term and 4) A research paper, due at the end of the spring term. Course enrollment is restricted to students admitted to the program. For more information, and the program application, go to <http://sites.sas.upenn.edu/cuinindia>

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 218. (COLL221, FREN231) Perspectives in French Literature. (A) Arts & Letters Sector. All Classes. Staff.

This basic course in literature provides an overview of French literature and acquaints students with major literary trends through the study of representative works from each period. Students are expected to take an active part in class discussion in French. French 221 has as its theme the presentation of love and passion in French literature.

SM 222. (ENGL222, GSWS221) Topics In Romance. (M) Staff.

This seminar explores an aspect of epic or romance intensively; specific course topics will vary from year to year.

SM 219. (COLL221, FREN232) Perspectives in French Literature. (A) Staff.

This basic course in literature provides an overview of French literature and acquaints students with major literary trends through the study of representative works from each period. Special emphasis is placed on close reading of texts in order to familiarize students with major authors and their characteristics and with methods of interpretation. They are expected to take an active part in class discussion in French.

SM 220. (HIST220, RUSS220) Russia and the West. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Vinitzky.

This course will explore the representations of the West in eighteenth- and nineteenth- century Russian literature and philosophy. We will consider the Russian visions of various events and aspects of Western political and social life - Revolutions, educational system, public executions, resorts, etc. - within the context of Russian intellectual history. We will examine how images of the West reflect Russia's own cultural concerns, anticipations, and biases, as well as aesthetic preoccupations and interests of Russian writers.

SM 221. (ENGL221) Topics in Medieval Literature. (M) Staff.

This seminar explores an aspect of medieval literature intensively; specific course topics will vary from year to year. Topics in the past have included the medieval performance, medieval women, and medieval law and literature. Please see the Comparative Literature website each semester for the topic: <http://ccat.sas.upenn.edu/Complit/>.

224. (AFST228) African Epic: Performance and Power. (M) Blakely.

Homer's Iliad and Odyssey from ancient Greece and Song of Roland from medieval France are familiar landmarks in world literature. In contrast, Sunjata Epic of Mali, Mwindo Epic of Congo and more than twenty-five other heroic narrative poems throughout Africa are less known but equally valuable for accessing ancient wisdom, exploits of heroes and heroines, cultural values, knowledge systems, and supernatural realms. An additional benefit of studying African epic is that they are performed today or in living memory, so the cultural, performative, and social contexts are not obscured by centuries. These living traditions give us opportunities to more fully understand bards' roles, interaction of bard and audience, transformation from oral to written representation, and the extension of epic themes into other aspects of social life.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 226. (COML535, SAST227, SAST527) Hindi Nation and its Fragments. (C) Williams.

This course will trace the formation and contestation of a Hindi national public during the colonial and post-colonial periods, utilizing the post-colonial critical thought of writers in English like Partha Chatterjee, Gayatri Spivak, and Aijaz Ahmed, but also of critics writing in Hindi like Namvar Singh, Ashok Vajpevi, Rajendra Yadav, etc. Attention will be given to this manner in which the contours and character of this imagined community have been debated in the context of different literary, social, and political movements, with particular emphases given to aspects of gender, caste, and regional identity. Central to class discussions will be the question of what constitutes a language literature, and consequently what relation those concepts can have to nation in a multilingual state such as India. Readings will be in translation.

228. (HEBR250, JWST256, RELS220) Studies in Hebrew Bible. (C) Staff. Prerequisite(s): HEBR 154 or the equivalent.

This course introduces students to the methods and resources used in the modern study of the Bible. To the extent possible, these methods will be illustrated as they apply to a single book of the Hebrew Bible that will serve as the main focus of the course.

232. (GRMN234) Literature and Revolution. (L) Wiggin.

Common parlance proclaims the pen mightier than the sword. Peaceniks demand books not bombs. The tools of literacy are usually considered to be in opposition to the tools of war. But are they? Our seminar troubles this binary as we consider literature across space and time as an agent of social change at its most radical: revolution. Central to the class are the varied and creative answers to the long question about how to write a progressive literature. Is the concept of a revolutionary literature useful today? We begin by turning to the legacy of Plato's banishment of poets from the good state as well as Aristotle's spirited defense of poets. Writers and readings may also include: pamphlets by Martin Luther, essays by Thomas Paine and Friedrich Schiller; Büchner's drama *Woyzeck*, Marx and Engels' *Communist Manifesto*, Trotsky's *Literature and Revolution*, Mariano Azuela's novel of the Mexican Revolution, *The Underdogs*, plays by Bert Brecht (*Mother Courage and Her Children*), and others.

SM 233. (GRMN233) Censored! The Book and Censorship since Gutenberg. (M) Wiggin.

Although its pages may appear innocuous enough, bound innocently between non-descript covers, the book has frequently become the locus of intense suspicion, legal legislation, and various cultural struggles. But what causes a book to blow its cover? In this course we will consider a range of specific censorship cases in the west since the invention of the printed book to the present day. We will consider the role of various censorship authorities (both religious and secular) and grapple with the timely question about whether censorship is ever justified in building a better society. Case studies will focus on many well-known figures (such as Martin Luther, John Milton, Voltaire, Benjamin Franklin, Goethe, Karl Marx, and Salman Rushdie) as well as lesser-known authors, particularly Anonymous (who may have chosen to conceal her identity to avoid pursuit by the Censor).

SM 234. (ITAL232) The World of Dante. (M) Staff. Freshman Seminar

Dante's masterpiece in context of 14th century culture. Selected cantos will connect with such topics as books and readers in the manuscript era, life in society dominated by the Catholic church (sinners vs. saints, Christian pilgrimage routes, the great Franciscan and Dominican orders), Dante's politics as a Florentine exile (power struggles between Pope and Emperor), his classical and Biblical literary models, his genius as a poet in the medieval structures of allegory, symbolism, and numerology. Field trip to University of Pennsylvania Rare Book Collection. Text in Italian with facing English translation.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 235. (HIST219, RUSS234, SLAV517) Medieval Russia: Origins of Russian Cultural Identity. (M) Verkholtantsev.

This course offers an overview of the cultural history of Rus from its origins to the eighteenth century, a period which laid the foundation for the Russian Empire. The course takes an interdisciplinary approach to the evolution of the main cultural paradigms of Russian Orthodoxy viewed in a broader European context. Although this course is historical in content, it is also about modern Russia. The legacy of Medieval Rus is still referenced, often allegorically, in contemporary social and cultural discourse as the Russian, Ukrainian and Belarusian societies attempt to reconstruct and reinterpret their histories. In this course, students learn that the study of the medieval cultural and political history explains many aspects of modern Russian society, its culture and mentality.
understanding of the region and its people.

236. (HIST333, RUSS240) Napoleonic Era and Tolstoy. (M) Holquist/Vinitzky. All readings and lectures in English.

In this course we will read what many consider to be the greatest book in world literature. This work, Tolstoy's War and Peace, is devoted to one of the most momentous periods in world history, the Napoleonic Era (1789-1815). We will study both the novel and the era of the Napoleonic Wars: the military campaigns of Napoleon and his opponents, the grand strategies of the age, political intrigues and diplomatic betrayals, the ideologies and human dramas, the relationship between art and history. How does literature help us to understand this era? How does history help us to understand this great novel?

SM 239. (ASAM241, ENGL241, GSWS241) Topics in 18th Century Literature. (M) Staff.

This course explores an aspect of 18th-century literature intensively; specific course topics will vary from year to year.

240. (FOLK240) Fairy Tales. (M) Staff.

This course surveys the fairy tale (Marchen) as an oral narrative genre, and in its transformations as literature, sequential art, and film. Topics include classic and contemporary collections from Europe, the United States, and beyond; issues of "authenticity" and the ownership of tales; fairy tales as folk performance, post-modern pastiche, and material culture; and the genre's relationship to geography, gender, power, and desire. This course will serve as a scholarly introduction to the field of Fairy-Tale Studies. And it may examine works from Matthew Bright, Angela Carter, Emma Donoghue, Guillermo Del Toro, Neil Gaiman, David Kaplan, and Bill Willingham.

L/R 241. (CINE352, GRMN256, RELS236, RUSS188) The Devil's Pact in Literature, Music and Film. (A) Arts & Letters Sector. All Classes. Richter. All readings and discussions in English

For as long as we have been modern, the legend of the devil's pact has been the preferred metaphor for the desire to surpass the limits of human knowledge and power at any cost. Starting with the sixteenth-century Faust Book, which recounts the story of a scholar, alchemist and necromancer who sold his soul to the devil, and extending to the present, this course offers students a chance to explore our enduring fascination with the forbidden. The main focus is on two masterpieces of world literature, Goethe's Faust, written toward the end of the Enlightenment, and Bulgakov's Master and Margarita, written during the height of Soviet Stalinism, in combination with samples from cinema and music, ranging from opera to rock and roll.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

L/R 242. (RELS003) Religion and Literature. (C) Arts & Letters Sector. All Classes. Matter.

A consideration of how great works of literature from different cultural traditions have reclaimed and reinterpreted compelling religious themes. The focus this semester will be on themes of creation, especially the creation of human beings, from ancient myths of different cultures to modern science fiction. This course fulfills the General Requirement in Sector 3, Arts and Letters.

L/R 245. (AFST102, CINE112, ENGL102, GSWS102, PSYS102) Study of a Theme. (M) Arts & Letters Sector. All Classes. Staff. This is a topics course.

This is an introduction to literary study through the works of a compelling literary theme. (For offerings in a given semester, please see the on-line course descriptions on the English Department website). The theme's function within specific historical contexts, within literary history generally, and within contemporary culture, are likely to be emphasized.

SM 249. (CINE250, ENGL251, GSWS250) Topics in 19th Century Literature. (C) Staff.

This course explores an aspect of 19th-century literature intensively; specific course topics will vary from year to year.

247. (GRMN247, PHIL247) Free Radicals: Marx, Marxism, and the Culture of Revolution. (M) Humanities & Social Science Sector. Class of 2010 & beyond. Staff.

"A spectre is haunting Europe--the spectre of Communism": This, the famous opening line of The Communist Manifesto, will guide this course's exploration of the history, legacy, and potential future of Karl Marx's most important texts and ideas, even long after Communism has been pronounced dead. Contextualizing Marx within a tradition of radical thought regarding politics, religion, and sexuality, we will focus on the philosophical, political, and cultural origins and implications of his ideas. Our work will center on the question of how his writings seek to counter or exploit various tendencies of the time; how they align with the work of Nietzsche, Freud, and other radical thinkers to follow; and how they might continue to haunt us today. We will begin by discussing key works by Marx himself, examining ways in which he is both influenced by and appeals to many of the same fantasies, desires, and anxieties encoded in the literature, arts and intellectual currents of the time. In examining his legacy, we will focus on elaborations or challenges to his ideas, particularly within cultural criticism, postwar protest movements, and the cultural politics of the Cold War. In conclusion, we will turn to the question of Marxism or Post-Marxism today, asking what promise Marx's ideas might still hold in a world vastly different from his own.

