FALL 2013
Course offerings listed below are subject to change. All courses may not be listed here.

COMPARATIVE LITERATURE

CLT 270A WORLD LITERATURE
C. Guthrie
M, W 2:00 - 3:15PM

This course is a survey of literary classics from the ancient through the medieval period. In addition to covering a variety of period texts, we will trace the motif of the journey through pairings of several classical/medieval and contemporary texts. We will compare Odysseus’s sea voyage in Homer’s Odyssey with Robyn Davidson’s one-woman trek through the Australian desert in Tracks, parallel the journey from interfamilial violence and revenge to legal justice in Aeschylus’s Oresteia with that in Larsson’s The Girl Who Kicked the Hornet’s Nest, and match Dante’s spiritual journey in The Divine Comedy with the moral and psychic journey of the narrator in Donna Tartt’s The Secret History, a murder mystery that renders in contemporary terms Dante’s hell and purgatory. The course requires participation, short quizzes, two exams, and a final paper.

CLT 270B WORLD LITERATURE
T. Cummings
T, Th 12:30 - 1:45PM

Ever travel?

What if you could go to any land you like or slip through time to a foreign but strangely familiar land? What would you look for? What would you find?

Fortunately enough, we have a device that will help you go on this journey, and we have decided to share it with you. Come to sixteenth century England, seventeenth century Japan. Peek into eighteenth century Germany and spend weeks in 20th century Africa, Pakistan, and Greece. Hang out in South America and North too. Take this world literature class, and hold in your own hands the magical device that lets you travel to any land at any time and visit any people that ever devoted itself to writing.

Once there, you will find warriors and lovers and discover how they spent their time in battles and in love. You will see what people fought against and cared for, what they struggled over and why they decided to cooperate. We will visit royal courts and the demi-monde, converse with generals and explorers, embroiderers and prisoners. We will read four total plays/novels, two poetry collections, and, to help us understand the magic in them, ten to fifteen helpful textbook pages per week.

Requirements: Four plays or novels, two poetry collections, textbook reading [totally approximately 15 pages per week in the textbook and 50 pages per week fiction or 25 pages poetry], participation, clicker quizzes, two midterms, online discussion and online process journals. Additional possibilities for the daring include the creation of an alternate syllabus and/or a creative project.

CLT 270B WORLD LITERATURE
J. Granger
M, W, F 10:00 - 10:50AM

This course is all about the Animal Inside. It has everything to do with animals and criminals (or wildlife): how do we get out of all the trouble we get into? The focus is on Mexico, Brazil, and Chile (also Bachmann, Mallarmé and Krasznahorkai), young money. You’ll get to read the brilliant, visionary 2666, by Roberto Bolaño, set right here where we live, on the border. We’ll read the legendary “missing book” by João Guimarães Rosa, The Devil to Pay in the Backlands, with Rosa authority Felipe Martinez leading a class. Felipe Martinez gives you the chance of publishing your findings on a website read all over the world. He and I have published several student essays written for this course.

Required work: straightforward, easy reading quizzes every day (attendance matters); and a ten-page term paper submitted in drafts, and perfected.
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CLT 270B  WORLD LITERATURE  H. POLKINHORN
T  4:00 - 6:40PM
Comparative study of selected major works from various continents and cultures, with emphasis on way literature deals with enduring human problems and values. Semester I: prior to 1500; Semester II: since 1500. Comparative Literature 270A is not a prerequisite to 270B, and either may be taken separately.
A reading-discussion course examining a cross-section of important works from various periods and national literatures.

CLT 445  MODERN LATIN AMERICAN LITERATURE  E. HICKS
M,W  2:00 - 3:15PM  COURSE DESCRIPTION NOT AVAILABLE

CLT 470  FOLK LITERATURE  J. COSTE
T  3:30 - 6:10PM
This course will trace the folklore tradition from old-world oral storytelling to fairy tale reinterpretations in contemporary pop culture. Students can expect to read a wide variety of folklore, with particular emphasis on such familiar fairy tales as Beauty and the Beast, Cinderella, Little Red Riding Hood, and Bluebeard. We will examine different versions of these famous tales from different countries and different mediums, discussing the archetypes that remain the same and the details that change to reflect the culture in which they were told. In addition to the tales themselves, students will also read a sampling of folklore analysis, from scholars such as Bruno Bettelheim and Jack Zipes.

