COMPARATIVE LITERATURE (BI-CO)

Department Website: https://www.haverford.edu/comparative-literature

Comparative Literature is a joint Bryn Mawr and Haverford program that draws on the diverse teaching and research interests of the faculty at the two colleges, especially but not exclusively those in our many departments of language and literature.

The study of Comparative Literature situates literature in an international perspective; examines transnational cultural connections through literary history, literary criticism, critical theory, and poetics; and works toward a nuanced understanding of the socio-cultural functions of literature. The close reading of literary texts and other works from different cultures and periods is fundamental to our enterprise.

Interpretive methods from other disciplines that interrogate cultural discourses also play a role in the comparative study of literature; among these are anthropology, philosophy, religion, history, music, the history of art, visual studies, film studies, gender studies, and area studies (including Africana studies, Latin American and Iberian studies, and East Asian studies).

Our students have gone on to do graduate work in comparative literature and related fields; pursued advanced degrees in business, law, medicine, and journalism; and undertaken careers in translation, publishing, international business, diplomacy, and non-governmental organizations.

Learning Goals

- Students should attain advanced skills in a language other than English and show the capacity to analyze and interpret literary and cultural texts in the original language.
- Students should attain advanced skills in the interpretation or translation of the literary texts of two distinct national cultures, in the comparative analysis of these texts across national and/or linguistic boundaries, and in addressing, considering, evaluating, and applying specific methodological or theoretical paradigms.
- Students should make use of these skills in the senior thesis and oral exam, which should also demonstrate the capacity to:
  - evaluate and discuss the merits of a critical or methodological approach.
  - complete an independent scholarly project.
- bring together and analyze critically, in light of certain central issues and themes, a selection of works of literature and criticism read over the four years.

Haverford’s Institutional Learning Goals are available on the President’s website, at http://hav.to/learninggoals.

Curriculum

The resources at Bryn Mawr and Haverford permit the Comparative Literature program to offer an extensive variety of courses, including:

- literature courses in English and the other languages offered at the two Colleges (Spanish, French, German, Italian, Russian, Latin, ancient Greek, Japanese, Chinese, Arabic and Hebrew).
- crosslisted comparative electives taught in English.
- courses in criticism and theory.

Major

We require comparative literature students to have a reading knowledge of at least one language other than English, adequate to the advanced study of literature in that language. Some comparative literature courses may require reading knowledge in the language as a prerequisite for admission.

Students interested in pursuing a comparative literature major should discuss their preparation and program of courses with the comparative literature chair early in their first or second year at the College.

We recommend (but do not require) that:

- majors study abroad during one or two semesters of the junior year.
- students with a possible interest in graduate school begin a second foreign language before they graduate.

Major Requirements

- COML H200 or COML B200 (Introduction to Comparative Literature), normally taken by the spring of the sophomore year.
- Six advanced literature courses in the original languages (normally at the 200 level or above), balanced between two literature departments (of which English may be one): at least two (one in each literature) must be at the 300 level or above, or its equivalent, as approved in advance by the advisor.
- One course in critical theory.
- Two electives in comparative literature.
- COML H398 or COML B398 (Theories and Methods in Comparative Literature).
• COML H399 or COML B399 (Senior Seminar in Comparative Literature).

**Senior Project**

Each senior major in comparative literature defines their thesis topic in consultation with the faculty members who teach the capstone seminars, COML 398 and COML 399. In the fall semester, as they near completion of COML 398, students produce a viable prospectus in the form of an essay with bibliography. During the spring semester, students enrolled in the Senior Seminar (COMLL 399) complete a senior thesis of 35-40 pages, under the joint guidance of one of the instructors in COML 399 and a faculty member with expertise in the topic of the thesis.

The thesis should build on languages, literary and cultural interests, and competencies cultivated in coursework at Bryn Mawr and Haverford or abroad, should be broadly comparative in nature, and should normally deal with works in both of the student’s major languages. Possible models include: a study of a critical issue as exemplified in authors or works from two different literary or linguistic traditions; an exploration of transnational issues in different media; a critical examination of a problem in literary or cultural theory or literary history; a critical examination of different translations of a literary work.

