

Comparative Literature Department

About Us

The Department of Comparative Literature offers courses in the history and theory of literature through comparative approaches. The department accepts candidates for the degrees of Bachelor of Arts and Doctor of Philosophy. The department is a part of the Division of Literatures, Cultures, and Languages.

The field of Comparative Literature provides students the opportunity to study imaginative literature in a wide array of contexts: historical, formal, theoretical, and more. While other literary disciplines focus on works of literature within national or linguistic traditions, Comparative Literature draws on multiple contexts in order to examine the nature of literary phenomena from around the globe and from different historical moments, while exploring how literature interacts with other elements of culture and society. We study fictional narratives, performance, and poetry as well as cinema, music, and emerging aesthetic media.

Along with the traditional models of comparative literature that compare two or more national literary cultures and examine literary phenomena in light of literary theory, the department encourages study of the relationship between literature and philosophy and the enrichment of literary study with other disciplinary methodologies. Comparative Literature also embraces the study of aspects of literature that overgo national boundaries, such as transnational literary movements or the creative adaptation of particular genres to local cultures. In each case, students emerge from the program with enhanced verbal and writing skills, a command of literary studies, the ability to read analytically and critically, and a more global knowledge of literature.

Mission of the Undergraduate Program in Comparative Literature

The mission of the undergraduate program in Comparative Literature is to develop students' verbal and written communication skills, their ability to read analytically and critically, and their global knowledge of literary cultures and the specific properties of literary texts. The program provides students with the opportunity to study imaginative literature with several methods and a consciousness of methodology.

A Comparative Literature major prepares a student as a reader and interpreter of literature through sophisticated examination of texts and the development of a critical vocabulary with which to discuss them. Along with providing core courses that introduce students to major literary phenomena in a comparative frame, the program of study accommodates the interests of students in areas such as specific regions, historical periods, and interdisciplinary connections between literature and other fields such as philosophy, music, the visual arts, gender and queer theory, and race and ethnicity. Attention to verbal expression and interpretive argument serves students who will proceed into careers requiring strong language and communication skills and cross-cultural knowledge of the world.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. the ability to interpret a literary text in a non-native language or to compare literary texts from different linguistic traditions, which may be read in translation.
2. a self-reflective understanding of the critical process necessary to read and understand texts.
3. skills in writing effectively about literature.
4. skills in oral communication and public speaking about literature.

Graduate Programs in Comparative Literature

The department offers a Doctor of Philosophy and a Ph.D. minor in Comparative Literature.

Learning Outcomes (Graduate)

Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to

1. make original contributions to the knowledge of Comparative Literature and to interpret and present the results of such research,
2. teach literary analysis and interpretation at all levels with broad historical, cultural and linguistic understanding, and
3. apply such analysis, interpretation and understanding to a range of fields and vocations.

People

Browse the people that work for Stanford's Department of Comparative Literature.

- Faculty
- Lecturers
- Research Fellows
- Visitors
- Staff

Connect with Us

Use these channels to learn more about our department and reach out to us.

- Visit our website: <https://dlcl.stanford.edu/departments/comparative-literature>
- Email us: dlcl@stanford.edu
- Call our main office: (650) 723-3566

Find Us on Campus or Send Us Mail

Pigott Hall
 Building 260, Rooms 127-128
 450 Jane Stanford Way
 Mail Code: 2005
 Stanford, CA 94305

Programs

CPLIT-BA - Comparative Literature (BA)

Overview

Program Overview

The undergraduate program in Comparative Literature aims to develop students' verbal and written communication skills, their ability to read analytically and critically, and their global knowledge of literary cultures and the specific properties of literary texts. The program allows students to study imaginative literature with several methods and a consciousness of methodology.

A Comparative Literature major prepares a student as a reader and interpreter of literature through the sophisticated examination of texts and by developing a critical vocabulary with which to discuss them. Along with providing core courses that introduce students to significant literary phenomena in a comparative frame, the program of study accommodates the interests of students in areas such as specific regions, historical periods, and interdisciplinary connections between literature and other fields such as philosophy, music, the visual arts, gender, and queer theory, and race and ethnicity. Attention to verbal expression and interpretive argument serves students who will proceed into careers requiring strong language and communication skills and cross-cultural knowledge of the world.

Director of Graduate Studies **Undergraduate/Graduate**
 Burcu Karahan Undergraduate

Simple Requisites

Core Program Requirements

Type

Completion Requirement

Gateway

Complete ALL of the following Courses:

- COMPLIT101 - What Is Comparative Literature?

This gateway to the major is usually taken by the end of sophomore year. It introduces literature and its distinctions from other modes of linguistic expression and a fundamental set of interpretive skills. This course fulfills the Writing in the Major requirement.

Core Courses

Complete ALL of the following Courses:

- COMPLIT121 - Poems, Poetry, Worlds
- COMPLIT122 - Literature as Performance:
- COMPLIT123 - The Novel

Senior Seminar

Complete ALL of the following Courses:

- COMPLIT199 - Senior Seminar

Electives

Majors must complete at least 40 units of electives. 15 of the 40 units must be COMPLIT courses (excluding COMPLIT 194).

CPLIT-MIN - Comparative Literature (Minor)

Overview

Program Overview

The undergraduate program in Comparative Literature aims to develop students' verbal and written communication skills, their ability to read analytically and critically, and their global knowledge of literary cultures and the specific properties of literary texts. The program allows students to study imaginative literature with several methods and consciousness of methodology.

A Comparative Literature major prepares a student as a reader and interpreter of literature through sophisticated examination of texts and the developing of a critical vocabulary with which to discuss them. Along with providing core courses that introduce students to significant literary phenomena in a comparative frame, the program of study accommodates the interests of students in areas such as specific regions, historical periods, and interdisciplinary connections between literature and other fields such as philosophy, music, the visual arts, gender, and queer theory, and race and ethnicity. Attention to verbal expression and interpretive argument serves students who will proceed into careers requiring strong language and communication skills and cross-cultural knowledge of the world.

Minor in Comparative Literature

The undergraduate minor in Comparative Literature represents a condensed (22-unit minimum) version of the major. It is designed for students who cannot pursue the major but seek an opportunity to gain a deeper understanding of literature.

Declaring the Minor

Students declare a minor in Comparative Literature through Axess. Students should meet with the Director of Undergraduate Studies to discuss appropriate courses and options within the minor and to plan the course of study. The minor plan is administered through the Division of Literatures, Cultures, and Languages (DLCL) undergraduate student services office in Pigott Hall, room 128.

Director of Graduate Studies **Undergraduate/Graduate**
 Burcu Karahan Undergraduate

Simple Requisites

Course Requirements

Type

Completion Requirement

Degree Requirements

Plans for the minor are reviewed with the Director of Undergraduate Studies:

- 22-unit minimum course plan
- All courses must be taken for a letter grade
- Courses may not duplicate coursework for other major or minor programs
- Up to five units of SLE or Independent Study may count towards one of the four additional Comparative Literature

The remaining courses should form a coherent intellectual focus requiring approval from the Director of Undergraduate Studies. They may be drawn from Comparative Literature offerings, other literature departments, or other fields of interdisciplinary relevance. Language classes taken for a letter grade (excluding conversational courses) and up to ten units of SLE or COLLEGE courses taught at least partially by a Comparative Literature Department faculty member may be counted towards the elective requirement.

Electives are subject to advisor consultation and approval.

