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, approved by advisor.
- COML H398 or COML B398 (Theories and Methods in Comparative Literature).
- COML H399 or COML B399 (Senior Seminar in Comparative Literature).
- Two additional courses identified as Comparative Literature (COML); these will be courses that move between two languages/literary traditions and/or two cultures.

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 (COML 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
evac (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

Israel Burshatin
Professor Emeritus of Spanish and Comparative Literature

Roberto Castillo Sandoval
Professor and Chair of Spanish

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

J. Reid Miller
Associate Professor of Philosophy

Deborah Roberts
Visiting Professor

Luis Rodriguez-Rincon
Assistant Professor of Spanish

Ulrich Schönherr
Professor Emeritus of German and German Studies

David Sedley
Professor of French and Francophone Studies

Steering Committee Members at Bryn Mawr

Edwige Crucifix
Assistant Professor of French and Francophone Studies

Martín Gaspar
Associate Professor and Acting Chair of Spanish and Co-Director of Latin American, Iberian, and Latina/o Studies

Alessandro Giammei
Assistant Professor of Italian

Tim Harte
Provost and Professor of Russian

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

María Cristina Quintero
Fairbank Professor in the Humanities and Professor and Chair of Spanish

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
Associate Professor and Chair of German

Jamie K. Taylor
Associate Professor and Chair of Literatures in English

José Vergara
Assistant Professor of Russian

Courses at Haverford

COML H111 INTRODUCTION TO POSTCOLONIAL LITERATURE (1.0 Credit)
Rajeswari Mohan
Division: Humanities
An introductory survey of English literature from regions that used to be part of the British Empire, focusing on topics such as the representation of first contact, the influence of western education and the English language, the effects of colonial violence, displacement, migration, and exile. Also considered will be the specific aesthetic strategies that have come to be associated with this body of literature.
(Offered: Spring 2023)

COML H120 THE EPIC IN ENGLISH (1.0 Credit)
Maud McInerney
Division: Humanities
An exploration of the long, narrative poems that shape the epic tradition in Anglophone literature from Ancient Greece to Medieval England to Africa and the Caribbean. Crosslisted: English, Comparative Literature

COML H142 INTRODUCTION TO VISUAL STUDIES (1.0 Credit)
Erin Schoneveld
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 2022)

COML H200 INTRODUCTION TO COMPARATIVE LITERATURE (1.0 Credit)
Maud McInerney
Division: Humanities
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

(Offered: Spring 2023)

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)

Eduardo Mora Cortes

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.

(Offered: Fall 2022)

COML H212 REFASHIONING THE CLASSICS: VOICING MYTH (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This 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 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.

(Offered: Spring 2023)

COML H220 MEDIEVAL MUSIC: WOMEN, AND PERFORMANCE (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Course explores music and its cultural uses in Medieval Europe. We will study the main genres and forms of music in secular and sacred contexts, from monasteries, convents, and cathedrals, to courts and cities. We will trace the changing character of music itself, from plainsong to polyphonic and from troubadour tunes to art song of the 14th century, in works by figures like Hildegard, Leonin, Machaut, Landini, and Vitry. We will study transformations in musical notation, theoretical underpinnings of musical time and counterpoint, and the status of music itself in the divine cosmos. We will also pause to put all of this in the context of current scholarship and historical performance practice. Prerequisite(s): Any full-credit course in Music, or instructor consent.

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
This course is an introduction to the history of French colonization through some popular films released, most of them, in the 80s and 90s (Camp de Thiaroye, Chocolat, Fort Sacanoe, Indochine, La victoire en chantant, Outremer, to name a few). We will begin with an overview of the history and critique of French imperialism, talk about economic, political, ideological and psychological foundations of the colonial enterprise, and then study the films. These materials offer complex and sometimes divergent views on colonization but from their confrontation should arise not only a general but also a critical understanding of colonization and its repercussions. Crosslisted: COML. Pre-requisite(s): First-year writing course (Offered: Spring 2023)