At the end of the spring semester, during the senior exams period, all seniors are required to participate in senior oral exams before a panel of three faculty examiners—the two thesis co-advisors plus a member of the Comparative Literature Steering Committee or other relevant faculty member. Students respond to questions about the senior thesis during the first half of the exam (approximately 20 minutes); during the second half (another 25 minutes or so) they answer questions about a list of texts and topics they have submitted in advance. (These texts, which may include films and works of art, are chosen by each student from primary and secondary sources that they have studied in courses that count toward the major, with no more than two texts from a single class.)

**Senior Project Learning Goals**

In the process of writing the senior thesis and preparing for the oral exam, students should develop and demonstrate the capacity to:

- Complete an independent scholarly project in the form of a senior thesis (35-40 pages) that has a logical and clear overall structure and that expresses complex ideas and argues these convincingly, with clarity and precision.
- Familiarize themselves with their chosen texts in the original languages and offer interpretations grounded in close reading of these texts.
- Evaluate and discuss the merits of a critical or methodological approach, identify relevant and generative theoretical frameworks, understand the tradition from which they derive, and competently incorporate them in the service of a critical question.
- Critique and evaluate scholarship relevant to their own scholarly project.
- Comment on or critique the research projects of fellow senior seminar participants.
- Bring together and analyze critically, in light of certain central issues and themes, a selection of works of literature and criticism read over the past four years.
- Make responsible use of both primary and secondary sources.
- Make effective use of library resources, including subject-specific databases and indices online and in print.

**Senior Project Assessment**

Faculty in the Comparative Literature Steering Committee (CLSC) evaluate the viability of the thesis prospectus, submitted in COML 398. Student performance evaluations in all the assessment categories mentioned below inform the final grades awarded in COML 399 as well as the awarding of honors in the major and of the departmental prize for the most accomplished senior essay. The examiners are drawn from faculty members teaching COML 399, members of the CLSC, and other colleagues in other relevant disciplines. Examiners (three per student) participate in the required senior oral examination and make the final evaluations of the second semester senior capstone experience. Separate grades are given for the senior essay, seminar performance, and oral exam; the final grade in COML 399 reflects the totality of the senior experience in all categories stated, with the most important element being the senior thesis.

The thesis is evaluated on the following criteria:

- Conceptualization of an original research question
- Familiarity with and well-grounded interpretation of primary texts in the original languages.
- Engagement with chosen theoretical framework or frameworks and with relevant secondary literature.
- Successful revision in response to criticism.
- Crafting of a clearly structured and clearly expressed argument.
Requirements for Honors
Students who, in the judgment of the Comparative Literature Steering Committee, have done distinguished work in their comparative literature courses and in the Senior Seminar will be considered for departmental honors.

Minor Requirements
Requirements for the minor are COML 200 and COML 398, plus four additional courses—two each in the literature of two languages. At least one of these four courses must be at the 300 level. Students who minor in comparative literature are encouraged to choose their national literature courses from those with a comparative component.

NOTE: Both majors and minors should work closely with the co-chairs of the program and with members of the steering committee in shaping their programs.

Study Abroad
The majority of our majors study abroad for one semester or two, normally during the junior year, at programs approved by Bryn Mawr and Haverford. We ask our students to confer with the chair of the relevant language department as well as the chair of Comparative Literature in advance when choosing courses abroad in order to determine which courses may be counted towards the major, and which kind of credit (i.e. 200-level or 300-level) should be given for a particular course although we strongly advise that the 300-level courses be taken within the Bi-Co. The course in critical theory must be taken within the Tri-Co.

Prizes
The Laurie Ann Levin Prize is awarded annually to the senior major(s) whose work merits recognition for intellectual achievement, as demonstrated in the senior thesis.

Faculty
Two co-chairs, one at each college, and a Bi-College steering committee administer the program. The committee generally includes those faculty members most often involved in teaching the introductory course and the senior seminar.

Many other faculty at both institutions contribute courses to the program; see the Courses section for more information.