SM 248. (HIST230) Topics in European History. (C) Breckman. This is a topics course. Please see the Comparative Literature website for the each semester's topic: <http://ccat/sas.upenn.edu/Complit/>.

The topic for Spring 2016 will be Machiavelli and Modern

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

L/R 253. (ENGL240, GRMN253, GSWS252, HSOC253, STSC253) Freud: The Invention of Psychoanalysis. (C) Humanities & Social Science Sector. Class of 2010 & beyond. Weissberg. All readings and lectures in English.

No other person of the twentieth century has probably influenced scientific thought, humanistic scholarship, medical therapy, and popular culture as much as Sigmund Freud. This seminar will study his work, its cultural background, and its impact on us today. In the first part of the course, we will learn about Freud's life and the Viennese culture of his time. We will then move to a discussion of seminal texts, such as excerpts from his *Interpretation of Dreams*, case studies, as well as essays on psychoanalytic practice, human development, definitions of gender and sex, neuroses, and culture in general. In the final part of the course, we will discuss the impact of Freud's work. Guest lecturers from the medical field, history of science, psychology, and the humanities will offer insights into the reception of Freud's work, and its consequences for various fields of study and therapy.

L/R 254. (CINE244, GRMN244, URBS244) Metropolis: Culture of the City. (C) Arts & Letters Sector. All Classes. MacLeod. All readings and lectures in English.

An exploration of modern discourses on and of the city. Topics include: the city as site of avant-garde experimentation; technology and culture; the city as embodiment of social order and disorder; traffic and speed; ways of seeing the city; the crowd; city figures such as the detective, the criminal, the flâneur, the dandy; film as the new medium of the city. Special emphasis on Berlin. Readings by, among others, Dickens, Poe, Baudelaire, Rilke, Döblin, Marx, Engels, Benjamin, Kracauer. Films include Fritz Lang's *Metropolis* and Tom Tykwer's *Run Lola Run*.

SM 255. (RUSS261) Russian Thinkers. (M) Vinitsky.

This class focuses on the complex relations between philosophy, history, and art in Russia and offers discussions of works of major Russian authors (such as Dostoevsky, Tolstoy, Khlebnikov), religious and political thinkers (Chaadaev, Herzen, Berdiaev, Lenin, Bogdanov), avant-garde artists (Filonov, Malevich) and composers (Skriabin) who created and tested in their lives their own, sometimes very peculiar and radical, worldviews. We will consider these worldviews against a broad cultural background and will reenact them in class in the form of philosophical mini-dramas. The only prerequisite for this course is intellectual curiosity and willingness to embrace diverse, brave and often weird ideas.

256. (CINE151, EALC151, GSWS257) Contemporary Fiction & Film in Japan. (M) Arts & Letters Sector. All Classes. Kano.

This course will explore fiction and film in contemporary Japan, from 1945 to the present. Topics will include literary and cinematic representation of Japan's war experience and post-war reconstruction, negotiation with Japanese classics, confrontation with the state, and changing ideas of gender and sexuality. We will explore these and other questions by analyzing texts of various genres, including film and film scripts, novels, short stories, manga, and academic essays. Class sessions will combine lectures, discussion, audio-visual materials, and creative as well as analytical writing exercises. The course is taught in English, although Japanese materials will be made available upon request. No prior coursework in Japanese literature, culture, or film is required or expected; additional secondary materials will be available for students taking the course at the 600 level. Writers and film directors examined may include: Kawabata Yasunari, Hayashi Fumiko, Abe Kobo, Mishima Yukio, Oe Kenzaburo, Yoshimoto Banana, Ozu Yasujiro, Naruse Mikio, Kurosawa Akira, Imamura Shohei, Koreeda Hirokazu, and Beat Takeshi.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 257. (JWST153, NELC158, NELC458, RELS223) Jewish Literature in the Middle Ages in Translation. (C) Fishman.

Course explores the cultural history of Jews in the lands of Islam from the time of Mohammed through the late 17th century (end of Ottoman expansion into Europe) --in Iraq, the Middle East, al-Andalus and the Ottoman Empire. Primary source documents (in English translation) illuminate minority-majority relations, internal Jewish tensions (e.g., Qaraism), and developments in scriptural exegesis, rabbinic law, philosophy, poetry, polemics, mysticism and liturgy. Graduate students have additional readings and meetings.

265. (CINE279, GRMN261, JWST261) Jewish Films and Literature. (B) Hellerstein.

From the 1922 silent film "Hungry Hearts" through the first "talkie," "The Jazz Singer," produced in 1927, and beyond "Schindler's List," Jewish characters have confronted the problems of their Jewishness on the silver screen for a general American audience. Alongside this Hollywood tradition of Jewish film, Yiddish film blossomed from independent producers between 1911 and 1939, and interpreted literary masterpieces, from Shakespeare's "King Lear" to Sholom Aleichem's "Teyve the Dairyman," primarily for an immigrant, urban Jewish audience. In this course, we will study a number of films and their literary sources (in fiction and drama), focusing on English language and Yiddish films within the framework of three dilemmas of interpretation: a) the different ways we "read" literature and film, b) the various ways that the media of fiction, drama, and film "translate" Jewish culture, and c) how these translations of Jewish culture affect and are affected by their implied audience.

259. (FOLK296, NELC254) Jewish Humor. (C) Arts & Letters Sector. All Classes. Ben-Amos.

In modern American popular culture Jewish humor is considered by Jews and non-Jews as a recognizable and distinct form of humor. Focusing upon folk-humor, in this course we will examine the history of this perception, and study different manifestation of Jewish humor as a particular case study of ethnic in general. Specific topics for analysis will be: humor in the Hebrew Bible, Jewish humor in Europe and in America, JAP and JAM jokes, Jewish tricksters and pranksters, Jewish humor in the Holocaust and Jewish humor in Israel. The term paper will be collecting project of Jewish jokes.

261. (CINE259, GRMN259) Topics in German Cinema. (M) Staff.

This is a topics course. Specific topics vary from year to year.

SM 263. (ENGL265, GSWS266) Topics in 20th C. Novel. (C) Staff.

This course explores an aspect of the 20th-century novel intensively; specific course topics will vary from year to year.

SM 266. (COLL227, HEBR259, HEBR559, JWST259) Introduction to Modern Hebrew Literature: Israeli Short Story. (M) Arts & Letters Sector. All Classes. Gold. Prerequisite(s): HEBR 059 or equivalent. The class will be conducted in Hebrew and the texts read in the original. There will be 3-4 short papers and a final exam.

Fall 2016: We will discuss literary works that reflect Israelis' struggle with their national identity. For the patriotic 1948 generation, self and country were one and the same while contemporary writers ask what it means to be Israeli. Yehuda Amichai's 1955 poem "I want to die in my bed" was a manifesto for individualism, yet the seemingly interminable Arab-Israeli conflict forced writers to return to the national, social, and political arenas starting in the 1980s, although in entirely different ways. Readings include works by the contemporary Orly Kastel Bloom, Etgar Keret and Sayed Kashua as well as by the early writers Natan Alterman, Amir Gilboa, Dahlia Ravikovitch, A.B. Yehoshua, and David Grossman. The class is conducted in Hebrew and all texts are read in the original. The seminar. Fulfills Arts & Letters. (HEBR 259, HEBR 559, COML 266, COLL 227)

COMPARATIVE LITERATURE AND LITERARY THEORY (AS) {COML}

SM 267. (CLST315, ENGL256, THAR275) Topics In Modern Drama. (M) Staff.

This course explores an aspect of Modern drama intensively; specific course topics will vary from year to year.

269. (CINE257, GRMN257) Nazi Cinema. (M) Richter/MacLeod.

Cinema played a crucial role in the cultural life of Nazi Germany. As cinema enthusiasts, Goebbels and Hitler were among the first to realize the important ideological potential of film as a mass medium and saw to it that Germany remained a cinema powerhouse producing more than a 1000 films during the Nazi era. This general requirement course explores the world of Nazi cinema ranging from infamous propaganda pieces such as *The Triumph of the Will* and *The Eternal Jew* to entertainments by important directors such as Pabst and Douglas Sirk. More than sixty years later, Nazi Cinema challenges us to grapple with issues of more subtle ideological insinuation than we might think. The course also includes film responses to developments in Germany by exiled German directors (Pabst, Wilder) and concludes with Mel Brooks' *The Producers*. All lectures and readings in English. Weekly screenings with subtitles.

270. (CINE258, GRMN258) German Cinema. (M) Arts & Letters Sector. All Classes. MacLeod.

An introduction to the momentous history of German film, from its beginnings before World War One to developments following the fall of the Berlin Wall in 1989 and German reunification in 1990. With an eye to film's place in its historical and political context, the course will explore the "Golden Age" of German cinema in the Weimar Republic, when Berlin vied with Hollywood; the complex relationship between Nazi ideology and entertainment during the Third Reich; the fate of German film-makers in exile during the Hitler years; post-war film production in both West and East Germany; the call for an alternative to "Papa's Kino" and the rise of New German Cinema in the late 1960's.

SM 271. (CINE261, ENGL361) Topics in 20th Century Literature. (M) Staff.

The course explores an aspect of 20th-century literature intensively; specific course topics will vary from year to year.

SM 273. (AFRC276, ENGL271) Topics in the Literature of Africa and the African Diaspora. (L) Staff.

This course explores an aspect of the literature of Africa and the African Diaspora intensively; specific course topics will vary from year to year.

SM 274. (ENGL262) Topics: Twentieth Century Poetry. Staff.

The course explores an aspect of 20th-century poetry intensively; specific course topics will vary from year to year.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

282. (CINE159, ENGL079, JWST154, NELC159) Modern Hebrew Literature and Culture in Translation. (A) Arts & Letters Sector. All Classes. Gold. There will be five film screenings; the films will also be placed on reserve at the library for those students unable to attend. The content of this course changes from year to year, and therefore, students may take it for credit more than once.

Fall 2016: In the first decade of the new millennium, the so called "Second Generation", children of Holocaust survivors reached maturity. Only in their 40s and 50s they finally began confronting and reconstructing their parents' experiences, as well as their own nightmarish childhoods. These include striking narratives *Our Holocaust* by Amir Gutfreund and *Corner People* by Esty G. Hayim as well as films like *Walk on Water*. The third generation is also returning to the forbidden story with prize winning films like "The apartment." The quintessential Holocaust narrative *The Diary of Anne Frank* appeared in 1947, one year prior to the establishment of the Jewish State. Nevertheless, Israeli culture "waited" until the public trial of Adolf Eichmann in 1961 to hesitantly face the momentous catastrophe. The Zionist wish to forge a "New Jew" motivated this suppression, at least in part. Aharon Appelfeld's stories were the first Holocaust-related works to enter the modernist literary scene in the 1960s, followed by the cryptic verse of Dan Pagis, a fellow child survivor. It was not until 1988 that this practice of concealing the past was broken, when two Israeli-born pop singers, children of survivors, released the watershed documentary "Because of That War."

