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.)

To get a sense of the kinds of projects our majors elect to pursue, please visit the Senior Thesis archive linked on our homepage.

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

Associate Professor and Chair of German

Roberto Castillo Sandoval
Professor of Spanish

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

Jerry Miller
Associate Professor of Philosophy

Deborah Roberts
Professor Emeritus of Classics

David Sedley
Professor of French and Francophone Studies

Steering Committee Members at Bryn Mawr
Edwige Crucifix
Assistant Professor of French and Francophone Studies

Martin Gaspar
Associate Professor of Spanish

Alessandro Giammei
Assistant Professor of Italian

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

Tim Harte
Provost and Professor of Russian

Shiamin Kwa
Co-Chair and Associate Professor of East Asian Languages and Cultures

María Cristina Quintero
Fairbank Professor in the Humanities, Professor of Spanish and Co-Director of Comparative Literature

Roberta Ricci
Professor and Chair of Italian on the Andrew W. Mellon Foundation Chair in the Humanities

Azade Seyhan
Fairbank Professor Emeritus in the Humanities and Research Professor

Quinna Shen
Chair and Associate Professor of German

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)**
Christina Knight
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

**COML H200 INTRODUCTION TO COMPARATIVE LITERATURE (1.0 Credit)**
Imke Brust
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

**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
Prerequisite(s): SPAN 102, placement, or instructor consent

**COML H205 STUDIES IN THE SPANISH AMERICAN NOVEL (1.0 Credit)**
Division: Humanities
Investigating the Past in Latin American Contemporary Narratives. This course examines issues of memory and identity in the context of personal and national stories/histories. The course will analyze recently published novels, and short stories (including some film adaptations) by representative writers from the region. This course is conducted in Spanish. Crosslisted: Spanish, Comparative Literature
Prerequisite(s): SPAN 102, placement, or consent of the instructor.

**COML H210 SPANISH AND SPANISH AMERICAN FILM STUDIES (1.0 Credit)**
Staff
Division: Humanities
Exploration of Latin American film. The course will discuss approximately one movie per week. 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: VOICING MYTH (1.0 Credit)**
Hannah Silverblank, Robert Barnes
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
The course interrogates the relationships between classical myths and their revoicings. We explore various strands of reception theory in order to
discuss the dynamics between different versions of myths, placing emphasis on myths that take voice as a central theme. Crosslisted: Classical Studies, Comparative Literature

(COML H222) RETHINKING LATIN AMERICA IN CONTEMPORARY NARRATIVE (1.0 Credit)
Aurelia Gómez De 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: Fall 2021; typically offered: Every Three Years)

(COML H231) CARIBE QUEER: SEXUALITIES AND NARRATIVES FROM THE HISPANIC CARIBBEAN (1.0 Credit)
Lina Martinez Hernandez
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, placement, or instructor consent

(Typically offered: Occasionally)

(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

(Typically offered: Every other Fall)

(Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts) This course proposes a bilingual reading of Miguel de Cervantes’ famous novel, El ingenioso hidalgo don Quijote de la Mancha. Course readings and discussion will be in English with the option of reading the novel in Spanish and participating in a Spanish-language discussion group for interested students. The course will focus on analyzing the novel’s self-reflexivity and narrative ambiguity as well as its depiction of gender, race, and class. We will also study the legacy of Cervantes’ novel and its influence on subsequent fiction, philosophy, music, art and film. This course fulfills the “pre 1898” requirement. Crosslisted: Spanish, Comparative Literature.