Steering Committee Members at Haverford
Imke Brust
Assistant Professor and Chair of German and German Studies

Robert Castillo Sandoval
Professor of Spanish

Maud McInerney
The Laurie Ann Levin Professor of Comparative Literature; Associate Professor of English; Chair of Comparative Literature

Jerry Miller
Associate Professor of Philosophy

Deborah Roberts
The William R. Kenan, Jr. Professor; Professor of Classics

David Sedley
Associate Professor of French and Francophone Studies

Aniko Szucs
Mellon Postdoctoral Fellow; Visiting Assistant Professor of Comparative Literature

Steering Committee Members at Bryn Mawr
Martín Gaspar
Assistant Professor of Spanish

Jennifer Harford Vargas
Associate Professor of English and Co-Director of the Latin American, Latina/o and Iberian Studies Program

Tim Harte
Chair and Associate Professor of Russian on the Myra T. Cooley Lectureship in Russian

Shiamin Kwa
Assistant Professor of East Asian Studies

Maria Cristina Quintero
Chair and Professor of Spanish and Co-Director of Romance Languages

Roberta Ricci
Chair and Associate Professor of Italian

Azade Seyhan
Fairbank Professor in the Humanities and Chair and Professor of German and Comparative Literature

Courses at Haverford
COML H120 THE EPIC IN ENGLISH (1.0 Credit)
Maud McInerney
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An exploration of the long narrative poems that shape the epic tradition in anglophone literature. Readings in classical epic and medieval epic, Milton, Romantic epics and the modern aftermath of epic. Crosslisted: English, Comparative Literature
COML H142  INTRODUCTION TO VISUAL STUDIES  (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visuality itself. Crosslisted: Visual Studies, Fine Arts, Comparative Literature
(Offered: Fall 2019)

COML H200  INTRODUCTION TO COMPARATIVE LITERATURE  (1.0 Credit)
Roberto Castillo Sandoval
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
A general introduction to the evolving field of comparative literature. Students read, discuss, and write about texts from across a wide range of national literatures and historical periods, with attention both to how these texts influence and relate to each other and to where and why they must differ. An additional focus on theoretical issues relevant to reading in general and, more particularly, reading between canons.

COML H202  BAWDY BODIES: COMEDIES OF THE GROTESQUE IN ANTIQUITY AND THE RENAISSANCE  (1.0 Credit)
Matthew Farmer
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
In this course, we will use Bakhtin’s concepts of the grotesque and the carnivalesque to interpret the novels of Rabelais and the plays of Shakespeare; we will also explore Greek and Roman precedents for the grotesque literature of the Renaissance. Crosslisted: Classics, Comparative Literature Pre-requisite(s): First Year Writing
(Offered: Spring 2020)

COML H202B  BAWDY BODIES: COMEDIES OF THE GROTESQUE IN ANTIQUITY AND THE RENAISSANCE  (1.0 Credit)
Matthew Farmer
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
In this course, we will use Bakhtin’s concepts of the grotesque and the carnivalesque to interpret the novels of Rabelais and the plays of Shakespeare; we will also explore Greek and Roman precedents for the grotesque literature of the Renaissance.

COML H203  WRITING THE JEWISH TRAJECTORIES IN LATIN AMERICA  (1.0 Credit)
Ariana Huberman
Division: Humanities
The course proposes the study of Latin American Jewish literature focusing on narrative, essay, and poetry of the Twentieth and Twenty-First centuries. It pays close attention to themes, registers, and cultural contexts relevant to the Jewish experience in Latin America. What is Jewish about this literature? Where do these texts cross paths, or not, with other migratory and minority experiences? The texts studied question identity and Otherness, and explore constructions of memory while examining issues of gender, assimilation, transculturation, migration, and exile in relation to the Jewish Diaspora in the Americas. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature Pre-requisite(s): SPAN 102, placement, or instructor consent
(Offered: Spring 2020)

COML H205  LEGENDS OF ARTHUR  (1.0 Credit)
Maud McInerney
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An exploration of the Arthurian legend, from its earliest versions to most recent retellings. The tradition of Arthurian tales is complex and various, combining Celtic and Christian mythologies. Sometimes called the “matter of Britain” the Arthurian narrative has been critical in establishing national and ethnic identities ever since the Middle Ages. Medieval notions of chivalry and courtly love also raise fascinating questions about the conflict between personal and private morality, and about the construction of both identity and gender.