Foreign Language Proficiency Notation

Students whose major concentration involves languages other than their native language(s) are encouraged to receive the Foreign Language Proficiency Notation. The Stanford Language Center administers the Foreign Language Proficiency Notation, which involves an Oral Proficiency Interview and Writing Proficiency Test, and results in a notation on the student's official Stanford transcript. Students should achieve a minimum rating of Advanced Low (for cognate languages) or Intermediate High (for non-cognate languages) on the Foreign Service Institute/American Council on the Teaching of Foreign Languages proficiency scale. Successful completion of the OPI is required to proceed with the WPT. Students are recommended to take the OPI in or before the Winter of their senior year.

Additional Comments:

All courses applied to the major must be taken for a letter grade, and a grade point average (GPA) of 2.0 or better must be achieved in each core course. Students must complete coursework for a total unit load of at least 65 units.

Writing in the Major (WIM)

Type

Completion Requirement

Writing in the Major (WIM)

Complete ALL of the following Courses:

- COMPLIT101 - What Is Comparative Literature?

This gateway to the major is usually taken by the end of sophomore year. It introduces literature and its distinctions from other modes of linguistic expression and a fundamental set of interpretive skills.

Additional Comments:

Capstone Experience

Type

Completion Requirement

Capstone Experience

Complete ALL of the following Courses:

- COMPLIT199 - Senior Seminar

This senior seminar is designed as a culmination to the course of study while providing reflection on the nature of the discipline. Topics vary.

courses with approval from the Director of Undergraduate Studies

Course requirements for the minor in Comparative Literature are:

Complete ALL of the following Courses:

- COMPLIT101 - What Is Comparative Literature?

Select one of the following:

Complete ANY of the following Courses:

- COMPLIT121 - Poems, Poetry, Worlds
- COMPLIT122 - Literature as Performance:
- COMPLIT123 - The Novel

Complete at least four other Comparative Literature courses for an additional 12-20 units.

Additional Comments:

Program Policies

External Credit Policies

No transfer credit is permitted.

Learning Outcomes

Program Learning Outcomes

The department expects undergraduate minors in the program to be able to demonstrate the following learning outcomes to a degree appropriate for a minor course of study:

- the ability to interpret a literary text in a non-native language or to compare literary texts from different linguistic traditions, which may be read in translation.
- a self-reflective understanding of the critical process necessary to read and understand texts.
- skills in writing effectively about literature.
- skills in oral communication and public speaking about literature.

Additional Comments:

Honors (optional)

Type

Completion Requirement

Honors (optional)

Complete ALL of the following Courses:

- DLCL189A - Honors Thesis Seminar
- DLCL189B - Honors Thesis Seminar
- DLCL189C - Honors Thesis Seminar
- DLCL199 - Honors Thesis Oral Presentation

Additional Comments:

Students majoring in any DLCL department (i.e., Comparative Literature, French and Italian, German Studies, Iberian and Latin American Cultures, and Slavic Languages and Literatures) who have an overall grade point average (GPA) of 3.3 or above and who maintain a 3.5 (GPA) in their major courses, are eligible to participate in the DLCL's honors program.

Declaring Honors

Prospective honors students must choose a senior thesis advisor from among their home department's regular faculty in their junior year by May 1. During spring quarter of the junior year, a student interested in the honors program should consult with their home department's Director of Undergraduate Studies to submit a thesis proposal (1-5 pages), DLCL Honors application, and an outline of planned coursework for their senior year. This package is submitted to the DLCL Undergraduate Student Services Officer. When their applications are approved by their home department, students will request honors through Axess.

Honors theses vary considerably in length as a function of their topic, historical scope, and methodology. They may use previous work developed in seminars and courses that display an enhanced comparative or theoretical scope. Quality rather than quantity is the crucial criterion. Honors theses range from 40 to 90 pages, not including bibliography and notes.

Honors students are encouraged to participate in the DLCL program hosted by Bing Honors College. This DLCL Honors College is designed to help students develop their projects and is offered at the end of the summer before senior year. Applications must be submitted through the Bing program. For more information, view the [Bing Honors](#) website.

Program Requirements

A minimum of ten units, described below, and a completed thesis is required. Honors essays are due to the thesis advisor no later than 5 p.m. on May 15 of the terminal year. If an essay is found deserving of a grade of A-' or better by the thesis advisor, honors are granted at graduation.

1. Spring quarter of the junior year (optional): DLCL189J Honors Thesis Seminar, 2-4 units S/NC, under the primary thesis advisor. The course focuses on initial research for the thesis.
2. Autumn quarter of the senior year (required): DLCL189A Honors Thesis Seminar, 3-4 units S/NC, taught by a DLCL-appointed faculty member. The course focuses on researching and writing the honors thesis.
3. Winter quarter of the senior year (required): DLCL189B Honors Thesis Seminar, 2-4 units S/NC, under the primary thesis advisor. The focus is on writing under the guidance of a primary advisor.

4. Spring quarter of the senior year (required unless DLCL 189J was taken in junior year): DLCL189C Honors Thesis Seminar, 2-4 units with a letter grade, under the primary thesis advisor. Honors essays are due to the thesis advisor and student services officer no later than 5 p.m. on May 15 of the terminal year. The letter grade given in 189C in the senior year represents the grade for the thesis. The Primary Adviser decides the grade, with the expectation of consultation with the second reader.
5. Spring quarter of the senior year (required) DLCL199 Honors Thesis Oral Presentation, 1 unit S/NC. Enroll with the primary thesis advisor. The Honors Colloquium is held each year between May 15 and May 30.

The honors thesis in the DLCL embodies Stanford's excellence in coursework and research. It is simultaneously one element of the student's intellectual legacy and part of the university's official history. The faculty considers the honors thesis far more than a final paper; instead, it is the product of solid research that contributes to conversations taking place within a larger scholarly community and is representative of the intellectual vitality of the discipline.

For these reasons, DLCL honors theses will be visible to future scholars researching similar questions through full online access through the [Stanford Digital Repository](#) (SDR). They may be used as course materials for prospective Stanford honors preparatory courses. A printed copy may also be kept in DLCL spaces for similar purposes. Students who wish to limit the availability or formats in which the thesis may be shared may do so by filling out the appropriate form with the DLCL student affairs officer.

Subplan (optional): Comparative Literature and Philosophy Type

Completion Requirement

Seven courses taught by Comparative Literature faculty

Complete ALL of the following Courses:

- COMPLIT101 - What Is Comparative Literature?
- COMPLIT121 - Poems, Poetry, Worlds
- COMPLIT122 - Literature as Performance:
- COMPLIT123 - The Novel
- COMPLIT199 - Senior Seminar

The remaining two courses must be instructed by the Comparative Literature faculty and approved by the Director of Undergraduate Studies. Up to five units of SLE may be counted instead of one of these two courses.

Philosophy and Literature Gateway Course

Complete ALL of the following Courses:

- COMPLIT181 - Philosophy and Literature

This course should be taken as early as possible in the student's career, normally in the sophomore year.

Philosophy Writing in the Major

Complete ALL of the following Courses:

- PHIL80 - Mind, Matter, and Meaning

Aesthetics, Ethics, Political Philosophy

One course from the PHIL 170 series.

Language, Mind, Metaphysics, and Epistemology

Complete at least 1 course in the following course sets:

- PHIL 180-189 Courses

History of Philosophy

Two courses in the history of philosophy, numbered above PHIL 100. Up to five units of SLE may be counted instead of one of these two courses.

Related Courses

Two upper-division courses relevant to the study of philosophy and literature as identified by the committee in charge of the program. A list of approved courses may be found on Philosophy and Literature website.

Subplan (optional): Comparative Literature and Philosophy

One course, typically in translation, in a literature distant from that of the student's concentration and offering an outside perspective on that literary tradition.