CLT 577  KUNDERA & THE NOVEL  Q. BAILEY
T,TH  11:00 - 12:15PM  MILAN KUNDERA AND THE ART OF THE EUROPEAN NOVEL
In The Art of the Novel the Czech-French writer Milan Kundera writes: “As God slowly departed from the seat whence he had directed the universe and its order of values, distinguished good from evil, and endowed each thing with meaning, Don Quixote set forth from his house into a world he could no longer recognize. In the absence of the Supreme Judge, the world suddenly appeared in its fearsome ambiguity; the single divine Truth decomposed into myriad relative truth parcelled out by men. Thus was born the world of the Modern Era, and with it the novel, the image and model of that world”. In this class we will look at how Kundera’s own novels explore these myriad relative truths – about sex, love, politics, art – of the Modern Age. Kundera’s delight in ambiguity, his detestation of kitsch, and his appreciation of the history of the European novel will be explored in relation to some of his most important novels – The Unbearable Lightness of Being, The Book of Laughter and Forgetting, and Immortality – as well as in some of his critical essays. We will also look at a couple of early works – including the romantic and political satire The Joke – and one of his most recent works, Slowness, the first of his fictional works written in French rather than his native Czech. We, however, will be reading all of them in English.
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CLT 580  NEUROTEXTS
W  4:00 - 6:40PM

**NeuroTexts** is a course on the meaning and the mystery of thinking, bringing together approaches from contemporary neuro- and cognitive science with an array of literary texts to explore brains, minds, intelligence, and their role in culture. The course includes two main units. The first, "The Mind-Body Problem, Then and Now," offers a brief history of that philosophical quandary and its role in shaping cultural attitudes on and perceptions of the mind and human experience more generally. We begin with readings from Descartes, Montaigne, and the Romantic poets, and then venture into 20th-century perspectives through works by Alan Turing and Daniel Dennett to show how advances in our understandings of neurophysiology and computer-based artificial intelligence have fundamentally changed the terms of the mind-body problem, changing in turn the way we view ourselves and our physical and mental being. The second unit "Signifying brains," looks at how the mind represents the world and also how the mind represents itself. We’ll explore representations of the mind in literature and popular nonfiction, including Virginia Woolf’s stream of consciousness style in *Mrs. Dalloway*; neural representations in contemporary science fiction, and a selection of narrative case histories from neurologist and author Oliver Sacks. Throughout this second unit, too, we’ll be studying a selection of recent scholarship that has attempted to bring cognitive science to our understanding of fiction, literature, and the arts.

CLT 594  FILM AND FICTION
T  7:00 - 9:40PM

**Focus:** Remakes

Not all, but nearly all, of the books and films we read and view will address the theme of Remakes, which I mean to be interpreted in complex ways which we will discuss.

We will read four books of fiction / non-fiction and view one or more films based on the particular volume or addressing certain of the issues the volume addresses.

In addition to the required books, we will view films which bear some—though not always a close—relationship to the readings and the remake focus.

Student requirements will include responses on aspects of the books and films, a midterm, and a final examination; each exam will be comprised of essay questions.

**Books (provisional)**
Agatha Christie,  *And Then There Were None*
Mary Shelley,  *Frankenstein*
Brian Wood,  *DMZ* (graphic novel)
Vladimir Nabokov,  *Lolita*

**Films (provisional)**
13 Tzameti (Bulgarian)
13 (American)
Cat People (original and remake)
The Mechanic (original and remake)
Frankenstein
Bride of Frankenstein
And Then There Were None (original and remake)
Lolita (Original and remake)
Exercises

Niagara: Outlaw Beauty
Two versions of Cat People