COML H210  SPANISH AND SPANISH AMERICAN FILM STUDIES  (1.0 Credit)
Division: Humanities
Exploration of films in Spanish from both sides of the Atlantic. The course will discuss approximately one movie per class, from a variety of classic and more recent directors such as Luis Buñuel, Carlos Saura, Pedro Almodóvar, Lucrecia Martel among others. The class will focus on the analysis of cinematic discourses as well as the films’ cultural and historic background. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. This course is conducted in Spanish. Crosslisted: Spanish, Comparative
Literature. Prerequisite(s): SPAN 102, or placement, or instructor consent.

COML H212 REFASHIONING THE CLASSICS: DRAMATIZATION AND ILLUSTRATION (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
In this class – part of a Philadelphia Area Creative Collaboratives (PACC) project with visiting artists Anne Carson and Robert Currie and the Philadelphia theater group Lightning Rod Special – we will explore the ways in which modern writers have read, responded to, and recreated ancient Greek and Latin texts, with a focus on drama and performance and on the illustrated book. Crosslisted: Classical Studies, Comparative Literature

COML H214 WRITING THE NATION: 19TH-CENTURY LITERATURE IN LATIN AMERICA (1.0 Credit)
Roberto Castillo Sandoval
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An examination of seminal literary texts written in Latin America in the nineteenth century. Novels, essays, travelogues, short stories, miscellaneous texts, and poetry will be analyzed and placed in the context of the process of nation-building that took place after Independence from Spain. A goal of the course will be to establish and define the nexus between the textual and ideological formations of 19th-century writings in Latin America and their counterparts in the 20th-century. The course fulfills the "pre-1898" requirement. This course is conducted in Spanish. Cross-listed: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, placement, or instructor consent.

COML H215 TALES OF TROY (1.0 Credit)
Bret Mulligan
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the myth of the Trojan War and its role in the history of western literature and culture, focusing on the development and adaptation of the myth in literature, art, music, and film. All CSTS courses are taught in English and do not require knowledge of Latin or Greek. Crosslisted: Classical Studies, Comparative Literature

COML H217 UNRULY BODIES: NARRATIVES OF DISABILITY IN GREECE AND ROME (1.0 Credit)
Hannah Silverblank
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
In this course, students will consider a range of depictions of physical alterity in ancient Greek and Roman epic, drama, poetry, history, philosophy, medical writing, and iconography. All CSTS courses are taught in English and do not require knowledge of Latin or Greek. Crosslisted: Classics, Comparative Literature

COML H222 RETHINKING LATIN AMERICA IN CONTEMPORARY NARRATIVE (1.0 Credit)
Aurelia Gómez Unamuno
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This course explores literary texts and films produced after the 70s that address political issues related to marginal subjects that previously were not visible. The course is organized around different agendas such as "indigenismo", ethnic politics and indigenous movements, post-coloniality, subalternity, sexual diversity, migration and the border, drug trafficking, and gender violence. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature. Prerequisite(s): SPAN 102, placement, or instructor consent
(Offered: Spring 2020)

COML H223 WRITING NATIONS: AFRICA AND EUROPE (1.0 Credit)
Imke Brust
Division: Humanities
This course will explore ideas of nation-building in regard to the transnational relations between Europe and Africa. We will discuss African and European experiences of nation-creation to distinguish between exclusionary and inclusionary visions of nation states, and focus in particular on literary texts from Great Britain, Germany, and France in comparison with literary texts from Nigeria, South Africa, and Algeria.

COML H224 GERMANY/BERLIN FROM A TRANSNATIONAL PERSPECTIVE (1.0 Credit)
Imke Brust
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This course focuses primarily on the ways in which Germany/Berlin has influenced the visual imagination of American and other foreign artists, as well as a German immigrant artists, and Germans in the diaspora. While Germany without doubt has profoundly affected other countries worldwide, Germany and in particular the city of Berlin have also been shaped significantly by foreign influences, most recently during the recent refugee crisis in Europe. This course explores a variety of different visual media from film to the creation of museums. Taught in English with an extra session in German.
Crosslisted: German, Comparative Literature, Visual Studies

COML H229  TOPICS IN VISUAL STUDIES: ROLAND BARTHES AND THE IMAGE (1.0 Credit)
John Muse
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An exploration of the rhetoric of visual culture through an examination of 20th century French critic Roland Barthes’ many writings on photography, film, and what he calls the “civilized code of perfect illusions.” We will spend the semester reading his texts, charting the trajectory of a career that begins with the euphoria of an ever-expanding semiotic and ends with a meditation on the limits of this very project. Crosslisted: Visual Studies, Fine Arts, Comparative Literature (Offered: Spring 2020)