Senior Seminar

Complete ALL of the following Courses:

- COMPLIT199 - Senior Seminar

Capstone

Fulfill ANY of the following requirements:

a) Philosophy and Literature Capstone Seminar

Complete ANY of the following Courses:

- FRENCH228 - Science, Technology, and Society and the Humanities in the Face of Looming Disaster (Inactive)
- GERMAN287 - Hope in the Modern Age
- PHIL194P - Capstone Seminar: The Meaning of Life

OR

b) Honors Thesis

Complete ALL of the following Courses:

- DLCL189A - Honors Thesis Seminar
- DLCL189B - Honors Thesis Seminar
- DLCL189C - Honors Thesis Seminar
- DLCL199 - Honors Thesis Oral Presentation

Write an honors thesis on a topic at the intersection of literature and philosophy. A minimum of ten units, described below, and a completed thesis is required. Honors essays are due to the thesis advisor no later than 5 p.m. on May 15 of the terminal year. If an essay is found deserving of a grade of A- or better by the thesis advisor, honors are granted at graduation.

1. Spring quarter of the junior year (optional): DLCL189J Honors Thesis Seminar, 2-4 units S/NC, under the primary thesis advisor. The course focuses on initial research for the thesis.
2. Autumn quarter of the senior year (required): DLCL189A Honors Thesis Seminar, 3-4 units S/NC, taught by a DLCL-appointed faculty member. The course focuses on researching and writing the honors thesis.

3. Winter quarter of the senior year (required): DLCL189B Honors Thesis Seminar, 2-4 units S/NC, under the primary thesis advisor. The focus is on writing under the guidance of a primary advisor.
4. Spring quarter of the senior year (required unless DLCL 189J was taken in junior year): DLCL189C Honors Thesis Seminar, 2-4 units with a letter grade, under the primary thesis advisor. Honors essays are due to the thesis advisor and student services officer no later than 5 p.m. on May 15 of the terminal year. The letter grade given in 189C in the senior year represents the grade for the thesis. The Primary Adviser decides the grade, with the expectation of consultation with the second reader.
5. Spring quarter of the senior year (required) DLCL199 Honors Thesis Oral Presentation, 1 unit S/NC. Enroll with the primary thesis advisor. The Honors Colloquium is held each year between May 15 and May 30.

The honors thesis in the DLCL embodies Stanford's excellence in coursework and research. It is simultaneously one element of the student's intellectual legacy and part of the university's official history. The faculty considers the honors thesis far more than a final paper; instead, it is the product of solid research that contributes to conversations taking place within a larger scholarly community and is representative of the intellectual vitality of the discipline.

OR

(c) 5,000-word Topic Paper

Write a 5,000-word paper on a topic of their choosing, serving as the culmination of their work in the field. To write the paper, students must enroll in a 3-unit, letter-grade independent study with a faculty member (or affiliate) in the Philosophy and Literature Focal Group. The paper must involve philosophy and literature, and the faculty member must approve the topic by the add/drop deadline.

Seminar Paper Requirement

Students must write at least one interdisciplinary seminar paper. This paper brings together material from courses taken in philosophy and literature. It may be an honors paper (see below), an individual research paper (developed through independent work with a faculty member), or a paper integrating materials developed for two separate courses (by arrangement with the two instructors). Though it may draw on previous coursework, the paper must be an original composition, 18-20 pages in length. It must be submitted to the Chair of Undergraduate Studies and receive approval no later than the end of winter quarter in the fourth year of study.

Additional Comments:

- Substitutions and transfer credits are generally not permitted for the PHIL 170 series class or the PHIL 180 series class and are never permitted for PHIL 80, COMPLIT 181, or the capstone seminar.
- Units devoted to acquiring language proficiency are not counted toward the 65-unit requirement.

Program Policies

External Credit Policies

The Director of Undergraduate Studies may accept up to 5 units of transfer credit towards the 25 units of flexible electives.

Learning Outcomes

Program Learning Outcomes

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

- The ability to interpret a literary text in a non-native language or to compare literary texts from different linguistic traditions, which may be read in translation
- A self-reflective understanding of the critical process necessary to read and understand texts
- Skills in writing effectively about literature
- Skills in oral communication and public speaking about literature

CPLIT-PHD - Comparative Literature (PhD)

Overview

Program Overview

Graduate Degrees describes university requirements for the PhD.

The PhD program is designed for students with a broad linguistic background, a breadth of interest in different literatures, and curiosity about the problems of literary scholarship and theory (including the relation of literature to other disciplines). Students take courses in at least three literatures (one may be that of the native language) to be studied in the original language. The program is designed to encourage familiarity with the major approaches to literary study prevailing today.

Before starting graduate work at Stanford, students should have completed an undergraduate program with a strong background in one literature and some work in a second literature in the original language. Since the program requires advanced knowledge of two non-native languages and a reading knowledge of a third non-native language, students should, at the time of application, have an advanced enough knowledge of at least one of the three languages to take graduate-level courses in that language when they enter the program. They should be making enough progress in studying a second language to enable them to take graduate courses in that language no later than the beginning of the second year and earlier if possible. Enrollment in language acquisition courses must be at the graduate (300) level.

PhD students may elect to complete PhD minors such as in Philosophy, Literature, and the Arts, Linguistics, and Modern Thought and Literature, but must complete all requirements for the Minor before going to Terminal Graduate Registration (TGR) status.

Director of Graduate Studies **Undergraduate/Graduate**
 Russell Berman Graduate

Simple Requisites

Program Requirements

Type

Completion Requirement

Requirements Overview

All courses counted toward the 135-unit requirement for the Ph.D. must be at the graduate level. At least three consecutive quarters of coursework must be taken at Stanford.

Ph.D. students in the department must take required courses for a language if available, and then are expected to complete a minimum of 6...

CPLIT-PMN - Comparative Literature (PhD Minor)

Overview

Program Overview

This minor is designed for students working toward a PhD in the various national literature departments. Students working toward a PhD in English are directed to the program in English and Comparative Literature described among offerings in the Department of English.

Director of Graduate Studies **Undergraduate/Graduate**
 Russell Berman Graduate

Simple Requisites

Core Program Requirements

Type

Completion Requirement

Completion requirements

Students must have:

1. A knowledge of at least two non-native languages:
 1. One non-native language sufficient to qualify for graduate-level courses in that language
 2. A second non-native language sufficient to read a significant author in the original language
2. A minimum of six graduate courses:
 1. Three graduate courses must be in the department of the second literature
 1. Except for students in the Asian languages, students must choose a second literature outside the department of their primary literature
 2. Three graduate courses must be in the Department of Comparative Literature, including:
 1. A seminar in literary theory or criticism
 2. At least two of the three courses in Comparative Literature should originate in a department other than the one where the student is completing their degree

Additional Comments:

Program Policies

letter grade if available, and they are expected to earn a grade of B+ or better in each course taken. Any grade of B or below is considered to be less than satisfactory. Grades of B or below are reviewed by faculty, and the following actions may be taken:

- The grade stands, and the student's academic performance is monitored to ensure that satisfactory progress is being made
- The grade stands, and the student is required to revise and resubmit the work associated with the course
- The student may be required to retake the course

The principal conditions for continued registration of a graduate student are the timely and satisfactory completion of the university, department, and program requirements for the degree and fulfillment of minimum progress requirements. Failure to meet these requirements results in corrective measures, including a written warning, academic probation, and/or the possible dismissal from the program. See GAP 5.6.1 [Dismissal for Academic and Professional Reasons](#) for more information.