(Offered: Fall 2021; typically offered: Every other Year)

(COML H253) HISPANIC CARIBBEAN MIGRATION TALES (1.0 Credit)
Lina Martinez Hernandez
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

(Offered: Fall 2021; typically offered: Occasionally)

(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
This course meets twice a week and will either be taught in English with an extra-session in German or in German if all registered students speak German. It is the aim of this course to contextualize the #MeToo Movement in a transnational U.S. - European context. We will read a variety of texts and watch selected European/U.S. films that impacted the historical relationship between and representation of women in film. While this course focuses primarily on female directors, our discussion will also include the works of some male directors. Crosslisted: German, Comparative Literature

(Typically offered: Every other Year)
COML H274 THE PROBLEM OF EVIL: ANCIENT ANSWERS TO A DIFFICULT QUESTION (1.0 Credit)  
Charlie Kuper  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
What is evil, and where does it come from? The difficulty of answering these questions is only matched by their importance to our lived human experience. Together we will study a wide range of texts from Archaic Greece through the early Middle Ages, and throughout the course, students will be encouraged to consider and reconsider their own understanding of these urgent issues. No previous experience in Classics or the ancient world is required. Crosslisted: COML, RELG. Pre-requisite(s): None  
Lottery Preference: Ten slots reserved for first years, preference to Classics majors and minors  
(Offered: Fall 2021; typically offered: Only Once)

COML H278 BEASTS, HYBRIDS, AND GIANTS: CONFRONTING MONSTERS FROM THE PAST (1.0 Credit)  
Hannah Silverblank  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
This course investigates the role of the monster — source of horror, of power, of disgust, of humor, and sometimes even endearment — in genres ranging from ancient Greek epic and Gothic fiction to science fiction and horror cinema.  
(Typically offered: Occasionally)

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 2021; typically offered: Occasionally)

COML H305 IMAGINING TERESA OF AVILA: HER NOT-SO-HOLY LIFE AND AFTERLIFE (1.0 Credit)  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
This course examines the figure of the Spanish mystic Teresa de Jesus (1515-1582) and how she has been imagined and depicted as a symbol of feminism in Literature and film. The course focuses on her works, as well as fiction, art and film which have drawn from her production, from the Renaissance to The Simpsons. Crosslisted: Spanish, Comparative Literature  
Prerequisite(s): one 200-level course  
(Typically offered: Occasionally)

COML H312A ADV TOPICS FRENCH LITERATURE: LE CINÉMA MILITANT DE RAOUl PECK (1.0 Credit)  
Koffi Anyinefa  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
In the aftermath of the George Floyd killing, Raoul Peck’s I am not Your Negro was widely watched on campuses across the country. This biopic of James Baldwin and reflection on anti-Black racism in the US is only one of many films the Haitian-born filmmaker has released in the past twenty years taking on both historical and contemporary societal issues, from neo-colonialism (Lumumba) and genocide (Sometimes in April) in Africa, to the failure of international aid to developing countries (Fatal Assistance), capitalism (Profit and Nothing But!) and, most recently, historical racism and colonialism (Exterminate all the Brutes). In this seminar we will discuss the wide-ranging questions that Peck addresses in his oeuvre, paying special attention to his radical aesthetics. Crosslisted: FREN and COML  
(Offered: Fall 2021)

COML H312B ADV TOPICS FRENCH LIT: DISCOURS SUR LA TRAITE DES ESCLAVES, L’ESCLAVAGE ET LEURS ABOLITIONS (1.0 Credit)  
David Sedley  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
In this course we will study the transatlantic slave trade, slavery and their abolitions. Starting with the Code noir – a series of laws regulating slavery in the French colonies, originally passed in 1685 under Louis XIV and reinforced during the ‘Siècle des Lumières’ – we will read our way through the centuries, mixing different media (literary, filmic, museological) by both French and Francophone writers, artists and institutions. Crosslisted: FREN and COML  
Prerequisite(s): At least one 200-level course  
(Offered: Spring 2022)

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

**Offered:** Spring 2022; **typically offered:** Every other Year

**COML H321** TOPICS GERM LIT: THE AGE OF GOETHE (1.0 Credit)
Margaret Strair
**Division:** Humanities
**Domain(s):** A: Meaning, Interpretation (Texts)
Crosslisted: German, Comparative Literature