COML H231  CARIBE QUEER: SEXUALITIES AND NARRATIVES FROM THE HISPANIC CARIBBEAN (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
The course will look at different narrative and artistic productions regarding alternative sexualities in the Hispanic Caribbean. We will take as a point of departure the Cuban revolution and move to the present. Crosslisted: Spanish, Comparative Literature Prerequisite(s): SPAN 102

COML H232  CERVANTES AND THE FAKE QUIXOTE. ORIGINALITY AND AUTHORSHIP IN EARLY MODERN SPAIN (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An examination of the literature and cultures of the Spanish Golden Age through the mockumentary Cervantes contra Lope (2016). Emphasis will be placed on the concepts of novelty, authorship, falsification, and originality. We will read works by Cervantes, Lope de Vega, Tirso de Molina, Fernando de Avellaneda, and Jerónimo de Pasamonte. Crosslisted: Spanish, Comparative Literature Prerequisite(s): SPAN 102 or placement into 200-300 level courses

COML H233  TOPICS IN CARIBBEAN LITERATURE: A NEW WAVE (1.0 Credit)
Asali Solomon
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
This course will focus on authors of the Caribbean and its diaspora, engaging fiction, theory, memoir, poetry and drama from the mid-twentieth century through the present. Core themes will include migration, class, colonialism, racial identity, gender and sexuality. Crosslisted: English, Africana Studies (Offered: Fall 2019)

COML H236  TROPICAL NATURE IN LATIN AMERICAN LITERATURE: PARADISE AND HELL (1.0 Credit)
Giselle Roman Medina
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
Students will critically examine the presence of philosophical, scientific and medical discourses on race and sexuality in aesthetic representations of tropical nature. Discussions will include 19th century foundational texts, Modernismo, Poesía Negra, lo Real Maravilloso, Neobarroque and visual culture. Crosslisted: Spanish, Comparative Literature Prerequisite(s): SPAN 102 or consent of instructor (Offered: Spring 2020)

COML H245  PERFORMANCE, LITERATURE AND THE ARCHIVE (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
The ‘archive,’ as both an institutional and performance practice and a theoretical concept, has been one of the most studied sites in performance and literary studies. The hegemonic, patriarchal institution of the archive that constructs and perpetuates the canon and the master narratives of history while, marginalizing, silencing, and erasing the subaltern and the subcultural has been contested by the poststructuralist philosophers and critical theorists of the late 20th and early 21st century. A new concept of the archive transpired in the interdisciplinary fields of postcolonial, gender, cultural, and performance studies, one that is more utopian and more inclusive and is not limited by dominant repressive power structures and ideologies. This archive does not merely revisit the past to excavate the eradicated traces and silenced voices, but also, perhaps more importantly, opens the potential for a formerly unimaginable, and yet-to-be-imagined future. (Offered: Spring 2020)

COML H250  QUIXOTIC NARRATIVES (1.0 Credit)
Israel Burshatin
Division: Humanities
Study of Cervantes, Don Quixote and of some of the works of fiction, criticism, philosophy, music, art and film which have drawn from Cervantes’s novel or address its formal and thematic concerns, including self-reflexivity, nation and narration, and constructions of gender, class, and “race” in narrative. Other authors read include Borges,
Foucault, Laurence Sterne, Graham Greene, Vladimir Nabokov, and Kathy Acker. This course fulfills the “pre-1898” requirement. This course is conducted in English. Crosslisted: Spanish, Comparative Literature.

COML H253 HISPANIC CARIBBEAN MIGRATION TALES (1.0 Credit)
Giselle Roman Medina
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Students will learn about different Hispanic Caribbean migratory experiences through a selection of short stories, novels, memoirs, and essays, as well as in film, and performative production. The texts that will be analyzed are mostly originally written in Spanish. Crosslisted: Spanish, Comparative Literature
Prerequisite(s): SPAN H102 or 200-300 level in the placement test

COML H255 CINEMA FRANÇAIS/FRACPHONE ET COLONIALISME (1.0 Credit)
Koffi Anyinefa
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)