Required Courses

Required Year 1:

- COMPLIT346 - Comparative Literature Proseminar
- COMPLIT397 - Graduate Studies Colloquium*
- DLCL301 - The Learning and Teaching of Second Languages
- DLCL369 - Introduction to the Profession of Literary Studies

Required Year 2 or 3:

- DLCL311

Complete ALL of the following Courses:

- COMPLIT346 - Comparative Literature Pro-seminar
- COMPLIT397 - Graduate Studies Colloquium
- DLCL301 - The Learning and Teaching of Second Languages
- DLCL311 - Professional Workshop
- DLCL369 - Introduction to the Profession of Literary Studies

*Enrollment and participation in the Colloquium are mandatory for all students (students conducting research abroad are exempt). Students are recommended to enroll in COMPLIT397 for one unit per quarter.

Courses in Primary Field

At least six courses in the student's primary field must be taken to ensure knowledge of the essential works in one national literature from its beginnings to the present.

Complementary Courses

At least four additional complementary courses, with most of the reading in the original, in two different national literatures (i.e., two courses in each literature).

Language Requirement

Students must demonstrate knowledge of three non-native languages. They must be sufficiently proficient in two languages to qualify for graduate courses taught in these languages and proficient enough in the third language to demonstrate the ability to read a major author in it. Two languages are certified by graduate-

External Credit Policies

Per policy ([GAP 4.5.1 Doctoral Degrees, Requirements](#)), all of the coursework for a Ph.D. minor must be completed at Stanford.

Learning Outcomes

Program Learning Outcomes

Learning Outcomes from the Ph.D. Minor in Comparative Literature may include a student's deepening subject knowledge and how it relates to their own area of expertise; a broadening of perspectives that may lead to new insights and approaches; and improved interdisciplinary skills.

level coursework specified below. Only the third language may be certified by examination. Language preparation must be sufficient to support graduate-level coursework in at least one language during the first year and in the second language during the second year. Students must demonstrate a reading knowledge of the third non-native language no later than the beginning of the third year.

Literatures in the same language (such as Spanish and Spanish American) are counted as one. One of the student's three literatures is usually designated as the primary field, the other two as secondary. However, some students may designate two primary literatures (by completing six or more graduate courses in that literature).

Annual Review

The Department conducts Annual Reviews of each student's academic performance at the end of spring quarter. All students are given feedback from the Department Director, helping them identify areas of strength and potential weakness. In most cases, students are simply given constructive feedback. However, if it is determined that a student is failing to make satisfactory progress, the Department Director will communicate a set of requirements the student must meet within three months, at which point, the student's progress is again reviewed. If the student has not met these requirements, the student will be dismissed from the program at the end of the current quarter.

Students leaving the program at the end of the first or second year are usually permitted to complete the requirements for an M.A. degree if this does not involve additional residency or financial support.

Additional Comments:

Teaching Requirement

Type

Completion Requirement

Teaching Requirement Overview

Teaching is core to our program's academic and professional training of Ph.D. students. As such, all students must complete three quarters of language teaching in their second year in the program as part of their degree requirements. An additional two quarters of teaching in language and/or literature are required to further pedagogical and professional skills. Teaching assignments will be determined in consultation with the Department Director and based on departmental and Language Center needs. Typically, students teach more than the required number of courses.

A student who does not complete the five-quarter teaching requirement fails to meet academic requirements and is thus not making satisfactory academic progress. When a student is not making satisfactory academic progress, this will be documented in writing – first as a warning and then following the steps outlined in GAP 5.6.1 [Dismissal for Academic and Professional Reasons](#).

Additional Comments:

Advancement to Candidacy

Type

Completion Requirement

Advancement to Candidacy Overview

First-Year Colloquium

All first-year students participate in the Comparative Literature First-Year Colloquium, which takes place in mid-May. At the First-Year Colloquium, each student offers an oral presentation of 20-30 minutes on a literary text, followed by up to 30 minutes of discussion. Students must inform the Department Director of the presentation topic by April 15. Their presentation is evaluated by an Assessment Committee of three faculty appointed by the Department Director (by April 30). The assessment is based on engagement with the text, the interpretive framework (theoretical, historical, etc.), and the quality of argument of the presentation. The First-Year Colloquium is a public event. The Assessment Committee convenes during the week following the Colloquium to determine whether each student's performance meets departmental expectations. The decision is made by a majority vote of the committee. Students will be notified by email once the committee has come to its decision. The Assessment Committee provides constructive feedback to all students. Individual committee members may provide students with specific feedback. A student whose performance is deemed insufficient may schedule a second presentation during the first week of autumn quarter of the next year.

Qualifying Paper

Students who succeed in the First Year Colloquium proceed to the second milestone: submission of a Qualifying Paper by May 1 of the second year.

A short grace period of no more than one week may be permitted due to matters associated with disabilities, if documented by the Office of Accessible Education, or due to exceptional personal circumstances. OAE may stipulate a longer delay.

If the submitted paper is deemed insufficient to support a candidacy vote, the department may vote to extend the pre-candidacy period, allowing the student to submit a second version by September 15 for review, leading to a candidacy vote during autumn quarter. Failure to advance to candidacy at this stage will result in dismissal of the student from the program. See GAP 5.6.1 [Dismissal for Academic and Professional Reasons](#) for more information.

If a student fails to submit a paper on time, without documentation from OAE or exceptional personal circumstances, the department will not be able to advance the student to candidacy and the student will be deemed to have failed to make satisfactory progress. The precandidacy period may be extended to the end of autumn quarter, allowing the student to submit a paper by September 15 for review and a candidacy vote. Failure to advance to candidacy at this stage will result in dismissal of the student from the program. GAP 5.6.1 [Dismissal for Academic and Professional Reasons](#) for more information.

The department faculty meets by the end of the spring quarter to receive reports of the First-Year Colloquium and the second-year students' Qualifying Papers and to vote on the candidacy of the second-year students, as well as to discuss other graduate students' progress.

Candidacy

Admission to candidacy is an important decision by the department based on the department faculty's overall assessment of a student's ability to complete the Ph.D. program. According to university policy GAP 4.6.1 [Admission to Candidacy](#), students are expected to follow department qualifying procedures and apply for candidacy by the end of the second year in residence. In reviewing a student for admission to candidacy, the faculty considers a

Stanford University

student for admission to candidacy, the faculty considers a student's academic progress, including but not limited to:

- Advanced language proficiency
- Performance in courses and completion of required coursework
- Performance on departmental examinations and milestones
- Successful completion of teaching assistantships
- Completion of at least three units of work with each of four Stanford faculty members

In addition to successfully completing departmental requirements for years one and two a student is only admitted to candidacy if the faculty makes the judgment that the student has the potential to complete the degree program requirements successfully. Candidacy is determined by faculty vote. Failure to be admitted to candidacy results in the student's dismissal from the Ph.D. program. See GAP 5.6.1 [Dismissal for Academic and Professional Reasons](#) for more information. Candidacy is valid for five years, and students must maintain active candidacy through the conferral of the Ph.D. degree. All requirements for the degree must be completed before candidacy expires. Additional information about the university candidacy policy is available in GAP 4.6 [Doctoral Degrees, Candidacy](#).

Additional Comments:

Oral Exam

Type

Completion Requirement

Oral Exam

This examination is usually taken during the autumn quarter of the third year. It covers a literary period of about a century in three or more literatures with primary emphasis on a single national literature or, in occasional cases, two national literatures. The reading list, which should be determined through consultation with the examiners and the Department Director, covers chiefly the major literary works of the period. This examination is two hours long. The student must forward the final version of the reading list to all committee members, the Department Director and the Student Services Manager at least two weeks before the exam.

More information about the milestones is available in the Department Graduate Handbook.