This course will follow and analyze the transformation of Israeli literature and cinema from instruments of suppression into a means of processing this national trauma. While Israeli works constitute much of the course's material, European and American film and fiction play comparative roles.

SM 277. (GRMN263, JWST261) Jewish American Literature. (C) Arts & Letters Sector. All Classes. Hellerstein.

What makes Jewish American literature Jewish? What makes it American? This course will address these questions about ethnic literature through fiction, poetry, drama, and other writings by Jews in America, from their arrival in 1654 to the present. We will discuss how Jewish identity and ethnicity shape literature and will consider how form and language develop as Jewish writers "immigrate" from Yiddish, Hebrew, and other languages to American English. Our readings, from *Jewish American Literature: A Norton Anthology*, will include a variety of stellar authors, both famous and less-known, including Isaac Mayer Wise, Emma Lazarus, Isaac Bashevis Singer, Celia Dropkin, Abraham Cahan, Anzia Yezierska, Saul Bellow, Philip Roth, Cynthia Ozick, and Allegra Goodman. Students will come away from this course having explored the ways that Jewish culture intertwines with American culture in literature.

SM 280. (CINE340, ITAL322) Italian Cinema. (M) Staff.

The course will consist of a broad and varied sampling of classic Italian films from WWII to the present. The curriculum will be divided into four units: (1) The Neorealist Revolution, (2) Metacinema, (3) Fascism and War Revisited, and (4) Postmodernism or the Death of the Cinema. One of the aims of the course will be to develop a sense of "cinematic literacy"--to develop critical techniques that will make us active interpretators of the cinematic image by challenging the expectations that Hollywood has implanted in us: that films be action-packed wish-fulfillment fantasies. Italian cinema will invite us to re-examine and revise the very narrow conception that we Americans have of the medium. We will also use the films as a means to explore the postwar Italian culture so powerfully reflected, and in turn, shaped, by its national cinema. Classes will include close visual analysis of films using video clips and slides. The films will be in Italian with English subtitles and will include works of Fellini, Antonioni, De Sica, Visconti, Pasolini, Wertuller, Rossellini, Rossellini, Bertolucci and Moretti.

SM 281. (ENGL269) Topics Poetry and Poetics. Staff.

This course explores an aspect of poetry and poetics intensively; specific course topics will vary from year to year.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

283. (FOLK280, JWST260, NELC258, RELS221) Jewish Folklore in Literature. (M) Ben-Amos.

The Jews are among the few nations and ethnic groups whose oral tradition occurs in literary and religious texts dating back more than two thousand years. This tradition changed and diversified over the years in terms of the migration of Jews into different countries and historical, social, and cultural changes that these countries underwent. The course attempts to capture their historical and ethnic diversity of Jewish folklore in a variety of oral literary forms.

SM 284. (ENGL270, LALS291, ROML290) Latin American Literature. (M) Ellis.

This course explores an aspect of Latina/o literature intensively; specific course topics will vary from year to year.

287. (FOLK202, NELC287) Ethnic Humor. (M) Ben-Amos, D..

Humor in ethnic societies has two dimensions: internal and external. The inside humor of an ethnic group is accessible to its members; it draws upon their respective social structures, historical and social experiences, languages, cultural symbols, and social and economic circumstances and aspirations. The external humor of an ethnic group targets members of other ethnic groups, and draws upon their stereotypes, and attributed characteristics by other ethnic groups. The external ethnic humor flourishes in immigrant and ethnically heterogeneous societies. In both cases jokes and humor are an integral part of social interaction, and in their performance relate to the social, economic, and political dynamics of traditional and modern societies.

SM 288. (AFRC288, ENGL288) Topics in American Poetry. (M) Staff.

Sometimes limiting itself to the works of one or two authors, sometimes focusing on a particular theme such as "American Poetry and Democratic Culture," this course devotes itself to the study of twentieth-century American poetry.

SM 290. (ENGL290, GSWS290) Topics Women in Literature. (M) Staff.

The advanced women's studies course in the department, focusing on a particular aspect of literature by and about women. Topics might include: "Victorian Literary Women"; "Women, Politics, and Literature"; "Feminist Literary Theory"; and similar foci.

SM 296. (CLST296, CLST360, ENGL229) Classical Epic and Medieval Romance. (M) Copeland.

This course looks at a number of strands in the broad epic tradition: narratives of warfare, quest narratives (both geographical and spiritual), and the combination of the two in narratives of chivalry and love. We will start with the Homeric poems, reading *Iliad* and *Odyssey*, and then we will see how Homeric themes are reprised in Virgil's narrative of travel, conquest, and empire, the *Aeneid*. From there we will move to one medieval epic of warfare, *Beowulf*. In the last part of the course we will read some Arthurian romances, which take up certain themes familiar from epic, but place them in a new context: the medieval institution of chivalry, where the ancient warrior is replaced by the medieval knight, where the collective battle is replaced by the individual quest, and where the psychology of sexual desire is now foregrounded as a motivation for heroic self-realization.

SM 291. (ENGL294, GSWS296) Topics Literary Theory. (M) Staff.

This course explores an aspect of literary theory intensively; specific course topics vary from year to year.

COMPARATIVE LITERATURE AND LITERARY THEORY (AS) {COML}

SM 292. (ARTH289, CINE202, ENGL292, GSWS292) Topics Film Studies. (M) Beckman.

Specific course topics vary from year to year.

SM 295. (AFRC296, ARTH293, CINE295, ENGL295) Topics in Cultural Studies. (M) Staff.

This course explores an aspect of cultural studies intensively; specific course topics vary from year to year.

301. (COLL225, GRMN301) Handschrift-Hypertext: Deutsche Medien. (L) Staff. Prerequisite(s): GRMN 203 is a prerequisite. This course will be offered every spring semester. Taught in German.

This course will provide an introduction to German-language literary studies through exemplary readings of short forms: fables, fairy tales, aphorisms, stories, novellas, feuilletons, poems, songs, radio plays, film clips, web projects and others. Paying particular attention to how emergent technology influences genre, we will trace an evolution from Minnesang to rock songs, from early print culture to the internet age and from Handschrift to hypertext. Students will have ample opportunity to improve their spoken and written German through class discussion and a series of internet-based assignments. Readings and discussions in German.

302. (CLST302) Odyssey and its Afterlife. (B) Murnaghan.

As an epic account of wandering, survival, and homecoming, Homer's Odyssey has been a constant source of themes and images with which to define and redefine the nature of heroism, the sources of identity, and the challenge of finding a place in the world.

SM 310. (GSWS310, ITAL310) The Medieval Reader. (M) Staff.

Through a range of authors including Augustine, Dante, Petrarch, Galileo, and Umberto Eco, this course will explore the world of the book in the manuscript era. We will consider 1) readers in fiction—male and female, good and bad; 2) books as material objects produced in monasteries and their subsequent role in the rise of the universities; 3) medieval women readers and writers; 4) medieval ideas of the book as a symbol (e.g., the notion of the world as God's book); 5) changes in book culture brought about by printing and electronic media. Lectures with discussion in English, to be supplemented by visual presentations and a visit to the Rare Book Room in Van Pelt Library. No prerequisites.

SM 322. (CINE322, GSWS322) Advanced Topics in Global Gender and Sexuality Studies. Staff.

Violence against Women in Conflict: Sexuality, Terrorism, and Human Rights This course explores how women's experiences of violence in conflict are guided by traditional patriarchal views of femininity, and further how this violence impacts their human rights. Through academic texts, documents produced by the U.N. and NGOs globally, and documentaries, we will consider women's experiences of violence in contexts such as: how rape is used to decipher the borders and boundaries of emerging nations, as in the 1994 genocide in Rwanda; the highly complex experiences of women suicide bombers in the Israeli-Palestinian and Sri Lankan conflicts; the relationship between domestic violence in the private/home space and the violence of war in the public space; and sexual violence against women in the U.S. military.

SM 324. (COML624, SAST324, SAST624) Sanskrit Literature and Poetics. (M) Patel.

This course will focus solely on the specific genres, themes, and aesthetics of Sanskrit literature (the hymn, the epic, the lyric, prose, drama, story literature, the sutra, etc.) and a study of the history and specific topics of Sanskrit poetics and dramaturgy. All readings will be in translation.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 329. (CLST329, ENGL329) Topics in Classicism and Literature. (M) Staff. Benjamin Franklin Seminar

This advanced seminar will examine the classical backgrounds to English poetry, in particular the Biblical and Greco-Roman antecedents to Renaissance lyric verse and verse drama (such as, preeminently, Shakespeare). Different versions of this course will have different emphases on Biblical or Hellenistic backgrounds.

SM 330. (DTCH330, GRMN330) Adv Topics Dutch Studies. (M) Staff. Taught in English.

Topics vary annually.

SM 332. (ENGL356) Topics In Modern Drama. (A) Staff. Benjamin Franklin Seminar

This course explores an aspect of Modern drama intensively; specific course topics will vary from year to year.

343. (HIST343) Nineteenth Century European Intellectual History. (A) Breckman.

Starting with the dual challenges of Enlightenment and Revolution at the close of the eighteenth century, this course examines the emergence of modern European thought and culture in the century from Kant to Nietzsche. Themes to be considered include Romanticism, Utopian Socialism, early Feminism, Marxism, Liberalism, and Aestheticism. Readings include Kant, Hegel, Burke, Marx, Mill, Wollstonecraft, Darwin, Schopenhauer, and Nietzsche.

SM 333. (ITAL333) Dante's Divine Comedy. (C) Brownlee.

In this course we will read the Inferno, the Purgatorio and the Paradiso, focusing on a series of interrelated problems raised by the poem: authority, fiction, history, politics and language. Particular attention will be given to how the Commedia presents itself as Dante's autobiography, and to how the autobiographical narrative serves as a unifying thread for this supremely rich literary text. Supplementary readings will include Virgil's Aeneid and selections from Ovid's Metamorphoses. All readings and written work will be in English. Italian or Italian Studies credit will require reading Italian texts in the original language and writing about their themes in Italian. This course may be taken for graduate credit, but additional work and meetings with the instructor will be required.

SM 334. (SAST334) A Survey of Sanskrit, Prakrit, and Classical Tamil Literature in Translation. (M) Patel.

This course will cover most of the genres of literature in South Asia's classical languages through close readings of selections of primary texts in English translation. Special focus will be given to epics, drama, lyric poetry, satirical works, and religious literature.