COML H262 TOP GERMAN CINEMA: #METOO WOMEN AND FILM (1.0 Credit)
Imke Brust
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
Crosslisted: German, Comparative Literature
(Offered: Spring 2020)

COML H301 TOPICS IN MIDDLE ENGLISH: PRE-MODERN WOMEN WRITERS (1.0 Credit)
Sarah Watson
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Considers the construction of genders and sexualities in the medieval period. Crosslisted: English, Comparative Literature
(Offered: Fall 2019)

COML H312A ADVANCED TOPICS IN FRENCH LITERATURE: MIGRATIONS: FRONTIERES, HOSTILITES ET HOSPITALITES (1.0 Credit)
Koffi Anyinefa
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
In French. Crosslisted: FREN and COML
(Offered: Fall 2019)

COML H312B ADVANCED TOPICS: “DU PARIS PLEIN LES YEUX” : LITTÉRATURE ET CULTURE DE MASSE (FRANCE, 1830-1900) (1.0 Credit)
Kathryne Corbin

Section: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
In this seminar, we will consider the influence of the Parisian industry of mass culture on fashion, fiction, and hobbies of men and women as cultural practices changed profoundly during the 19th century. We will study the birth of the boulevard and how it became, during the July Monarchy and the Second Empire, the “lieu de rencontres“ and explorations of the “flâneur”. We will examine the ways in which the new consumer society and the civilization of the newspaper affected the reception, the reading, and even the forms of literature, ultimately transforming the image of the writer with his/her entry into the era of mass media. (This course will be conducted in French.) Crosslisted: French, Comparative Literature
Prerequisite(s): At least one 200-level course

COML H320 SPANISH AMERICAN COLONIAL WRITINGS (1.0 Credit)
Roberto Castillo Sandoval
Division: Humanities
Representative writings from the textual legacy left by Spanish discovery, conquest, and colonization of the New World. Emphasis will be placed on the transfiguration of historical and literary genres, and the role of Colonial literature in the formation of Latin-American identity. Readings include Columbus, Bernal Díaz, Gómara, Ercilla, Inca Garcilaso de la Vega, Cabeza de Vaca, Sor Juana Inés de la Cruz, and Sigüenza y Góngora. This course fulfills the “pre-1898” requirement. This course is conducted in Spanish. Cross-listed: Spanish, Comparative Literature
Prerequisite(s): One 200-level Spanish course or instructor consent

COML H321 TOPICS GERM LIT: FROM THE GUTENBERG-GALAXY TO CYBERSPACE (1.0 Credit)
Ulrich Schonherr
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
The emergence of new acoustic, visual, and electronic media since the late 19th-century has dramatically changed the status of writing, textuality, and literature. Focusing on modernist as well as contemporary texts, films, and radio plays the seminar will reconstruct the changing intermedial relationship between the book and its technologically advanced ‘other’ from the print-based medium to the latest digital ‘Hypertext’ novel. The challenges posed by photography, phonography, radio, film, and electronic media prompted writers to rethink and redefine their declining position vis-à-vis the new technologies which have successfully dethroned the book as the primary storage system of modern society. Excerpts from historical and contemporary theories of media (Benjamin, McLuhan, Baudrillard,
Kittler, Adorno, Virillo et.al.) will provide the conceptual framework for the analysis of literary and filmic models. Crosslisted: German, Comparative Literature

**COML H327 TRAVEL NARRATIVES IN LATIN AMERICA (1.0 Credit)**
Ariana Huberman
**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
This course examines the ideas and impact of European Travel writers in Latin America and the Caribbean. We will discuss the imprint travel writers have left on the literature of Latin America from the seventeenth century to the present. Crosslisted: Spanish, Comparative Literature  
**Offered:** Fall 2019

**COML H377 PROBLEMS IN POSTCOLONIAL LITERATURE: VIOLENCE, TERROR, AND IDENTITY (1.0 Credit)**
Rajeswari Mohan  
**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts); B: Analysis of the Social World  
An examination of the rhetorical and narrative strategies adopted by postcolonial texts as they negotiate the aesthetic challenges and political complexities of representing violence and terror. Working with fiction, nonfiction, and film, the course will measure the different effects of realism, magical realism, surrealism, and the grotesque as modes of representing the dialectic of violation and violence. Crosslisted: English, Comparative Literature  
**Prerequisite(s):** Two 200-level English courses or instructor consent  
**Offered:** Fall 2019