COML H262 EUROPEAN FILM (1.0 Credit)
Imke Brust
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course will explore what role film plays in the conceptualization of the European Union. After a brief historical overview, we will familiarize ourselves with a variety of important European film movements after 1945. Our class discussion will cover important European film movements such as German Expressionist Film, Italian Neorealism, French New Wave, Czech New Wave, New German Cinema, and Dogma 95. In addition, we will be watching films from Poland, the Netherlands, and the Balkans. Towards the end of the semester we will discuss how the accelerated integration of the European Union since the 1990s has affected film production within the European Union and what aesthetic, and political ideas shape contemporary European films. Furthermore, this class also aims to highlight transnational aspects of European film in particular in light of the recent European refugee crisis. This course is taught in English with an extra session in German. (Taught in English with an extra session in German.) Crosslisted: Comparative Literature, German

COML H267 GLOBAL SF SINCE 1945 (1.0 Credit)
Maud McInerney
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
SF—science fiction, speculative fiction—is the primary allegorical mode of the contemporary world and permits reflections upon and critiques of the world we inhabit today. This course explores the explosion of the genre in the decades since the WWII and the advent of atomic weapons. We will read classics of post-apocalyptic fiction from the ’50s and ’60s before turning to stories that engage queer identities, Afrofuturism and African Futurism, and the global threat of climate change. Crosslisted: ENGL. Pre-requisite(s): None Lottery Preference: Reserve 10 spaces for First Year Students (Offered: Fall 2022)
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 reexamine their own understandings 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.

COML H278 BEASTS, HYBRIDS, AND GIANTS: CONFRONTING MONSTERS FROM THE PAST (1.0 Credit)
Staff
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.

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

COML H312 ADV TOPICS FRENCH LITERATURE: L’ÉDUCATION ET SES SUJETS CHEZ DESCARTES, LA FONTAINE ET ROUSSEAU (1.0 Credit)
David Sedley
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
The goal of this course is to put modern ideas about education into historical perspective by looking at some of their early-modern French counterparts. Will consider how certain subjects — inclusivity, civility, technology, poetry, reason, and passions, as well as persons of different social categories — developed into educational fixtures. The syllabus will centrally feature three authors whose works connect and collide with one another: Descartes, La Fontaine, and Rousseau. We will also read some recent pedagogical theories in order to see how they reflect, reform, or reject early-modern notions. Crosslisted: FREN and COML
(Offered: Fall 2022)

COML H322 POLITICS OF MEMORY IN LATIN AMERICA (1.0 Credit)
Aurelia Gómez De Unamuno
Division: Humanities
Crosslisted: German, Comparative Literature
(Offered: Spring 2023)

COML H327 TRAVEL NARRATIVES IN LATIN AMERICA (1.0 Credit)
Ariana Huberman
Division: Humanities
Crosslisted: Spanish, Comparative Literature, PJHR
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

COML H328 SACRED AND THE SATIRICAL (1.0 Credit)
Guangtian Ha
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
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. Cross Listed: 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.

COML H336 HUMANIMALS IN SPANISH LITERATURE AND CULTURE FROM PREHISTORY TO THE EARLY MODERN PERIOD (1.0 Credit)
Luis Rodriguez-Rincon
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Humans are animals and yet most people consider animals to be something other than humans. This course sets out to understand from a specifically Iberian perspective how humans have come to define themselves in relation to animals and vice versa how animals have come to be defined in relation to humans. Readings in this course will approach animals as both living and literary figures with an emphasis on the medieval and early modern periods as well as key theories in Animal Studies. Crosslisted: COML. Pre-requisite(s): A 200 level-course; or permission of the instructor Lottery Preference: Spanish majors; Spanish minors; Comparative Literature majors; LAILS concentrators

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 2022)

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)
Imke Brust
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 2022)

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

Courses at Bryn Mawr
ARCH B303 CLASSICAL BODIES (1.0 Credit)
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)
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.

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: Spring 2023)

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.

HART B235 CRITICAL APPROACHES TO VISUAL REPRESENTATION: IDENTIFICATION IN THE CINEMA (1.0 Credit)
Matthew Feliz
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course is writing intensive. An introduction to the analysis of film and other lensed, time-based media through particular attention to the role of the spectator. Why do moving images compel our fascination? How exactly do 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 their viewers? Students will be introduced to film theory through the rich and complex topic of identification. We will explore how points of view are framed by the camera in still photography, film, television, video games, and other media. Prerequisite: one course in History of Art at the 100-level or permission of the instructor. Enrollment preference given to majors and minors in History of Art and Film Studies. Fulfills Film Studies Introductory or Theory course requirement. This course was formerly numbered HART B110; students who previously completed HART B110 may not repeat this course.
(Offered: Spring 2023)

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.