344. (HIST344) 20th Century European Intellectual History. (B) Breckman.

European intellectual and cultural history from 1870 to 1950. Themes to be considered include aesthetic modernism and the avant-garde, the rebellion against rationalism and positivism, Social Darwinism, Second International Socialism, the impact of World War One on European intellectuals, psychoanalysis, existentialism, and the ideological origins of fascism. Figures to be studied include Nietzsche, Freud, Woolf, Sartre, Camus, and Heidegger.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 350. (GSWS350) Introduction to Criticism. (M) Staff.

This course includes both a general survey of classic writings in Western aesthetics as well as readings on the major trends in literary criticism in the twentieth century. A recurring theme will be the literary canon and how it reflects or influences values and interpretative strategies. Among the topics covered are feminist literary criticism, structuralism and poststructuralism, Marxist criticism, and psychological criticism. Authors include Plato, Aristotle, Hume, Kant, Hegel, T.S. Eliot, Bakhtin, Sontag, Barthes, Foucault, Derrida, Virginia Woolf, de Beauvoir, Showalter, Cixous, Gilbert and Gubar, Kolodny, Marx, Benjamin, and Freud.

353. (COML505, NELC434) Arabic Literature and Literary Theory. (A) Allen.

This course will explore different critical approaches to the interpretation and analysis of Arabic literature from pre-Islamic poetry to the modern novel and prose-poem. The course will draw on western and Arabic literary criticism to explore the role of critical theory not only in understanding and contextualizing literature but also in forming literary genres and attitudes. Among these approaches are: Meta-poetry and inter-Arts theory, Genre theory, Myth and Archetype, Poetics and Rhetoric, and Performance theory.

SM 355. (ENGL359, GRMN249, RUSS252) Topics in Modernism. (C) Staff.

This course explores an aspect of literary modernism intensively; specific course topics will vary from year to year.

357. (ANTH226, FOLK229) Myth Society. (M) Ben-Amos.

In this course we will explore the mythologies of selected peoples in the Ancient Near East, Africa, Asia, and Native North and South America and examine how the gods function in the life and belief of each society. The study of mythological texts will be accompanied, as much as possible, by illustrative slides that will show the images of these deities in art and ritual.

SM 359. (CINE359, COLL227, HEBR359, JWST359) Seminar Modern Hebrew Literature: LITERATURE & IDENTITY. (B) Arts & Letters Sector. All Classes. Gold. Prerequisite(s): HEBR 059 or HEBR 259 or permission of the instructor. This class is conducted in Hebrew and the texts are read in the original. The syllabus serves solely as an outline. The amount of material we cover depends on the pace of the class. Additionally, the packet contains significantly more material than will be studied in class to compensate for the difficulty of obtaining Hebrew texts in America. The content of this course changes from year to year and therefore students may take it for credit more than once. This is a topics course.

This course is for students who are interested in taking a literature course in Hebrew and are proficient in it. Grading is based primarily on students' literary understanding. There will be four 2-page written assignments over the course of the semester. We will discuss literary works that reflect Israelis' struggle with their national identity, from the patriotic 1948 generation for whom self and country overlapped to contemporary writers who ask what it means to be Israeli. While Yehuda Amichai's 1955 poem "I want to die in my bed" was a manifesto for individualism, the seemingly interminable Arab-Israeli conflict returned writers to the national, social, and political arenas starting in the 1980's. Readings include poems by Natan Alterman, Ami Gilboa, Meir Wieseltier and Roni Somek as well as fiction by Amos Oz, David Grossman, Sayed Kashua, Alona Kimhi and Etgar Keret. Texts, discussions and papers in Hebrew. The content of this course changes from year to year so students may take it for credit more than once.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

L/R 372. (CINE382, FREN382) Horror Cinema. (M) Met.

The purpose of this course is to provide an introduction to the history and main themes of the supernatural/horror film from a comparative perspective. Films considered will include: the German expressionists masterworks of the silent era, the Universal classics of the 30's and the low-budget horror films produced by Val Lewton in the 40's for RKO in the US, the 1950's color films of sex and violence by Hammer studios in England, Italian Gothic horror or giallo (Mario Brava) and French lyrical macabre (Georges Franju) in the 60's, and on to contemporary gore. In an effort to better understand how the horror film makes us confront our worst fears and our most secret desires alike, we will look at the genre's main iconic figures (Frankenstein, Dracula, Dr. Jekyll and Mr. Hyde, etc.) as well as issues of ethics, gender, sexuality, violence, spectatorship through a variety of critical lenses (psychoanalysis, socio-historical and cultural context, aesthetics,...).

360. (ROML390) Introduction to Literary Theory. (C) Staff.

In this course, we will examine a broad corpus of texts from a range of modern literary-theoretical schools, including formalism, structuralism, deconstruction, reader-response theory, Marxism, psychoanalysis, feminism, and post-colonialism. Through detailed readings of these works, we will address such issues as: the nature of language and its relationship to reality; the problems of identity and ideology; the notions of cultural authority and difference; and the politics of literature and "theory." Secondary readings will be drawn from British, German, and French/Francophone literary traditions. Taught in English.

SM 361. (ENGL360) Topics in the Novel. (M) Staff.

This course explores an aspect of the novel intensively, asking how novels work and what they do to us and for us. Specific course topics will vary from year to year.

362. (ANTH360, FOLK360, RELS316) Native American Folklore. (M) Staff.

A survey of the indigenous oral literatures of North America that will read Native American myths and other traditional narratives with the primary aim to exploring their meanings to Native people. Topics will include, among other things, moral and religious significance, performance, aesthetics, humor, and the relationship of myth to landscape and individual life experience. The course will also place the study of Native American folklore in the context of the history of scholarship, and current issues such as cultural renewal, language endangerment, cultural representation, and cultural property rights.

SM 378. (AFRC293, ENGL293, GSWS226) Topics in Literature and Society. (M) Staff.

This course explores an aspect of Postcolonial literature intensively specific course topics vary from year to year.

SM 380. (JWST255, NELC250, NELC550, RELS224) The Bible in Translation. (C) Cranz.

Spring 2015: The Book of Isaiah spans over two centuries and documents one of the most turbulent periods in the histories of Judah and Israel. In this course, we read Isaiah's prophecies in the context of their historical settings and in consideration of their theological implications. We will align the biblical texts to ancient artifacts and inscriptions that were created during the time of the prophet. A close reading of the text will allow us to appreciate Isaiah's message of peace and salvation. We can then ask: how is Isaiah's message relevant for us today?

SM 382. (CINE379, ITAL380) Italian Literature of the 20th Century. (M) Staff.

Topics vary, covering a range of genres and authors.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 383. (CLST396, ENGL394) History of Literary Criticism. (M) Copeland. Benjamin Franklin Seminar

This is a course on the history of literary theory, a survey of major debates about literature, poetics, and ideas about what literary texts should do, from ancient Greece to examples of modern European thought. The first half of the course will focus on early periods: Greek and Roman antiquity, especially Plato and Aristotle; the medieval period (including St. Augustine, Dante, and Boccaccio), and the early modern period (such as Philip Sidney and Giambattista Vico). We'll move into modern and 20th century by looking at the literary (or "art") theories of some major philosophers, artists, and poets: Kant, Hegel, Shelley, Marx, the painter William Morris, Freud, and the critic Walter Benjamin. We'll end with a look at Foucault's work. The point of this course is to consider closely the Western European tradition which generated questions that are still with us, such as: what is the "aesthetic"; what is "imitation" or mimesis; how are we to know an author's intention; and under what circumstances should literary texts ever be censored.

SM 384. (CINE387, ITAL384) Holocaust in Italian Literature and Film. (M) Staff. Holocaust in Italian Literature and Film

SM 385. (EALC255, FOLK485, THAR485) Japanese Theatre. (A) Kano.

Japan has one of the richest and most varied theatrical traditions in the world. In this course, we will examine Japanese theatre in historical and comparative contexts. The readings and discussions will cover all areas of the theatrical experience (script, acting, stage, design, costumes, music, audience). Audio-visual material will be used whenever appropriate and possible. Requirements include short writing assignments, presentations, and one research paper. Reading knowledge of Japanese and/or previous course-work in literature/theatre will be helpful, but not required. The class will be conducted in English, with all English materials.

SM 390. (LALS396, SPAN390) Introduction to Spanish American Literature. (A) Staff. Prerequisite(s): SPAN 219.

Topics vary.

SM 391. (AFRC392, ARTH389, CINE392, ENGL392, SLAV392) Topics Film Studies. (M) Staff.

This topic course explores aspects of Cinema Studies intensively. Specific course topics vary from year to year. See the COML website at <http://complit.upenn.edu/> for a description of the current offerings.

SM 392. (ENGL393, SAST323) Topics in Postcolonial Lit. (M) Staff. Benjamin Franklin Seminar

This course explores an aspect of Postcolonial literature intensively; specific course topics vary from year to year.

SM 395. (ENGL395) Topics in Cultural Studies. (M) Staff.

This course explores an aspect of cultural studies intensively; specific course topics vary from year to year.

SM 411. (ENGL234, HIST411) Topics History of the Book. (C) Staff.

This is a topics course. Please see the Comparative Literature website for each semester's topic: <http://ccat.sas.upenn.edu/Complit/>.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

415. (AAMW435, ARTH435, NELC489) Medieval Islamic Art and Architecture. (C) Holod.

An introduction to the major architectural monuments and trends, as well as to the best-known objects of the medieval (seventh-to fourteenth-century) Islamic world. Attention will be paid to such themes as the continuity of late antique themes, architecture as symbol of community and power, the importance of textiles and primacy of writing. Suitable for students of literature, history, anthropology as well as art history.

416. (HIST416) European Intellectual History in the 18th Century. (B) Kors.

A survey based solely on primary sources of the main currents of eighteenth-century European thought: the "Enlightenment;" deism; natural religion; skepticism; evangelical revival; political reform; utilitarianism; naturalism; and materialism. The course will focus on works widely-read in the eighteenth century and of enduring historical significance. There are no prerequisites, and one of the goals of the course is to make eighteenth-century thought accessible in its context to the twenty-first century.

417. (ARTH436) Later Islamic Art and Architecture. (M) Holod.

Istanbul, Samarkand, Isfahan, Cairo and Delhi as major centers of art production in the fourteenth to seventeenth centuries. Attention will be given to urban and architectural achievement as well as to the key monuments of painting and metalwork. The visual environment of the "gunpowder empires" is discussed.

SM 418. (HIST418) Europe Intellectual History Since 1945. (B) Breckman.

This course concentrates on French intellectual history after 1945, with some excursions into Germany. We will explore changing conceptions of the intellectual, from Satre's concept of the 'engagement' to Foucault's idea of the 'specific intellectual'; the rise and fall of existentialism; structuralism and poststructuralism; and the debate over 'postmodernity.'