**Offered:** Spring 2022; **typically offered:** Every Three Years

**COML H322** POLITICS OF MEMORY IN LATIN AMERICA (1.0 Credit)
Aurelia Gómez De Unamuno
**Division:** Humanities

This course explores the issue of memory, the narration of political violence and the tension between truth and fiction. A selection of documents, visual archives and documentary films are compared with literary genres including testimonies memories, diaries, poetry, and fiction writing. This course also compares the coup and dictatorship of Pinochet with the repression of the student movement of ’68 and the guerrilla warfare in Mexico. This course is conducted in Spanish. Cross-listed: Spanish, Comparative Literature, PJHR

**Offered:** Fall 2021; **typically offered:** Every Year

**COML H327** TRAVEL NARRATIVES IN LATIN AMERICA (1.0 Credit)
Ariana Huberman
**Division:** Humanities

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:** Spring 2022; **typically offered:** Every Three Years

**COML H329** HAMDANI: CO-SPIRATION OF THE SACRED AND THE SATIRICAL (1.0 Credit)
Guangtian Ha
**Division:** Humanities

This course builds on a fourteenth-century Uyghur text titled The Contest of the Fruits – a rap battle-style put-down between different fruits – to explore the role of humour and satire in helping us think through notions of the sacred. Crosslisted: Anthropology; Comparative Literature

Prerequisite(s): At least two 200-level courses in any of the following areas: religion, anthropology, sociology, classics, linguistics, literature (regardless of language), and philosophy. Students with previous engagements with the Hurford Center or with a strong interest in arts, religion, and philosophy are especially encouraged to enroll. In addition, it is highly desirable that students who enroll in this course have significant knowledge of a non-English language so they can draw from other traditions of humour. For this reason, it is recommended that students whose primary language is English have at least two years of continuous study of a non-English language or its equivalent; native [and heritage] speakers of a non-English language may be assumed to meet this recommendation. Those students unsure of their qualification should email Prof. Ha (gha@haverford.edu) for a consultation session.

**Typically offered:** Occasionally

**COML H381** VISUAL POLITICS OF BONDAGE (1.0 Credit)
**Division:** Humanities

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 2022; **typically offered:** Every Three Years

**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
COML H398 THEORIES AND METHODS IN COMPARATIVE LITERATURE (1.0 Credit)
Jerry Miller
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.
(Typically offered: Every Fall)

COML H399 SENIOR SEMINAR (1.0 Credit)
Maud McInerney
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 2022; typically offered: Every Spring)

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.
(Typically offered: Every other Spring)

COML B200 INTRODUCTION TO COMPARATIVE LITERATURE (1.0 Credit)
Martin Gaspar
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: Spring 2022; typically offered: Every Year)

EALC B212 TOPICS: INTRODUCTION TO CHINESE LITERATURE (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This is a topics course. Topics may vary.
(Typically offered: Every Year)

EALC B345 TOPICS IN EAST ASIAN CULTURE (1.0 Credit)
Yonglin Jiang
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This is a topics course. Course contents vary.
(Typically offered: Every Fall)

ENGL B345 TOPICS IN NARRATIVE THEORY (1.0 Credit)
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This is a topics course. Course content varies.
(Typically offered: Every other Year)

FREN B312 ADVANCED TOPICS IN LITERATURE (1.0 Credit)
Edwige Crucifix
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This is a topics course. Course content varies.
Prerequisites: two 200-level courses.
(Offered: Fall 2021)

FREN B326 ETUDES AVANCÉES (1.0 Credit)
Rudy Le Menthéour
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 2022; typically offered: Every Year)

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 2022; typically offered: Every Spring)

ITAL B213 THEORY IN PRACTICE: CRITICAL DISCOURSES IN THE HUMANITIES (1.0 Credit)
Daria Bozzato
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.

(Offered: Spring 2022)