Procedures for dealing with unsatisfactory performance on the University Oral Exam are outlined in GAP 4.7.1. [Doctoral Degrees, University Oral Examination & Committees: Policy](#). Students dismissed from the program at this stage are usually awarded an M.A. degree.

Additional Comments:

Dissertation

Type

Completion Requirement

Prospectus Colloquium

The Prospectus Colloquium normally takes place the quarter after the University Oral Exam (winter quarter of year three). Each student must put together a Reading Committee that has as its chair a member of the Comparative Literature department and two

additional readers.

It is the student's responsibility to schedule the colloquium no later than the first half of the quarter after the one in which the student passed the University Oral examination. The student should arrange the date, time, and location in consultation with the Student Services Manager and with the three examiners.

The prospectus must be prepared in close consultation with the dissertation advisor, who normally chairs the Colloquium, during the months preceding the colloquium. It must be submitted in its final form to the readers no later than one week before the Colloquium. A prospectus should not exceed 10 double spaced pages, and should additionally include a working bibliography of primary and secondary sources. It should offer a synthetic overview of the dissertation, describe its methodology and the project's relation to past scholarship on the topic, and propose a complete chapter by chapter plan.

The student must provide the committee with the prospectus, a 20-page draft of a chapter, and a working bibliography at least one week before the colloquium. The colloquium lasts one hour, beginning with a brief introduction to the prospectus by the student lasting no more than five minutes, and consisting of a discussion of the prospectus by the student and the committee. At the end of the hour, the committee votes on the outcome of the colloquium. If the outcome is favorable (by majority vote), the student is free to proceed with work on the dissertation. If the proposal is found to be unsatisfactory (by majority vote), the Reading Committee may ask the student to revise and resubmit the prospectus and to schedule a second colloquium.

Following the Colloquium, the committee must meet with the student on a regular basis to maintain a shared sense of the direction the thesis will take, benchmarks for its composition, and the roles and responsibilities of each member of the committee.

Dissertation Reading Committee

The Ph.D. dissertation reading committee consists of the principal dissertation advisor and at least two other readers. The Ph.D. dissertation reading committee must have no fewer than three and no more than five members. The Principal Advisor must be a core member of Comparative Literature. In some cases, students may choose two co-advisors, one of whom must be a core member of Comparative Literature and the other from another department. In exceptional cases other arrangements may be considered, such as the need to find an advisor with a particular language competency not available in the core faculty. Usually, all committee members are members of the Stanford University Academic Council or are emeritus Academic Council members. In some cases, the student's Department Director may approve the appointment of a reader who is not a current or emeritus member of the Academic Council if that person is particularly well qualified to consult on the dissertation topic and holds a Ph.D. or equivalent degree. Former Stanford Academic Council members and non-Academic Council members may thus, on occasion, serve on a reading committee. A non-Academic Council member (including former Academic Council members) may replace only one of three required members of dissertation reading committees. If the reading committee has four or five members, at least three must be current or emeritus members of the Academic Council. For additional information, see the GAP's Policy on Dissertation Reading Committees. Students should complete and submit the Dissertation Reading Committee form upon applying for Terminal Graduate Registration status.

Dissertation

The dissertation may take different formats. The standard format in our field is a monograph comprising five chapters, including the introduction and conclusion. Depending on the topic and approach, other formats may be considered and should be discussed with the advisor as the project develops. In consultation with their advisor, students may elect to submit as a dissertation a collection of three to four published, or publishable, articles, together with an introduction. If published articles are to be reused for the dissertation, see the guidelines at Student Services: Format Requirements for Your Dissertation or Thesis ([Published Papers and Multiple Authorship](#)).

Additional Comments:

Program Policies

External Credit Policies

Ph.D. students coming to Stanford with a graduate degree from another university may petition for graduate residency transfer credit. They may be awarded up to 45 Stanford units toward their Stanford Ph.D in French. The Department Director will decide about such a petition as early as the first week of winter quarter based on the student's work in autumn quarter. The petition should indicate the courses for which transfer credit is requested. Per university policy, courses must have equivalent Stanford course numbers listed on the form, unless contributing to the non-equivalent unit maximum. Submission of syllabi, reading lists, and a transcript is required. If the Department Director believes it is too early to decide, they will wait until the first week of spring quarter to review the petition again.

IMPORTANT: Obtaining graduate residency transfer credit for graduate-level work does not waive any departmental degree requirements. Transfer credit benefits students by reducing the minimum residency requirement needed for the Ph.D. degree. Students who have earned a Stanford master's degree or are concurrently earning one with the Ph.D. and who add transfer credit to their student record will increase their Ph.D. residency requirement from 135 to 180 units. See the Stanford Bulletin Policy on [Graduate Transfer Credit](#) and GAP [Policy on Graduate Residency Transfer Credit](#).

Advising Expectations

Advising Expectations

The department is committed to academic advising to support graduate students' scholarly and professional development. The overall goal of advising, both in the department and the Division of Literatures, Cultures, and Languages (DLCL), is to help graduate students make academic and career choices wisely and think ahead to craft a long-term plan for their graduate student career and beyond.

Given the interdisciplinary nature of the Ph.D. program and the opportunity it affords each student to create an individualized program of study, regular consultation with an advisor is of the utmost importance. The advisor for all entering graduate students is the Department Director, whose responsibility it is to assist students with their course planning and to keep a running check on progress in completing the course, teaching, and language requirements. By the end of the second year of study, each student should have chosen a faculty advisor whose expertise is appropriate to their own area of research and interests.

When most effective, the advising relationship entails collaborative and sustained engagement by the advisor and the advisee. As a best practice, advising expectations should be periodically discussed and

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reviewed to ensure mutual understanding. Both the advisor and the advisee are expected to maintain professionalism and integrity. Advising is academically invaluable for transmitting expertise and is an essential aspect of creating a strong departmental and Stanford community. See the [VPGE](#) for university information regarding advising.

Faculty Advisors

Faculty advisors guide students in critical areas such as selecting courses, designing and conducting research, developing teaching pedagogy, navigating policies and degree requirements, and exploring academic opportunities and professional pathways.

- Upon enrolling, students plan their work under the direction of the director of graduate studies, department director, or a faculty member designated by the program. When the student selects a more specialized advisor, the transition should involve oral or written communication between both advisors and the student concerning the student's progress, goals, and expectations. Doctoral students can choose two primary advisors at the dissertation stage, provided all agree this is academically sound.
- Faculty advisors should meet with assigned students to discuss their selection of courses and to plan from a broader, longer-term perspective, including: a discussion of program milestones and a basic timeline; an overview of Department and DLCL offerings beyond courses; student goals and interests and DLCL or Stanford programs that may be relevant; and (for doctoral students) how to transfer previous graduate coursework.
- Faculty advisors and graduate students should meet at least once per quarter to assess the advisee's course of study, performance over the past quarter, and upcoming and longer-term plans. If a student has two advisors, the student should meet at least once per quarter with each advisor and at least once per year with both advisors simultaneously.
- Faculty should help their advisees plan for exams, research grant applications, develop research projects, and prepare for the academic job market and the job search beyond academia.
- Faculty advisors should provide feedback about the student's progress to the department during the annual review process. For more information about the annual review, see the Graduate Handbook.

Graduate Students

Graduate students are active contributors to the advising relationship, proactively seeking academic and professional guidance and taking responsibility for informing themselves of policies and degree requirements for their graduate program.