419. (HIST415) European Intellectual History of the Seventeenth Century. Kors.

A survey based solely on primary sources of the main currents of seventeenth-century European thought: the criticism of inherited systems and of the authority of the past; skepticism, rationalism; empiricism; and the rise of the new natural philosophy. We will study deep conceptual change as an historical phenomenon, examining works that were both profoundly influential in the seventeenth-century and that are of enduring historical significance. There are no prerequisites, and one of the goals of the course is to make seventeenth-century thought accessible in its context to the twenty-first century student.

498. Honors Thesis. (C)

499. Independent Study. (C)

Supervised study for Seniors.

SM 522. (ENGL525, GSWS524) Chaucer. (M) Wallace.

An advanced introduction to Chaucer's poetry and Chaucer criticism. Reading and discussion of the dream visions, Troilus and Criseyde, and selections from Canterbury Tales, from the viewpoint of Chaucer's development as a narrative artist.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 523. (GRMN526) The Trouble with Freud. (M) Weissberg. Reading and discussions in English.

For professionals in the field of mental care, Freud's work is often regarded as outmoded, if not problematic psychologists view his work as non-scientific, dependent on theses that cannot be confirmed by experiments. In the realm of literary and cultural theory, however, Freud's work seems to have relevance still, and is cited often. How do we understand the gap between a medical/scientific reading of Freud's work, and a humanist one? Where do we locate Freud's relevance today? The graduate course will concentrate on Freud's descriptions of psychoanalytic theory and practice, as well as his writings on literature and culture.

SM 623. (SAST623) Literary History and Aesthetics in South Asia. Patel.

This seminar surveys the multiple components of literary culture in South Asia. Students will engage critically with selected studies of literary history and aesthetics from the past two millennia. In order to introduce students to specific literary cultures (classical, regional, contemporary) and to the scholarly practices that situate literature in broader contexts of culture and society, the course will focus both on the literary theories - especially from the nineteenth and twentieth centuries - that position South Asia's literary cultures within broader disciplinary frameworks that use literary documents to inform social, historical and cultural research projects. The aim is to open up contexts whereby students can develop their own research projects using literary sources.

SM 643. (FREN640) Studies in the Renaissance. (M) Staff.

Topics vary. Previous topics have included Rabelais and M. de Navarre, Montaigne, and Renaissance and Counter-Renaissance. Please see department's website for current course description:

SM 683. (ARTH783, ENGL573, SLAV683) Topics in Comparative Literature and Theory. (M) Platt.

Seminars on modernism are usually taught within a single geographic area, cultural tradition, period, language, medium, and disciplinary framework. Yet modernism was a border-crossing phenomenon, and it may productively be studied as such. A recent turn toward global and transnational paradigms is one of the few traits shared by modernist studies across multiple disciplines. "Modernisms Across Borders" one of the topics studied, will take advantage of this commonality among diverse sites of inquiry, treating modernism as a transborder phenomenon while also probing the limitations and still-latent potential of such an approach.

SM 501. (CLST511, ENGL600, GRMN534, SLAV500) Basic Issues in the History of Literary Theory. (A) Staff.

Over the last three decades, the fields of literary and cultural studies have been reconfigured by a variety of theoretical and methodological developments. Bracing and often confrontational dialogues between theoretical and political positions as varied as Deconstruction, New Historicism, Cultural Materialism, Feminism, Queer Theory, Minority Discourse Theory, Colonial and Post-colonial Studies and Cultural Studies have, in particular, altered disciplinary agendas and intellectual priorities for students embarking on the /professional /study of literature. In this course, we will study key texts, statements and debates that define these issues, and will work towards a broad knowledge of the complex rewriting of the project of literary studies in process today. The reading list will keep in mind the Examination List in Comparative Literature we will not work towards complete coverage but will ask how crucial contemporary theorists engage with the longer history and institutional practices of literary criticism.

SM 694. (SPAN694) Spanish and Latin American Cinema. Staff.

Topics vary from year to year.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 696. (AFST696, FREN696) Postcolonial Theory in Francophone Contexts. (M) Moudileno.

This seminar will introduce students to key texts and influential figures coming from, focusing on, or relevant to Francophone postcolonial contexts. Following a brief review of Anglophone postcolonial criticism, readings for the course will fall under three categories: Authors from the 1940s to present who have focused exclusively on (post)colonial issues pertaining to Africa, the Caribbean and/or postcolonial France; contemporary European, African and North American literary critics; humanities scholars whose work would not necessarily be labeled "postcolonial" but is nevertheless relevant to postcolonial criticism.

SM 734. (ENGL734) Renaissance Drama. (M) Bushnell.

This is a topics course. For Spring 2015, the topic is Genre and Performative Media.

Graduate Courses

SM 502. (ENGL501, GRMN510, HIST590) Introduction to Old English Language and Literature. (M) Staff. This is a topics course. If the topic is "The Diary," the following description applies.

This is an accelerated study of the basic language of Anglo-Saxon England, together with a critical reading of a variety of texts, both prose and poetry.

SM 503. (ITAL501) Italian Literary Theory. (M) Staff. This is a topics course. The topic may be "History and Language of Italy"

SM 504. (CINE505, ENGL505) Electronic Literary Studies Proseminar. (M) Staff.

This course is designed to introduce advanced undergraduate and graduate students to the range of new opportunities for literary research afforded by recent technological innovation.

505. (COML353, NELC434) Arabic Literature and Literary Theory. (A) Fakhreddine.

This course will explore different critical approaches to the interpretation and analysis of Arabic literature from pre-Islamic poetry to the modern novel and prose-poem. The course will draw on western and Arabic literary criticism to explore the role of critical theory not only in understanding and contextualizing literature but also in forming literary genres and attitudes. Among these approaches are: Meta-poetry and inter-Arts theory, Genre theory, Myth and Archetype, Poetics and Rhetoric, and Performance theory.

SM 506. (CINE500, ENGL461, ENGL492) Topics in Twentieth-Century Literature. (M) Staff.

This course treats some aspect of literary and cultural politics in the 20th-Century with emphasis varying by instructor.

SM 507. (SAST480) Reading Sanskrit Literature. (M) Patel.

SM 508. (ITAL562) World Views in Collision. (M) Staff.

The impact of paradigm shifts on Italian and European culture.

SM 509. (ENGL591, GRMN509, JWST509, YDSH509) Modernist Jewish Poetry. (C) Hellerstein.

The premise of this course is to present Jewish modernism as an international phenomenon of the early 20th century.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

510. (ARTH505, CINE502) Medieval Education: History, Practices, Texts. (M) Copeland.

This course will cover various important aspects of education and intellectual culture from late antiquity (c. 400 A.D.) to the later Middle Ages (c. 1400 A.D.) across Europe. We will look especially at how the arts of language (grammar, rhetoric, dialectic) were formalized and "packaged" in late antique/early medieval encyclopedias (e.g., Martianus Capella's "Marriage of Mercury and Philology," Cassiodorus' "Institutes of Divine and Secular Learning," Boethius and Augustine on rhetoric, Donatus and Priscian on grammar, Boethius on dialectic, Isidore of Seville on all the sciences), and at how later theorists and systematizers recombined and reconfigured knowledge systems for new uses (especially monastic education, including notably Hugh of St. Victor's "Didascalicon"). We will also look at how the earlier and later Middle Ages differentiated between "primary" and "advanced" education, how children and childhood are represented in educational discourse, how women participate in (or are figured in) intellectual discourse (Eloise, Hildegard of Bingen, Christine de Pizan), how universities changed ideas of intellectual formation, and how vernacular learning in the later Middle Ages added yet another dimension to the representation of learning.

SM 520. (ITAL520) Medieval "Autobiography": Augustine to Petrarch. (M) Brownlee.

The development of a new authorial subject in Medieval and Early Modern first-person narrative.

SM 521. (GSWS537, ITAL537) Boccaccio. (M) Brownlee.

Boccaccio's life and work in the context of Italian and European culture and society.

SM 525. (GSWS526) Theories: Gender, and Sexuality Studies. (M) Staff.

Theories in Gender and Sexuality: Objects, Ideas, Institutions foregrounds new works in feminist thinking which circumvent and resist stale modes of teaching, in learning and knowing difference and "the woman question." Our aim is to interrogate the normative directionality of feminist "waves" and additive and intersectional models of suturing gender and sexuality to minoritarian politics. We will conceptualize feminism as relational to studies of affect, object oriented ontology animality, feminist science, and aesthetics.

SM 524. (ITAL535) Petrarch. (M) Brownlee.

This course will study Petrarch's lyric poetry with reference to its Italian roots (Sicilian school, *dolce stil nuovo*) and European posterity: Renaissance and Baroque Petrarchism as well as impingement on the Romantics.

SM 526. (ENGL705, HIST526, SLAV526) In Defiance of Babel: The Quest for a Universal Language. (M) Verkholtantsev.

This is a course in intellectual history. It explores the historical trajectory, from antiquity to the present day, of the idea that there once was, and again could be, a universal and perfect language to explain and communicate the essence of human experience. The idea that the language spoken in the Garden of Eden was a language which perfectly expressed the essence of all possible objects and concepts has occupied the minds of scholars for more than two millennia. In defiance of the myth of the Tower of Babel and the confusion of languages, they strived to overcome divine punishment and discover the path back to harmonious existence.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 527. (HEBR583, HIST523, JWST523, RELS523) Studies in Medieval Jewish Culture. (A) Fishman. Prerequisite(s): Unless otherwise noted, reading knowledge of Hebrew is required.

According to reigning historiography, the Jewish subcultures of Ashkenaz and Sefarad developed differently because the former was the cultural heir of ancient Palestinian Jewry, while the latter was the heir of Babylonian Jewry. Yet scholarship of the last several decades has shown the inadequacy of this claim. This graduate level course will reconstruct some of the underlying problems with this claim and suggest that examination of developments in the broader Roman, Christian and Islamic societies offer alternate ways of accounting for the emergence of these Jewish subcultures in the Middle Ages. Topics to be explored include cultural-geographic patterns following the collapse of the Roman Empire; divergent approaches to Islamic law under the abbasid and Umayyad caliphates; genres of legal composition in different parts of the Islamic world, and the status of aggadah (i.e., non-legal rabbinic tradition) in medieval Ashkenaz and Sephardic traditions. Undergraduates may attend with the instructor's permission.

SM 528. (RUSS528) Late Soviet to Non-Soviet Literature and Culture. (M) Platt & Djagalov.