**COML H381 VISUAL POLITICS OF BONDAGE (1.0 Credit)**
Reema Rajbanshi  
**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
This course examines the visual politics of literatures of bondage, focusing on colonial Brazil/Amazon, the cross-temporal Indian Ocean World, and our contemporary moment of globalization. Our central course inquiry across the course will address the visual politics both nascent and full-fleshed in textual and imagistic representations of those extremely uneven power relations definitive of bondage, and is attentive across genres to the novel, painting, photography, and film. Cross-listed for English and Visual Arts.  
**Prerequisite(s):** Two 200-level courses in English or instructor consent  
**Offered:** Spring 2020

**COML H389 INTERPRETING LYRIC POETRY: LOVE, LOSS, TRANSCENDENCE (1.0 Credit)**
Kimberly Benston  
**Division:** Humanities  
An examination of theoretical issues and presentational strategies in verse structures from Ovid to Bishop. Through close readings of strategically grouped texts, we explore the interplay of convention and innovation, attending to themes of desire, loss, and transcendence, and to recurrent lyric figures (e.g., in Narcissus, Orphic, and Ulysses poems; in the dramatic monologue; in the sonnet and elegy; in the sublime; in vernacular traditions and their literary revisions). Issues for study include: allusion and intertextuality; convention and cliché; invention and revision; origination and self-presentation. Practical criticism will lead to theoretical analyses of interpretive modes and the interpreter’s stance. Crosslisted: English, Comparative Literature  
**Prerequisite(s):** Two 200-level English courses or instructor consent  
**Offered:** Fall 2019

**COML H398 THEORIES AND METHODS IN COMPARATIVE LITERATURE (1.0 Credit)**
Maud McInerney  
**Division:** Humanities  
This course is both a seminar on theory and method and a workshop on the development of the senior thesis. It introduces students to a variety of critical approaches and their application, and assists them in developing conceptual frameworks for the senior thesis projects they are in the process of formulating.  
**Prerequisite(s):** Open to comparative literature senior majors and minors  
**Offered:** Fall 2019

**COML H399 SENIOR SEMINAR (1.0 Credit)**
Maud McInerney, Staff  
**Division:** Humanities  
Oral and written presentations of work in progress, culminating in a senior thesis and comprehensive oral examination.  
**Prerequisite(s):** students must be senior majors in Comparative Literature  
**Offered:** Spring 2020

**Courses at Bryn Mawr**

**ARCH B303 CLASSICAL BODIES (1.0 Credit)**
Alice Donohue  
**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)  
An examination of the conceptions of the human body evidenced in Greek and Roman art and literature, with emphasis on issues that have persisted in the Western tradition. Topics include the fashioning of concepts of male and female standards of beauty and their implications; conventions of visual representation; the nude; clothing and its
symbolism; the athletic ideal; physiognomy; medical theory and practice; the visible expression of character and emotions; and the formulation of the “classical ideal” in antiquity and later times.

COML B200 INTRODUCTION TO COMPARATIVE LITERATURE (1.0 Credit)
Maria Cristina Quintero
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course explores a variety of approaches to the comparative or transnational study of literature through readings of several kinds: texts from different cultural traditions that raise questions about the nature and function of storytelling and literature; texts that comment on, respond to, and rewrite other texts from different historical periods and nations; translations; and readings in critical theory. (Offered: Fall 2019)

EALC B212 TOPICS: INTRODUCTION TO CHINESE LITERATURE (1.0 Credit)
Brendan O’Kane
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This is a topics course. Topics may vary. (Offered: Fall 2019)

EALC B315 SPIRITS, SAINTS, SNAKES, SWORDS: WOMEN IN EAST ASIAN LITERATURE & FILM (1.0 Credit)
Shiamin Kwa
This interdisciplinary course focuses on a critical survey of literary and visual texts by and about Chinese women. We will begin by focusing on the cultural norms that defined women’s lives beginning in early China, and consider how those tropes are reflected and rejected over time and geographical borders (in Japan, Hong Kong and the United States). No prior knowledge of Chinese culture or language necessary.