- Upon enrolling, students plan their work under the direction of the director of graduate studies, department director, or a faculty member designated by the program. When the student selects a more specialized advisor, the transition should involve oral or written communication between both advisors and the student concerning the student's progress, goals, and expectations. Doctoral students can choose two primary advisors at the dissertation stage, provided all agree this is academically sound.
- As the student develops a field of expertise, the student chooses a program advisor to replace the director of graduate studies, the department director, or the faculty member designated by the program. The transition should involve oral or written communication between advisors and the student concerning the student's progress, goals, and expectations.
- Graduate students and faculty advisors should meet at least once per quarter to assess the advisee's course of study, performance over the past quarter, and upcoming and longer-term plans. If a student has two advisors, the student should meet at least once

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... determine the advisors, and students should meet at least once per quarter with each advisor and at least once per year with both advisors simultaneously.

- Students should consult with their advisors on all academic matters, including coursework, conference presentations and publications, research travel, and teaching plans.
- Students should provide a thorough self-evaluation each year for the annual review. For more information about the annual review, see the Graduate Handbook.

See **Graduate Advising** for a statement of university policy on graduate advising.

Learning Outcomes

Program Learning Outcomes

Through completion of advanced coursework and rigorous skills training, the doctoral program prepares students to:

- Make original contributions to the knowledge of Comparative Literature and interpret and present the results of research
- Teach literary analysis and interpretation at all levels with broad historical, cultural, and linguistic understanding
- Apply such analysis, interpretation, and understanding to a range of fields and vocations

Courses

COMPLIT 100 - CAPITALS: How Cities Shape Cultures, States, and People

Course Description

This course takes students on a trip to major capital cities at different moments in time, including Renaissance Florence, Golden Age Madrid, colonial Mexico City, imperial Beijing, Enlightenment and romantic Paris, existential and revolutionary St. Petersburg, roaring Berlin, modernist Vienna, and transnational Dakar. While exploring each place in a particular historical moment, we will also consider the relations between culture, power, and social life. How does the cultural life of a country intersect with the political activity of a capital? How do large cities shape our everyday experience, our aesthetic preferences, and our sense of history? Why do some cities become cultural capitals? Primary materials for this course will consist of literary, visual, sociological, and historical documents (in translation). No prerequisites.

Cross Listed Courses

FRENCH175 CAPITALS, DLCL100 CAPITALS, ITALIAN175 CAPITALS, GERMAN175 CAPITALS, HISTORY206E CAPITALS, ILAC175 CAPITALS, URBANST153 CAPITALS

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit?
No	5

Course Component	Enrollment Optional?
Discussion	Yes
Course Component	Enrollment Optional?
Lecture	No

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All), Social Inquiry (SI)

Does this course satisfy the University Language Requirement?
No

COMPLIT 101 - What Is Comparative Literature?

Course Description

What makes comparative literature a distinct field? More than simply reading literature from different places and times, at base comparative literature emerges from a cosmopolitan and anthropological project, attempting to use literature (as an aesthetic object) as a particular index to Otherness. This means at its best comp lit also engages with (directly or indirectly) issues of ethics and responsibility. We will read early studies of folklore (Stith Thompson), philosophical texts of Otherness (Hegel, Fanon, Derrida, Levinas), feminist critique (Butler, Beauvoir), and anthropologists writing in a literary vein (Clifford). Finally, we address how the "human" finds itself offset by its environment (Tsing). Literary works include Al-Koni, The Bleeding of the Stone, Octavia Butler, Parable of the Sower, Carpentier, The Kingdom of This World; Gao Xingjian, Soul Mountain (excerpts), Goethe, The East-West Divan (excerpts), LeGuin, "Those who walk away from Omelas," and Rhys, The Wide Sargasso Sea.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit?
No	5

Course Component	Enrollment Optional?
Discussion	Yes
Course Component	Enrollment Optional?
Seminar	No

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT 102 - Film Series: Understanding Turkey Through Film

Course Description

Join us in our quest to understand the great transformation in Turkey and its impact on its people through cinema. Set against the backdrop of the expansion of capitalism and the fundamental cultural, political and social change in the last decade, the movies in this series tell the uneasy stories of individuals whose lives are affected by this disruptive change. By examining the link between the individual experiences and societal change, the films confront issues such as globalization, gender and racial hierarchies, urban transformation, state repression, male domination, and the women's struggle in Turkey. We will watch eight Turkish films for this course. After introductions by Dr. Alemdaroglu or Dr. Karahan that artistically, historically, and politically contextualize the films we will have a discussion and Q&A session led by instructors or invited guest scholars of Anthropology, Film Studies, Political Science, Women and Gender Studies or film directors themselves. The students and interested Stanford community will be provided with the streaming links for the movies at the beginning of each week to screen them on their own time, and the discussion sessions will be held on the scheduled class time on Thursday. All films will be in Turkish with English subtitles.

Cross Listed Courses

COMPLIT302 UNDERSTAND TURKEY

Grading Basis

RSN - Satisfactory/No Credit

Units

Min	Max
1	2

Course Component	Enrollment Optional?
Lecture	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	2

Does this course satisfy the University Language Requirement?

No

COMPLIT 104 - Reading In Depth: Deep Time in Theory, Literature and Visual Art

Course Description

What can the humanities teach us about deep time? Can human beings even conceive of the vast and unfathomable timescales presupposed by geology? The challenge that deep time poses to the human imagination - a challenge that has grown all the more urgent to address in light of our current environmental crisis - will be approached in this course 1. By considering how artists and writers create their own scales of measure in relation to deep time 2. By taking seriously claims of non-human animism in diverse cultural traditions 3. By examining how rhythms of human and non-human life are inscribed in specific literary and artistic works. Assignments in this seminar/arts practicum course will be creative and multimedia in kind. The course includes field trips to the Redwood forest and to the Hopkins Marine Station.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
4	5

Course Component	Enrollment Optional?
Workshop	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT 104N - Film and Fascism in Europe

Course Description

Controlling people's minds through propaganda is an integral part of fascist regimes' totalitarianism. In the interwar, cinema, a relatively recent mass media, was immediately seized upon by fascist regimes to produce aggrandizing national narratives, justify their expansionist and extermination policies, celebrate the myth of the "Leader," and indoctrinate the people. Yet film makers under these regimes (Rossellini, Renoir) or just after their fall, used the same media to explore and expose how they manufactured conformism, obedience, and mass murder and to interrogate fascism. We will watch films produced by or under European fascist regimes (Nazi Germany, Italy under Mussolini, Greece's Regime of the Colonels) but also against them. The seminar introduces key film analysis tools and concepts, while offering insights into the history of propaganda and cinema. Taught in English.

Cross Listed Courses

FILMEDIA105N FILM AND FASCISM IN EUROPE, FRENCH104N FILM AND FASCISM IN EUROPE, ITALIAN104N FILM AND FASCISM IN EUROPE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	4

Course

Component	Enrollment
SU Intro Seminar - Freshman	Optional? No

Course Total Units

Repeatable for Degree Credit?	Allowed for Degree Credit
No	4

No Requirements

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT 107 - Why is Climate Change Unbelievable? Interdisciplinary Approaches to Environmental Action