The aims of this course are threefold: to introduce students to some signature literary and cultural texts from roughly the post-Stalin era to the present, to equip them with relevant theoretical approaches and concerns, and finally, to offer a space where they can develop their own research projects. A major theme will be the relations between "Russian" literature and history, in which literature is not only a mimesis of the historical process but often an active agent. Throughout, we will be particularly attentive to the periphery of literature. In the first place, this means an expanded geography, the inclusion of non-Russian Soviet and emigre writers before and after 1991, as well as an effort to theorize their structural position. Secondly, we will adopt the late Formalists' understanding of literary periphery as the genres, cultural forms, institutions, and phenomena that abutted the literary field and affected its processes. Depending on student interest, our attention to these objects of inquiry could be directed toward bardic song and the later lyric-centric Russian rock, samizdat and literary internet, thick journals and literary prizes, Soviet-era dissidence and today's protest culture.

SM 529. (AFRC526, ARTH504, CINE530) Black Cinema. (M) Staff.

This course treats some important aspect of African-American literature and culture. Some recent versions of the course have focused on the emergence of African-American women writers, on the relation between African-American literature and cultural studies, and on the Harlem Renaissance.

SM 531. (RUSS541) Russian Awakenings: Western Mysticism and 19th-Century Russian Culture. (M) Vinitsky. All readings will be available in English, although reading in the original is encouraged. Discussion will be in English.

This course will consider the role of western mystical legacy (from Jakob Bohme to Madame Blavatsky) in 19th-Century Russian literature and culture. From the late 18th to early 20th century, Russia witnessed several surges (or awakenings) of mysticism. As a rule, these mystical waves came from the West (usually through German intermediacy) and tended to coincide with critical historical junctures, such as the moral crisis at the end of the reign of Catherine the Great (the rise of Russian Free Masonry), the Russian victory over Napoleon and the establishment of a new European order (the emergence of Russian mystical/political circles of the 1810s), a deep ideological schism in the Russian intelligentsia in the 1860s (the rise of Russian spiritualism), and finally, the revolutionary period in the first decade of the 20th century.

SM 533. (ITAL531) Dante's Divine Comedy I. (M) Brownlee, K..

"Divine Comedy" in the context of Dante's medieval worldview and culture.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 539. (ENGL588, GRMN540) Memory. (M) Weissberg.

In recent years, studies of memory (both individual and cultural) have rivaled those of history, and have produced alternative narratives of events. At the same time, research has also focused on the rupture of narrative, the inability to find appropriate forms of telling, and the experience of a loss of words. The notion of trauma (Greek for "wound") may stand for such a rupture. Many kinds of narratives, most prominently the recollections of Holocaust survivors, are instances in which memories are invoked not only to come to terms with traumatic events, but also to inscribe trauma in various ways. In this seminar, we will read theoretical work on memory and trauma, discuss their implication for the study of literature, art, and culture, read select examples from Holocaust survivors' autobiographies (i.e. Primo Levi, EliWiesel), and discuss visual art (i.e. Boltanski, Kiefer) and film (i.e. Resnais, Lanzmann, Spielberg).

SM 535. (COML226, SAST227, SAST527) The Hindi Nation and its Fragments. (K) Williams.

This course will trace the formation and contestation of a Hindi national public during the colonial and post-colonial periods, utilizing the post-colonial critical thought of writers in English like Partha Chatterjee, Gayatri Spivak, and Aijaz Ahmed, but also of critics writing in Hindi like Namvar Singh, Ashok Vajpevi, Rajendra Yadav, etc. Attention will be given to this manner in which the contours and character of this imagined community have been debated in the context of different literary, social, and political movements, with particular emphases given to aspects of gender, caste, and regional identity. Central to class discussions will be the question of what constitutes a language literature, and consequently what relation those concepts can have to nation in a multilingual state such as India. Readings will be in translation.

SM 536. (GRMN535) Goethe's Novels. (M) MacLeod.

With each of his major novels, Goethe intervened decisively and provocatively in the genre and wider culture. This seminar will analyze three of Goethe's novels spanning his career: the epistolary novel *The Sorrows of Young Werther*; the novel of adultery *Elective Affinities*, and the "archival" novel *Wilhelm Meisters Journeyman Years*. Particular attention will be paid to the ways in which these novels address questions of modernization - technology and secularization, to name only two - through the lens of individuals who understand themselves in relation to artistic media. We will also consider seminal scholarship on the novels (e.g. Benjamin, Lukcs) in addition to recent critical approaches.

SM 537. (ARTH584, GRMN541) Topics in Cultural History. (M) Staff.

An introduction to the practice and theory of epic in the early modern period. Specific texts vary with instructor.

SM 540. (ITAL540) Topics in Renaissance Culture. (M) Staff.

Renaissance Italian society, art, intellectual and political history.

SM 543. (ENGL535) Shakespeare and His Contemporaries. (M) Staff.

Readings in the work of Shakespeare and other writers of the period. Specific texts vary with instructor.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 546. (ENGL546, FREN537, GSWS536, HIST537) The Novel and Marriage. (M) DeJean.

Historians have argued that early novels helped shape public opinion on many controversial issues. And no subject was more often featured in novels than marriage. In the course of the 18th and the 19th centuries, at a time when marriage as an institution was being radically redefined, almost all the best known novels explored happy as well as unhappy unions, individuals who decided not to marry as well as those whose lives were destroyed by the institution. They showcased marriage in other words in ways certain to provoke debate. We will both survey the development of the modern novel from the late 17th to the early 20th century and study the treatment of marriage in some of the greatest novels of all time. We will begin with novels from the French and English traditions, the national literatures in which the genre first took shape, in particular Laclos' *DANGEROUS LIAISONS*, Austen's *PRIDE AND PREJUDICE*, Bronte's *JANE EYRE*, Flaubert's *MADAME BOVERY*. We will then turn to works from the other European traditions such as Goethe's *ELECTIVE AFFINITIES* and Tolstoy's *ANNA KARENINA*. We will begin the course by discussing the novel often referred to as the first modern novel, *THE PRINCESS DE CLEVES*. This was also the first novel centered on an exploration of questions central to the debate about marriage for over two centuries.

SM 548. (ITAL539) Cracking the Code: Numerology and Literature. (B) Staff.

In English. This course reconstructs traditions of Western number symbolism from antiquity (Plato, the Pythagoreans) to the early modern period with readings both in encyclopedic treatises on Arithmetic (Macrobius, Martianus Capella, Rhabanus Maurus) and in literary texts that are numerical compositions (Augustine's *Confessions*, Petrarch's epistle on the ascent of Mt. Ventoux, Dante's *Vita Nuova* and *Commedia*, Boccaccio's *Diana's Hunt*, the Old French *Vie de St. Alexis*, and Umberto Eco's *The Name of the Rose*). Discussion will focus on numerology as it relates to the medieval esthetic of order, the literary text as microcosmic counterpart to God's macrocosm, veiled meaning, and "difficult" poetics. We shall also consider the end of the tradition and what changes in science and culture brought about the disappearance of number symbolism in literature, except for a few moderns (e. g. Thomas Mann).

SM 550. (RUSS549) Stalinist Culture. (M) Platt.

This course will explore the cultural context in which the so-called Romantic Movement prospered, and will pay special attention to the relationship between the most notorious popular genres of the period (Gothic fiction and drama) and the poetic production of both canonical and emerging poets.

SM 551. (ENGL551) British Romanticism. (M) Staff.

This course attempts a concentrated survey of the early years -- primarily the 1790's -- of the English Romantic period. Specific texts vary with instructor, but usually include works from Blake, Coleridge, and Wordsworth.

SM 559. (GRMN560) Topics in Philosophy and Literature. (B) Staff.

This is a topics course. Please see the Comparative Literature website for the topic: <http://ccat.sas.upenn.edu/Complit/>.

SM 552. (ARTH550, CINE550, GRMN550) Topics in Film. (K) Richter.

From the early 20th century, German cinema has played a key role in the history of film. Seminar topics may include: Weimar cinema, film in the Nazi period, East German film, the New German cinema, and feminist film.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 554. (ENGL553, GSWS553, RELS531) British Women Writers. (M) Staff.

A study of British women writers, often focusing on the women authors who came into prominence between 1775 and 1825.

SM 556. (JWST356, JWST555, NELC356, RELS418) Ancient Interpretation of the Bible and Contemporary Literary Theory. (C) Staff.

Christianity and Judaism are often called "Biblical religions" because they are believed to be founded upon the Bible. But the truth of the matter is that it was less the Bible itself than the particular ways in which the Bible was read and interpreted by Christians and Jews that shaped the development of these two religions and that also marked the difference between them. So, too, ancient Biblical interpretation --Jewish and Christian-- laid the groundwork for and developed virtually all the techniques and methods that have dominated literary criticism and hermeneutics (the science of interpretation) since then.

SM 561. (FREN560) Studies in the 18th Century. (M) DeJean. This is a topics course.

SM 564. (ENGL564) Modern British Literature. (M) Staff.

An introduction to British Literary Modernism. Specific emphasis will depend on instructor.

SM 570. (ARTH573, CINE515, ENGL573, FREN573, GRMN573) Topics in Criticism and Theory. (M) Staff.

This course covers topics in literary criticism and theory. It's specific emphasis varying with instructor.

SM 573. (AFRC570, ENGL570) Topics in Afro-American Literature. (M) Staff.

This course treats some important aspect of African-American literature and culture. Some recent versions of the course have focused on the emergence of African-American women writers, on the relation between African-American literature and cultural studies, and on the Harlem Renaissance.

SM 575. (AFRC572, CINE572, ENGL572) Topics in African Literature. (M) Barnard.

This course is based on a selection of representative texts written in English, as well as a few texts in English translation. It involves, a study of themes relating to social change and the persistence of cultural traditions, followed by an attempt at sketching the emergence of literary tradition by identifying some of the formal conventions established writers in their use of old forms and experiments with new.

SM 577. (ENGL589) 20th Century Poetry. (M) Bernstein.

A study of the major figures of American poetry of the early 20th-century. T.S. Eliot, Ezra Pound, William Carlos Williams, Wallace Stevens and Robert Frost are usually included.

SM 578. (ENGL593) Topics in Literature and Society. (M) Staff.

This is a topics course which varies year to year.

SM 579. (SLAV575) Slavic Literary Theory in Western Context. (M) Steiner, P..

This course will compare selected theoretical concepts advanced by Russian Formalists, Prague Structuralists, and the Bakhtin group (e.g., defamiliarization, aesthetic sign, dialogue) with similar or analogous notions drawn from Western intellectual tradition.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 580. (ENGL574, HIST574) Introduction to Bibliography. (H) Staff.

This course offers an introduction to the principles of descriptive and analytic bibliography and textual editing. The history of authorship, manuscript production, printing, publishing, and reading will be addressed as they inform an understanding of how a particular text came to be the way it is. Diverse theories of editing will be studied and put into practice with short passages. The course is generally suitable for students working in any historical period, but particular emphases specified in the current offerings on the English website. www.english.upenn.edu

SM 581. (ARTH590, CINE592, ENGL592) The Essay Film. (M) Staff.