EALC B345 TOPICS IN EAST ASIAN CULTURE (1.0 Credit)
Brendan O’Kane
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This is a topics course. Course contents vary. (Offered: Spring 2020)

ENGL B345 TOPICS IN NARRATIVE THEORY (1.0 Credit)
Jennifer Harford Vargas
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This is a topics course. Course content varies. (Offered: Fall 2019)

FREN B312 ADVANCED TOPICS IN LITERATURE (1.0 Credit)
Brigitte Mahuzier
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This is a topics course. Course content varies.
Prerequisites: two 200-level courses.

FREN B326 ETUDES AVANCÉES (1.0 Credit)
Brigitte Mahuzier
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An in-depth study of a particular topic, event or historical figure in French civilization. This is a topics course. Course content varies. (Offered: Spring 2020)

GERM B231 CULTURAL PROFILES IN MODERN EXILE (1.0 Credit)
Azade Seyhan
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course investigates the anthropological, philosophical, psychological, cultural, and literary aspects of modern exile. It studies exile as experience and metaphor in the context of modernity, and examines the structure of the relationship between imagined/remembered homelands and transnational identities, and the dialectics of language loss and bi- and multi-lingualism. Particular attention is given to the psychocultural dimensions of linguistic exclusion and loss. Readings of works by Julia Alvarez, Albert Camus, Ana Castillo, Sigmund Freud, Eva Hoffman, Maxine Hong Kingston, Milan Kundera, Friedrich Nietzsche, Salman Rushdie, W. G. Sebald, Kurban Said, and others.

HART B110 CRITICAL APPROACHES TO VISUAL REPRESENTATION: IDENTIFICATION IN THE CINEMA (1.0 Credit)
Matthew Feliz
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
An introduction to the analysis of film through particular attention to the role of the spectator. Why do moving images compel our fascination? How exactly do film spectators relate to the people, objects, and places that appear on the screen? Wherein lies the power of images to move, attract, repel, persuade, or transform its viewers? In this course, students will be introduced to film theory through the rich and complex topic of identification. We will explore how points of view are framed in cinema, and how those viewing positions differ from those of still photography, advertising, video games, and other forms of media. Students will be encouraged to consider the role the cinematic
medium plays in influencing our experience of a film: how it is not simply a film’s content, but the very form of representation that creates interactions between the spectator and the images on the screen. Film screenings include Psycho, Being John Malkovich, and others. Course is geared to freshman and those with no prior film instruction. Fulfills History of Art major 100-level course requirement, Film Studies minor Introductory course or Theory course requirement.

*Offered: Spring 2020*

**ITAL B213 THEORY IN PRACTICE:CRITICAL DISCOURSES IN THE HUMANITIES (1.0 Credit)**

*Alessandro Giammei*

**Division:** Humanities  
**Domain(s):** A: Meaning, Interpretation (Texts)

What is a postcolonial subject, a queer gaze, a feminist manifesto? And how can we use (as readers of texts, art, and films) contemporary studies on animals and cyborgs, object oriented ontology, zombies, storyworlds, neuroaesthetics? In this course we will read some pivotal theoretical texts from different fields, with a focus on race&ethnicity and gender&sexuality. Each theory will be paired with a masterpiece from Italian culture (from Renaissance treatises and paintings to stories written under fascism and postwar movies). We will discuss how to apply theory to the practice of interpretation and of academic writing, and how theoretical ideas shaped what we are reading. Class conducted in English, with an additional hour in Italian for students seeking Italian credit.

**RUSS B218 THE COMING-OF-AGE NOVEL IN 19TH-CENTURY EUROPE (1.0 Credit)**

*Bella Grigoryan*

We will study a selection of nineteenth-century French, English, and Russian novels that are concerned with the education, development, and maturing of a young protagonist. These are novels that imagine the often difficult compromise between individual aspirations and the drive towards social integration. We will think about why the Bildungsroman - or, coming-of-age novel - turned out to be one of the most productive and popular literary forms of nineteenth-century Europe. We will study works by such authors as Pushkin, Balzac, Stendhal, Charlotte Brontë, Dickens, Dostoevsky, Goncharov, Tolstoy, Flaubert and others. (Content will vary somewhat each time the course is offered.) We will think about the depiction of childhood and early adulthood; families; national and imperial polities and politics; the relationship between geographic, social, and economic mobility; domestic and professional selves and spaces; gender and sexuality.