Course Description

The science is there. The evidence is there. Why do people still refuse to recognize one of the greatest threats to human existence? Why can't, why won't they believe the truth? The time to act is slowly evaporating before our eyes. To answer this question requires an interdisciplinary approach that investigates many of the ways global warming has been analyzed, imagined, represented, and evaluated. Thus we welcome students of any major willing to embark on this common project and to participate fully. We will challenge ourselves to move between and amongst texts that are familiar and those we will bring into the conversation. There will be much that we miss, but we hope this course will at least begin a serious conversation in a unique way. The course will run on two parallel tracks: on the one hand, we will delve into textual representations and arguments; on the other hand, we will attempt to develop a sensibility for how climate change makes itself manifest in the physical world through a series of workshops and site visits in the Bay Area. The first track of this course will center on the discussion of three science fiction novels: The Hungry Tide by Amitav Ghosh, The Three Body Problem by Cixin Liu, and Parable of the Sower by Octavia Butler. The second track of this course is comprised of a series of workshops that aims to develop spatial and material literacy relevant to climate change awareness. It will engage topics such as: scale, atmosphere, measure, material reciprocity, and garbage repurposing. One of the primary goals of this course is to not only understand the problem of climate change, but also how to best act upon it. Thus the required final assignment for this class can be a recommendation for action based on a critical review of the topic of climate change and already existing activism. It can take the form of a paper, a video, an installation art project, a podcast, etc.. But in all cases your work must analytically engage the specific medium of literary expression.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
5	5

Course Component

Seminar	Enrollment Optional? No
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Course Total Units

Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 107A - Ancient Knowledge, New Frontiers: How the Greek Legacy Became Islamic Science

Course Description

What is the relation between magic and science? Is religion compatible with the scientific method? Are there patterns in the stars? What is a metaphor? This course will read key moments in Greek and Islamic science and philosophy and investigate the philosophy of language, mathematical diagrams, manuscripts, the madrasa, free will, predestination, and semantic logic. We will read selections from Ibn Taymiya, Ibn Haytham, Omar Khayyam, Baha al-Din al-Amili, and others. This course is part of the Humanities Core, a collaborative set of global humanities seminars that brings all of its students and faculty into conversation. On Tuesdays you meet in your own course, and on Thursdays all the HumCore seminars (in session that quarter) meet together: <https://humanitiescore.stanford.edu/>.

Cross Listed Courses

CLASSICS47 ANCIENT KNOWLEDGE,
HUMCORE121 ANCIENT KNOWLEDGE

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	3

Course Component

Seminar

Enrollment Optional?

No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 109A - Murder, Mystery and Memory: Istanbul in Historical Fiction

Course Description

This course serves as an introduction to the genre of historical fiction with a focus on Istanbul as its setting. After a brief overview of the origins of the genre in the early nineteenth century to its worldwide popularity in the twenty-first century, we will read historical novels set in Istanbul at its different moments in time. We will study issues of narration, memory and plot as we explore the relation between literature and history, between historical novel and truth; and discuss what it means to imaginatively and critically engage with the past. Readings will include novels by writers such as Ihsan Oktay Anar, Mathias Enard, Jason Goodwin, Nedim Gursel, Barbara Nadel, and Orhan Pamuk.

Cross Listed Courses

COMPLIT309A MURDER, MYSTERY AND MEMORY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Seminar

Enrollment Optional?

No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 10N - Shakespeare and Performance in a Global Context

Course Description

Preference to freshmen. The problem of performance including the performance of gender through the plays of Shakespeare. In-class performances by students of scenes from plays. The history of theatrical performance. Sources include filmed versions of plays, and readings on the history of gender, gender performance, and transvestite theater. Note: To be eligible for WAYS credit, you must take the course for a Letter Grade.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course	Total Units
3	3		
Repeatable for Degree Credit?	Allowed for Degree Credit?	Component	Enrollment
No	3	SU Intro Seminar - Freshman	Optional? No

Simple Requisites

COMPLIT 10N Prerequisite

Type
Prerequisite

COMPLIT 10N Prerequisite

Enrollment limited to undergraduate students.

Additional Comments:

This course has been approved for the following WAYS	Does this course satisfy the University Language Requirement?
Aesthetic and Interpretive Inquiry (All)	No

COMPLIT 10SC - The Cult of Happiness: Pursuing the Good Life in America and China

Course Description

What is happiness? Might writing your own (mock) obituary help you find happiness? What else can you do to be happy? What has happiness to do with the good life? Does happiness define the meaning and purpose of life for people everywhere? In this course, we combine reading, discussion, group activity, and fieldtrip to figure out, collectively over the course of 2.5 weeks, what happiness is all about. We consider what philosophers, psychologists, anthropologists, neuroscientists, writers, and artists have to say about happiness and reflect on its relationship to wealth, wisdom, health, love, pleasure, justice, community, spirituality, and mortality. We give equal weight to Chinese and Western sources and interrogate deeply held assumptions through the lens of cross-cultural inquiry. During the summer, students read a novel and a popular treatise. In September, we review these texts and place them alongside scholarly works, movies, short fiction, and social commentary as we interrogate the chimera of happiness. In addition, we will experiment with meditation, short-form life writing (including mock obituaries!), and service-learning. We meet daily for lectures and seminar discussion. Students submit three short reflective papers and three online commentaries, and in small groups make an oral presentation and do a creative exercise.

Cross Listed Courses

CHINA10SC THE CULT OF HAPPINESS

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max	Course	Total Units
2	2		
Repeatable for Degree Credit?	Allowed for Degree Credit?	Component	Enrollment
No	2	Sophomore College Seminar	Optional? No

COMPLIT 111K - From Colonialism to K-pop: Race and Gender in South Korean Culture

Course Description

Some may associate South Korea with the following: BTS, North Korean nukes, Samsung, Hyundai, Squid Games. Some may repeat what South Korea has said about itself: that it is racially homogenous, an ethnic community that can trace their ancestry back 5000 years. Some may wonder how a country that is often perceived as Christian and conservative developed pop culture like K-pop, or queer subcultures, or feminist activism. This class will use South Korea as a case study to think historically and geographically about race and gender through the following topics: when did racial discourses begin to emerge in Korea? What have been South Korea's significant encounters with the figure of the Other in its modern history? How were women implicated in the changing landscape of colonial Korea, the Korean War, Korea's Vietnam War experience, and compressed modernization? How have the influx of migrant labor and North Korean refugees impacted ideas about race in South Korea? And finally, what does K-pop tell us about shifting South Korean views of race and gender? The primary materials that we will analyze will be drawn from Korean fiction, film, and media in translation.

Cross Listed Courses

FEMGEN111A GENDER RACE IN S KOREAN CULTUR, KOREA222 GENDER RACE IN S KOREAN CULTUR, KOREA111 GENDER RACE IN S KOREAN CULTUR, CSRE111A GENDER RACE IN S KOREAN CULTUR

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
4	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AII), Exploring Difference and Power (EDP)

COMPLIT 111Q - Texts and Contexts: Spanish/English Literary Translation Workshop

Course Description

The Argentinian writer and translator, Jorge Luis Borges, once said, "Cada idioma es un modo de sentir el universo." How are modes of feeling and perception translated across languages? How does the historical context of a work condition its translation into and out of a language? By the end of the term, you will have carried out and received feedback on a literary translation project of your own choosing. Discussion topics may include: the importance of register, tone, and audience; the gains, in addition to the losses, that translations may introduce; the role of ideological and social-political elements; comparative syntaxes, morphologies, and semantic systems. Taught in Spanish. Enrollment limited. Preference given to those minoring in Translation Studies.

Cross Listed Courses

DLCL111Q TRANSLATION WORKSHOP, ILAC111Q TRANSLATION WORKSHOP

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max	Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
3	5	No	5

Course

Component SU Intro Seminar - Sophomore
Enrollment **Optional?** No

Simple Requisites

COMPLIT 111Q Prerequisite Type
Prerequisite

COMPLIT 111Q Prerequisite

Enrollment limited to undergraduate students.

Additional Comments:

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AII), Creative Expression (CE)

COMPLIT 114 - Masterpieces: Kafka

Course Description

This class will address major works by Franz Kafka and consider Kafka as a modernist writer whose work reflects on modernity. We will also examine the role of Kafka's themes and poetics in the work of contemporary writers.