SM 582. (ARTH560, GRMN580, PHIL480) Topics in Aesthetics. (A) Staff. This is a topics course.

Course description for Spring 2015: "Nietzsche" This seminar will offer a comprehensive and in-depth look at one of modernity's most provocative and controversial thinkers. Proceeding chronologically, we will examine all of Nietzsche's major writings: from the early essays through the hopefulness of the 'free spirit' period, from the calculating genealogies to the inchoate and chaotic fragments of the posthumously published Will of Power, from the profoundly strange and terrifying Zarathustra to the fevered final works. Throughout the semester, students will be invited to consider Nietzsche's philosophical inheritances (from, for instance, Kant, Hegel, and Schopenhauer) and influences (on Heidegger, Foucault, Deleuze, Derrida and many others). Discussions in English, but students are invited to read texts in the original where appropriate.

SM 584. (GRMN581) Topics in Jewish-German Culture. (M) Staff.

Reading and discussion course on selected topics in Jewish history. The instructors are visiting scholars at the Center for Advanced Judaic Studies.

SM 586. (ARTH586) Topics in Twentieth Century Art. (C) Poggi.

This seminar will examine the ideas of a number of influential theorists in a variety of disciplines who have contributed to the ways in which we understand and evaluate art. A tentative and flexible list includes: Kant, Denis, Fry, Greenberg, Schapiro, de Bord, Derrida, Lacan, Kristeva, Baudrillard.

SM 593. (ITAL581) Modern and Contemporary Italian Culture. (M) Staff.

This is a topics course. One topic may be "Futurism, Classicism, Fascism" or "Philology and History."

SM 587. (ITAL588) Cinema and the Sister Arts. (M) Staff.

Cinema as a pan-generic system constructed of other art forms, including fiction, theater, painting, photography, music and dance.

SM 590. (ENGL590, GRMN585, GSWS589, LALS590) Recent Issues in Critical Theory. (M) Staff.

This course is a critical exploration of recent literary and cultural theory, usually focusing on one particular movement or school, such as phenomenology, psychoanalysis, the Frankfurt School, or deconstruction.

SM 592. (CINE591, CINE592, ENGL591, ENGL592) Topics in Contemporary Theory. (M) Staff. This is a topics course.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 594. (ARTH594, ENGL797) Topics in Contemporary Art. (M) Silverman.

Topics vary. Please see the Comparative Literature and Literary Theory website at <http://ccat.sas.upenn.edu/Complit/>.

SM 596. (FREN590) Introduction to Francophone Studies. (M) Staff.

An introduction to major literary movements and authors from five areas of Francophonie: the Maghreb, West Africa, Central Africa, the Caribbean and Quebec.

SM 597. (ENGL597) Modern Drama. (M) Staff.

This course will survey several basic approaches to analyzing dramatic literature and the theatre. The dramatic event will be broken into each of its Aristotelian components for separate attention and analysis: Action (plot), Character, Language, Thought, Music and Spectacle. Several approaches to analysing the dramatic text will be studied: phenomenological, social-psychological, semiotic, and others.

SM 598. (PHIL585) Aesthetics: Emotion in the Arts. (M) Staff.

This course will investigate historical and contemporary philosophical views on the role of the emotions in the arts. Do we have genuine emotional responses to works of art - to fiction? paintings? music? If so, what are the conditions under which we do and don't have such emotional responses? When are such responses appropriate? In particular, does an appropriate aesthetic attitude require emotional distance from the object of the artwork? Is it inappropriate to respond emotionally to morally depraved artworks? How do formal devices induce, constrain, and otherwise alter our emotional responses to art? Readings will be drawn from philosophers including Jean-Baptiste Du Bos, David Hume, Edmund Burke, Moses Mendelssohn, Henry Home Lord Kames, Arthur Schopenhauer, Edward Bullough, R.G. Collingwood, Stanley Cavell, Tamar Szabo Gendler, Richard Moran, Kendall Walton, and others.

SM 600. (LATN602) Graduate Latin Poetry. (M) Farrell.

Spring 2013: Exploration of selected themes in Vergil's works, with an emphasis on aspects that have been particularly important in recent research. Some of these include intertextuality within the epic tradition and between epic and tragedy; philosophical and particularly ethical approaches to literature; discourse theory as it relates to expressions of dissent.

SM 601. (CLST618, ENGL524) Topics Medieval Studies. (C) Copeland.

An interdisciplinary course, it will utilize literary practices to "read" the ways specific texts produce sexuality at the same time as it will examine the relation between discourses and the material and political worlds in which those discourses are spoken. We will examine the role sexuality plays in the languages of Imperialism and in the sexualization of political rhetoric. The course will explore theoretical approaches to sexuality (and its discursive construction) proposed by Freud, Foucault, Sander Gilman, Gayle Rubin, Teresa de Lauretis, Mary Douglas, and examine a broad range of "primary materials" from eighteenth-century novels and pornography to nineteenth-century sexology to current feminist and political debates.

SM 602. (ITAL602) Tools of the Trade. (M) Staff.

Theoretical and practical aspects of academic research

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 605. (ANTH605, FOLK605, MUSC605) Anthropology of Music. (C) Staff.

Topics may include the intellectual history of ethnomusicology, current readings in ethnomusicology, a consideration of theoretical principles based upon the reading and interpretation of selected monographs, and area studies.

SM 606. (ENGL705, GREK602) Ancient Literary Theory. (M) Staff.

SM 607. (ENGL776) Contemporary Drama. (M) Staff. This is a topics course.

Sometimes taught as a survey of modern and contemporary drama, this course can also focus on a particular issue such as the politics of Western theatre, gender and performativity, or postmodernity in the dramatic arts.

SM 618. (RUSS618) Cultural History of Medieval Rus' (800-1700). (M) Verkholantsev.

Cultural History of Medieval Rus' (800-1700) offers an overview of the literary, cultural, and political history of Medieval Rus' from its origins up to the Petrine reign (early 18th century), the period that laid the foundation of the Russian Empire.

SM 620. (ENGL748, FREN660) Semester in 18th Century Literature. (A) Staff.

This course varies in its emphases, but in recent years has explored the theory of narrative both from the point of view of eighteenth-century novelists and thinkers as well as from the perspective of contemporary theory. Specific attention is paid to issues of class, gender, and ideology.

SM 621. (HIST620) Topics in European History. (M) Staff.

Reading and Discussion course on selected topics in European History.

SM 631. (CLST630, ENGL715, FREN536) Medieval Allegory. (M) Copeland.

For the Middle Ages, allegory represents a nexus of literary history and textual theory, hermeneutics and theology, intellectual history and education, and theories of history and the transmission of culture. Through medieval allegorical practices we see some of the deepest continuities with ancient hermeneutical thought and also some of the most radical ruptures with the ancient past. Allegory, in other words, was as crucial and charged a term for medieval culture as for contemporary thought. Allegory is at once a trope, that is, a specific and delimited form, and an all-encompassing interpretive system. It will be the purpose of this seminar to try to articulate the connections between that particular form and that general system by examining medieval allegory in its various literary and philosophical contexts. Our focus will be the 12th through the early 15th centuries in both the vernacular and Latin, with attention to late antique philosophical and theological foundations. We will also incorporate readings from various modern perspectives on the history and theory of allegory.

SM 622. (ENGL774) Postmodernism. (M) Staff.

An advanced seminar on postmodernist culture. Recently offered as a study of relationship between poetry and theory in contemporary culture, with readings in poststructuralist, feminist, marxist, and postcolonial theory and in poets of the Black Mountain and Language groups.

SM 628. (SPAN630) Studies in Spanish Middle Ages. (M) Staff.

This is a topics course. Topics will vary from year to year.

SM 630. (FREN630, ITAL630) Introduction to Medieval Literature. (C) Staff. This is a topics course.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 632. (ITAL631) Dante's Commedia. (C) Brownlee.

A close reading of the Inferno, Purgatorio and the Paradiso which focuses on a series of interrelated problems raised by the poem: authority, representation, history, politics, and language. Particular attention will be given to Dante's use of Classical and Christian model texts: Ovid's *Metamorphoses*, Virgil's *Aeneid*, and the Bible. Dante's rewritings of model authors will also be studied in the context of the medieval Italian and Provencal love lyric.

SM 634. (GRMN672) Reading Modernity. (J) Staff.

In this course we will examine Modernism and the avant-garde as concepts in literature, theater, and criticism. Both terms in the seminar title will be significant to our work, as we ask not only how to define and debate "modernity" today, but also how to understand various notions of "reading" and cultural analysis that emerge during the period and live on in various ways today. In addition, we will take account of important technological, social, and economic developments marking modernity, focusing our attention on the ways in which they intersect and interact with cultural production, cultural politics, and perception itself. Readings will include key texts by representative authors, including Benjamin, Kafka, Barthes, Kracauer, Brecht, Adorno, Baudelaire, Eliot, Woolf, and others. The final section of the course is concerned with contemporary debates surrounding Modernism's relation to Fascism and the juxtaposition of Modernism and Postmodernism.

SM 637. (ENGL735) Shakespeare. (M) Staff.

An advanced seminar, usually focused on Shakespeare, treating the literature and culture of the late 16th- and early 17th-centuries.

SM 638. (FREN638, MUSC710) Topics: Medieval Culture. (M) Brownlee. Topics will vary each term.

SM 640. (SPAN640) Studies in the Spanish Renaissance. (M) Staff.

Topics of discussion will vary from semester to semester. Selections from the works of Santillana, Mena, Rojas, Garcilaso, Juan and Alfonso del Valdes, Leon Hebreo, Juan de la Cruz, Luis de Leon, and the "preceptistas." Please see the Comparative Literature website for the current topic, <http://ccat.sas.upenn.edu>

SM 641. (ITAL640) Studies in Italian Renaissance. (M) Staff.

Renaissance Italian society, art, intellectual and political history. Advanced level course.

SM 642. (GRMN642) Drama of the Twentieth Century. (M) Staff.

Based on a discussion of the relationship of drama (text) and theater (performance), the course examines the development of realistic and antirealistic currents in modern German drama. From Wedekind and Expressionism to Piscator's political theater, Brecht's epic theater and beyond (Horvath, Fleisser, Frisch, Duerrenmatt, Handke).

SM 651. (FREN650, GRMN651, HIST651) Studies in 17th Century. (C) Staff.

Topics of discussion will vary from semester to semester. One possible topic is "The Royal Machine: Louis XIV and the Versailles Era." We will examine certain key texts of what is known as the Golden Age of French literature in tandem with a number of recent theoretical texts that could be described as historical. Our goal will be to explore the basis of "the new historicism," a term that is designed to cover a variety of critical systems that try to account for the historical specificity and referentiality of literary texts.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 670. (ARTH670, GRMN670) German Literary Criticism. (M) Staff.

Topics will vary. In the past, courses have concentrated on Walter Benjamin's work, and "The Frankfurt School and After."

