This class will examine one of history’s most enduring modes of literature: the romance. In this course we will study the romance as a genre subject to ever-evolving literary practices. Our readings will begin with classical texts and into various stage and screen forms. We will examine the historical, cultural and aesthetic issues involved in revising and reimagining source texts into the romance as a genre subject to ever-evolving literary conventions. Our readings will begin with classical texts and into various stage and screen forms. We will examine the historical, cultural and aesthetic issues involved in revising and reimagining source texts into romance. Taking as our point of departure the 1925 essay Ficciones, Oscar Wilde, and the Modernist Romance, we will explore the ways in which the aesthetic and social norms of society are renegotiated and reimagined through the genre of the romance. Our course will examine the ways in which the genre of the romance has been reimagined and renegotiated throughout history and across different cultural and historical contexts. Assignments will include two short essays, midterm and final exam.
This is a topic in literary interpretation for students interested in the study of contemporary literature. During the course of the semester we will base our comparative readings on the relationship between narrative, genre, fiction, rhetoric, drama, and poetry — on the relationships between well-heelc and well-placed intellectuals with opportunities for travel and cultural engagement (cosmopolitans) and economic or political refugees. Are the relationships simply a matter of social inequality? What are the connections between political and economic factors and their impact on literature? What are the roles of the state and of society in shaping the course of contemporary literature? What is the connection between literature and society? What constitutes historical fiction? What do we do with alternate or apocryphal histories? What is the difference between the "real" and the "imagined"? How can we make sense of historical fiction? What constitutes a "true" story when it comes to past events? What is the role of the reader in reading a historical novel? What is the role of the reader in reading a novel about literature? How do we reconcile conflicting historical narratives within a single text? What role should the past play in our present? We will read Linda Hutcheon’s A Poetics of Postmodernism to ground our discussion of these and other themes. The novels we will read include Coleridge’s The Rime of the Ancient Mariner, Margaret Atwood’s The Handmaid’s Tale, and Jonathan Safran Foer’s Everything Is Illuminated. No prerequisite or approval needed for this class.

CMLT-C361 (1648) Women in World Literature | | M. Valverde | MW 10:30 – 1:45

**fulfills A&H and CS requirements**

It is the year 431 BC, and you (a male Athenian citizen) are attending the festival of Dionysus in Athens. It is the year 1,431 (AD), and you are attending the European literature course of the new world. The readings include works ranging from Plato’s Symposium to Jane Austen’s Pride and Prejudice. We will read works ranging from the Odyssey to The Tale of Genji and explore the relationship between history and literature. We will read works ranging from the Odyssey to The Tale of Genji and explore the relationship between history and literature. We will read works ranging from Plato’s Symposium to Jane Austen’s Pride and Prejudice.


**fulfills A&H and CS requirements** | **meets with AAAD-A 400 and Hon-H303**

As early as the 1800s, free New Orleans of color journey to France, a country that seemed to offer them greater freedom than their native American continent. Many black women and African Americans went to Paris in order to liberate their minds and their bodies. In this course, we will examine how women are portrayed in dramatic texts (both comic and tragic) from the classical era to the modern, and we will read a variety of comic and tragic playwrights, such as Sophocles, Euripides, Seneca, Shakespeare, Racine, Ibsen, and Miller. We will also read a few adaptations of classical texts, such as Maureen Duffy’s The Rites, that are written by female writers who attempt to reflect the complex and multidisciplinary society of today.

CMLT-C311 (1640) Women’s Literacies | | P. Moncrieffe | MW 9:30 – 10:45

**fulfills A&H and CS requirements** | **meets with AAAD-A 400 and Hon-H303**

While some majors pursue graduate work in either comparative literature or a specific national language, others use the broad world perspective encouraged by the discipline to pursue careers in university, secondary school teaching, international business or diplomacy, film studies or film production, book publishing or library science, and curatorships at museums or other similar cultural institutions. Placing it at the center points between art, literature, and philosophy, comparative literature provides students with excellent training for employment in non-profit or commercial arts and entertainment industries as producers and distribution take on increasingly worldwide proportions.

**Requisites for CMLT Majors**

1. **Must fulfill degree requirements for COAS**
2. **Gen. Methods & Theory:** C265 & C365
3. **1 course each from 2 groups below**
   a. **Genre** | C311, C313, C315, C318
   b. **Period:** C319, C329, C339, C335, C337
   c. **Comparative Culture:** C325, C326, C330
   d. **Cross-cultural Studies:** C280, C391, C390
4. **Language Requirement:** One advanced course at the 300 level or above that includes the study of a foreign language literature in the original.
5. **4 additional courses (18 credits) in Comparative Literature, at least three of which must be at the 300 level.**
6. **Sample 200-level language courses:**
   a. French: P317 Reading & Conversation in French (Columbia), and Jonathan Safran Foer’s The French Promenade
   b. German: C216 German: Mittelfranzösisch, C314 German: Mittelfranzösisch
   c. Arabic: C314 Modern Standard Arabic, C315 Advanced Arabic
   d. Chinese: C316 Advanced Chinese
   e. Japanese: C317 Modern Japanese
   f. Hebrew: C318 Modern Hebrew
   g. Italian: C328 Italian
   h. Russian: C329 Modern Russian
   i. Spanish: C330 Modern Spanish
   
   Three additional courses at the 300 level are required for the Comparative Literature major. Three of these courses must be at the 300 level, and one of them must be in a foreign language.

Department of Comparative Literature
Undergraduate Courses Spring 2010