SM 654. (HIST656, SLAV655) History, Memory, Trauma. (M) Platt.

This course will be devoted to study of the theory and practice of representation of the past in major European traditions during the modern era, with special emphasis on three topics of broad concern: revolution, genocide, and national becoming. The object of inquiry will be construed broadly, to include all manner of historiographic, artistic, filmic, literary and rhetorical representation of the past. Each of the three segments of the course will begin with examination of important theoretical readings in conjunction with case studies in major European traditions that have been among the central foci of this theoretical work (French Revolutionary history, Holocaust, English nationalism). Next we will add analogous Russian cases to the picture (Russian Revolution, Gulag memory, Ivan the Terrible and Peter the Great as national myths). Finally, at the conclusion of each segment students will bring theoretical tools to bear on the national traditions and contexts relevant to their own work. Our readings in the theory and philosophy of historiography will include works by: Anderson, Caruth, Guha, Hegel, LaCapra, Putnam, Ricoeur, White and others.

SM 662. (FOLK629, NELC683, RELS605) Theories of Myth. (M) Ben-Amos.

Theories of myth are the center of modern and post-modern, structural and post-structural thought. Myth has served as a vehicle and a metaphor for the formulation of a broad range of modern theories. In this course we will examine the theoretical foundations of these approaches to myth focusing on early thinkers such as Vico, and concluding with modern 20th century scholars in several disciplines that make myth the central idea of their studies.

SM 669. (FREN670) Nineteenth Century Studies. (M) Staff. This is a topics course.

Topics may include "Modernity and Early Nineteenth-Century French Culture," "Lit and Culture in fin-de-Siecle."

SM 674. (ARTH674, GRMN674) Topics in Aesthetic Theory. (K) Weissberg/MacLeod.

This is a topics course. The topics may be "Benjamin and Arendt," "Walter Benjamin," "Kant to Frankfurt School," "Literature and Visuality," or "Imagination and Ideology," or "Modernity Style/Fashion."

SM 676. (GRMN676, GSWS676) Topics in Feminist Theory. (I) Weissberg.

The seminar will provide a survey of recent feminist theories, and a discussion of literary texts focusing on issues of gender, race, and class. The reading list will include essays by French, English, and American theorists as well as novels by Bachmann, Wolf, and Jelinek.

SM 681. (PHIL680) History of Aesthetics. (M) staff.

This course will examine the transformation of aesthetic theory in the post-Kantian period, with particular attention to changes in the concept of the aesthetic itself and in conceptions of the place of the discipline of aesthetics in philosophy as a whole.

SM 682. (ENGL571, SPAN682) Seminar on Literary Theory. (M) Staff.

Topics vary from year to year.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 685. (EALC755) Literary Criticism and Theory in Japanese Literature. (M) Kano.

While the focus of this seminar will shift from year to year, the aim is to enable students to gain 1) a basic understanding of various theoretical approaches to literature, 2) familiarity with the histories and conventions of criticism, literary and otherwise, in Japan; 3) a few theoretical tools to think in complex ways about some of the most interesting and controversial issues of today, such as nationalism, imperialism, colonialism, postmodernism, and feminism, with particular focus on Japan's position in the world. The course is primarily intended for graduate students but is also open to advanced undergraduates with permission of the instructor. The course is taught in English, and all of the readings will be available in English translation. An optional discussion section may be arranged for those students who are able and willing to read and discuss materials in Japanese.

This course will be taught in English and all texts will be read in English translation.

SM 687. (ENGL539, SPAN687) The Spanish Connection. (M) Staff.

Topics vary from year to year.

688. (ARTH687) Twentieth Century Art: 1945-Now. (C) Poggi/Silverman.

Many people experience the art of our time as bewildering, shocking, too ordinary (my kid could do that), too intellectual (elitist), or simply not as art. Yet what makes this art engaging is that it raises the question of what art is or can be, employs a range of new materials and technologies, and addresses previously excluded audiences. It invades non-art spaces, blurs the boundaries between text and image, document and performance, asks questions about institutional frames (the museum, gallery, and art journal), and generates new forms of criticism. Much of the "canon" of what counts as important is still in flux, especially for the last twenty years. And the stage is no longer centered only on the United States and Europe, but is becoming increasingly global. The course will introduce students to the major movements and artists of the post-war period, with emphasis on social and historical context, critical debates, new media, and the changing role of the spectator/participant.

SM 691. (LALS690, SPAN690) Studies in Latin American Literature. (M) Staff. This is a topics course. One topic may be "Literature and the Arts in the Age of Globalization."

SM 692. (SPAN692) Colonial Literature of Spanish American. (M) Staff.

Study of the historical context of the colonial period in Spanish America and of major works in prose and poetry.

SM 697. (SPAN697) Studies in Latin American Culture. (M) Staff.

This is a topics course. The topic will vary each semester.

SM 715. (FOLK715, GSWS705, MUSC705) Seminar in Ethnomusicology. (A) Muller.

SM 700. (ENGL775) African Literature and Society. (C) Staff.

An advanced seminar in anglophone African literature, possibly including a few works in translation.

SM 708. (AFRC708, ENGL775, FREN700) Cultural and Literary Theory of Africa and the African Diaspora. (M) Staff.

This course introduces students to the theoretical strategies underlying the construction of coherent communities and systems of representation and how those strategies influence the uses of expressive culture over time.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 714. (CLST610, ENGL715, FREN635) Medieval Literature. (M) Staff.

This is a topics course. The topic may be "Women and Writing, 1220-1689," "Denationalizing the English Middle Ages," or "Anglo-French Literatures." or "Gloss and Commentary."

SM 720. (MUSC720) Studies in Renaissance Music. (C) Staff.

Seminar on selected topics in the music of the Renaissance.

SM 725. (ENGL725) Topics in Chaucer. (M) Wallace.

Please see the Comparative Literature and Literary Theory website for topics: <http://ccat.sas.upenn.edu/Complit/>.

SM 730. (ENGL730) Sixteenth-Century Cultural Relations.. (M) Staff.

This is an advanced course treating topics in 16th Century history and culture particular emphasis varying with instructor.

SM 736. (ENGL736) Renaissance Studies. (M) Staff. This is a topics course.

This is an advanced topics course treating some important issues in contemporary Renaissance studies.

SM 750. (ENGL750) Romanticism in Italy. (M) Staff.

This course is an advanced seminar on writings of the Romantic period, not restricted to English Romanticism.

SM 755. (ENGL754) Victorian Literature. (M) Staff.

An advanced seminar in Victorian Fiction.

SM 761. (ENGL761) British Modernism. (M) Staff.

This course treats one or more of the strains of British modernism in fiction, poetry, or the arts.

SM 766. (ENGL765) Topics in 20th Century English Literature. (M) Staff. This is a topics course. If the title is "Modernism and the Philosophy of Egoism," the following description applies.

Topics vary from year to year.

SM 767. (ENGL773) Modernism. (M) Staff.

An interdisciplinary and international examination of modernism, usually treating European as well as British and American modernists. The topics may be "The Hard and Soft in Modernism," "The Technical Sublime," "Global Literature and Theory," or "Effects of Modernity."

COMPARATIVE LITERATURE AND LITERARY THEORY (AS) {COML}

SM 769. (ENGL769, GSWS769) Feminist Theory. (M) Staff.

Specific topic varies. The seminar will bring together the study of early modern English literature and culture with histories and theories of gender, sexuality and race. Contact with 'the East' (Turkey, the Moluccas, North Africa and India) and the West (the Americas and the Caribbean) reshaped attitudes to identity and desire. How does this history allow us to understand, and often interrogate, modern theories of desire and difference? Conversely, how do postcolonial and other contemporary perspectives allow us to re-read this past?

SM 773. (AFRC770, ENGL770) Afro-American Autobiography. (M) Staff.

An advanced seminar in African-American literature and culture.

SM 778. (ENGL778, GSWS778) Twentieth Century Aesthetics. (M) Staff.

This course explores notions that have conditioned 20th century attitudes toward beauty: among them, ornament, form, fetish, the artifact "women", the moves to 20th century fiction, art manifestos, theory, and such phenomena as beauty contests and art adjudications.

SM 780. (MUSC780) Seminar in Theory. (K) Staff.

Seminar on selected topics in music theory and analysis.

SM 787. (ARTH794, ENGL778) Topics in Contemporary Art. (C) Silverman.

Topics vary each semester.

Fall 2016: By 1842--three years after the official invention of photography--photographers had already begun hand-coloring their daguerreotypes, and a century and a half later Richter started smearing and spattering paint onto small photographs, and exhibiting them along with his abstract and figurative paintings. By the mid-1850's, many artists were also painting from photographs, sometimes by projecting them onto their canvases, and treating these projections as preparatory drawings. They called the resulting images "photo paintings." And although it became increasingly "disreputable" to work in this way as the century progressed, Eugene Delacroix, Gustave Courbet, Edouard Manet, Henri Fantin-Latour, Edgar Degas and Edouard Vuillard all made paintings that are in one way or another "photographic." Some of them also saw photography as the gateway to a new kind of figurative painting.

Abstraction hardened the distinction between art and photography, and brought these medium-crossings to an end. However, photo painting resurfaced in the 1950s and 1960s, and although it initially seemed ironic, it has outlived the movements that made this reading possible. As we can now see, photo-painting is a far more complex and multi-faceted way of generating images than those generally associated with Pop, Institutional Critique and Appropriation.

We will begin this seminar with the two most important practitioners of nineteenth century photo painting, Edouard Manet and Edgar Degas. We will then direct our attention to a group of twentieth and twenty-first century photo-painters: Richard Artschwager, Marlene Dumas, Richard Hamilton, Gerhard Richter, Wilhelm Sasnal, and Luc Tuymans.

SM 790. (ENGL790, GRMN690, GSWS790) Recent Issues in Critical Theory. (M) Staff. This is a topics course.

Course varies with instructor. Recent versions have been "Critical Theory: Legacies of the Frankfurt School;" "Auteurism and Artificiality in Film Studies;" "Hegel's Legacy;" "The Stigma Archive:" "Queer Theory."

SM 791. (ENGL797) Topics in 20th Century Culture. (M) Staff.

Usually focusing on non-fictional texts, this course varies in its emphasis depending on the instructor.

COMPARATIVE LITERATURE AND LITERARY THEORY

(AS) {COML}

SM 795. (ENGL795) Poetics. (M) Staff.

Topics in poetics will vary in its emphasis depending on the instructor.

998. Independent Study and Research. (C)

Designed to allow students to pursue a particular research topic under the close supervision of an instructor.

999. Independent Reading and Research. (C)

May be taken for multiple course credit to a maximum of two for the M.A. and four for the Ph.D. Designed to allow students to broaden and deepen their knowledge of literary theory, a national literature, and/or an area of special interest.