Cross Listed Courses

GERMAN150 MASTERPIECES: KAFKA, ROP - Letter or Credit/No Credit
 JEWISHST145 MASTERPIECES: KAFKA,
 GERMAN350 MASTERPIECES: KAFKA,
 COMPLIT350 MASTERPIECES: KAFKA

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course

Component
Seminar

Enrollment

Optional?
No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

COMPLIT 116M - 'From New Orleans to Jerusalem': Bob Dylan and the History of Song as Literature

Course Description

Why do people take Bob Dylan so seriously? Why - since the beginning of his career - have interviewers asked him if he sees himself primarily as a singer or as a poet? And why did he win the Nobel Prize in Literature? In this class we will travel back in time, through medieval Europe and Song Dynasty China to ancient Greek lyric and the Bible, to grapple with the historical and comparative dimensions of these questions. Bob Dylan will be our jumping-off point in a quest to understand the blurry, ever-shifting lines between mere 'song' and lofty 'literature.'

Cross Listed Courses

FRENCH116M SONG AS LIT,
 ITALIAN116M SONG AS LIT

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course

Component
Seminar

Enrollment

Optional?
No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

COMPLIT 117P - Postmodern and Contemporary American Poetry

Course Description

An introduction to postmodern American poetry, with a view towards cross-lingual and cross-cultural contact zones in the hemispheric Americas. We will examine in detail the poetry of Wallace Stevens, W.H. Auden, Robert Frost, Frank O'Hara, Elizabeth Bishop, John Ashbery, and Gwendolyn Brooks, among others. We will also consider how these might offer a comparative framework, in the study of poets like Pablo Neruda and Octavio Paz. We will explore how these poets' works intersect with and influence broader poetic and historical contexts. In parallel, we will gain an understanding of various schools of poetic criticism as they relate to the poems, analyzing how critical perspectives have evolved and shaped the interpretation of poetry over time.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT 118 - The Gothic in Literature and Culture

Course Description

This course introduces students to the major features of Gothic narrative, a form that emerges at the same time as the Enlightenment, and that retains its power into our present. Surveying Gothic novels, as well as novellas and short stories with Gothic elements, we will learn about the defining features of the form and investigate its meaning in the cultural imagination. Gothic narratives, the course will suggest, examine the power of irrational forces in a secular age: forces that range from barbaric human practices, to supernatural activity, to the re-enchantment of modern existence. We will also consider the importance for Gothic authors and readers of the relation among narrative, spectacle and the visual arts. Primary works may include Ann Radcliffe's <i>The Italian</i>, Jane Austen's <i>Northanger Abbey</i>, Victor Hugo's <i>The Hunchback of Notre Dame</i>, E.T.A. Hoffman's <i>The Sandman</i>, Mary Shelley's <i>Frankenstein</i>, and Edgar Allen Poe's <i>The Narrative of Arthur Gordon Pym</i>. We may also do a section on vampires, including Bram Stoker's <i>Dracula</i>, and its remake in film by F.W. Murnau and Werner Herzog. Critical selections by Edmund Burke, Sigmund Freud, Walter Benjamin, Michel Foucault, and Terry Castle, among others.

Cross Listed Courses

ENGLISH138E GOTHIC IN LITERATURE ROP - Letter or Credit/No Credit & CULTURE, ENGLISH238E GOTHIC IN LITERATURE & CULTURE

Grading Basis

Units Min	Units Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT 119 - The Turkish Novel

Course Description

In this course, we will survey the evolution of the Turkish Novel, tracing its development from the late 19th-century Ottoman modernization through the early 20th-century Republican era to its contemporary forms. Our exploration will encompass various dimensions of the Turkish novel, including its emergence and popularity as a literary form, periodization, and canonical works. We'll examine a diverse range of subgenres such as allegorical, feminist, historical, political, republican, nature, and modernist novels, following a chronological trajectory, and delve into its aesthetic, ideological, and social aspects. Discussions will be conducted in English, and students will have the option to read the primary sources in Turkish or English.

Cross Listed Courses

COMPLIT319 THE TURKISH NOVEL

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT 11Q - Shakespeare, Playing, Gender

Course Description

Preference to sophomores. Focus is on several of the best and lesser known plays of Shakespeare, on theatrical and other kinds of playing, and on ambiguities of both gender and playing gender.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course Component	Enrollment Optional?
SU Intro Seminar - Sophomore	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT 121 - Poems, Poetry, Worlds

Course Description

What is poetry? Why does it matter? How does it speak in many voices to questions of history, society, and personal experience? Readings will consider poetry as a cross-cultural way of thinking, through feeling, form, invention, sound, and language. The poetry of several cultures will be considered in comparative relation to that of the English-speaking world and in light of classic and more recent theories of poetry.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course	Total Units
Repeatable for	Allowed for
Degree Credit?	Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Course Component	Enrollment Optional?
Seminar	No

COMPLIT 122 - Literature as Performance:

Course Description

Focus is on the evolution of dramatic literature through some of its great milestones from antiquity to present. Readings include selected plays (alongside video recordings/film adaptations) and secondary works on theater and performance. Through readings, discussion, and written work, students will analyze theater as an embodied genre that moves in time, space and thought. Works by Sophocles, Shakespeare, Chekhov, Beckett, Ibsen, Hansberry, Williams, and Soyinka.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course	Total Units
Repeatable for	Allowed for
Degree Credit?	Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

Course Component	Enrollment Optional?
Discussion	Yes

COMPLIT 122A - Radical Poetry: The Avant-garde in Latin America and Spain

Course Description

The first few decades of the 20th century ushered in a dynamic literary and aesthetic renewal in Spain and Latin America. Young poets sought a radical change in response to a rapidly changing world, one marked by the horrors of World War I and the rise of a new technological urban society. This course will focus on the poetry and attendant manifestos of movements such as Creacionismo, Ultraismo, Estridentismo, Surrealismo and other -ismos. How did the European avant-garde (e.g. Futurism, Dada, and Surrealism) inform such aesthetic turns? In what ways did poetry assimilate modern visual culture while questioning established poetics? Authors may include Aleixandre, Borges, Cansino-Assens, G. Diego, G. de Torre, Huidobro, Larrea, Lorca, Maples Arce, Neruda, Tablada, and Vallejo. Taught in Spanish.

Cross Listed Courses

ILAC122A RADICAL POETRY

Units

Min	Max
3	5

Course	Total Units
Repeatable for	Allowed for
Degree Credit?	Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Grading Basis

ROP - Letter or Credit/No Credit

Course Component	Enrollment Optional?
Seminar	No

Does this course satisfy the University Language Requirement?
No

COMPLIT 123 - The Novel

Course Description

The novel has been defined as the kind of writing that emerges from "a world from which God has departed" (Lukacs Theory of the Novel). From this perspective, the theme of the novel is then limited to the individual, as opposed to a whole community, as in epic. Historically, the novel originates in the tension between the world of romance and that of reality, with Cervantes's Don Quijote as its primary instance, and irony is the determining and organizing principle of the novel's form. In our course, we will read a range of novels from early modern Spain and continental Europe; theories of the novel; 19th-century realism; modernist and postmodern experiments; and the contemporary avant gardes of the world, including especially writings from the hemispheric and transnational Americas and the Global South. Through our readings we will determine what novels are, what they are for, how should we read them, and how do novel help in constituting a world.

Cross Listed Courses

DLCL143 THE NOVEL

Units

Min	Max
5	5

Course	Total Units
Repeatable for	Allowed for
Degree Credit?	Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Grading Basis

RLT - Letter (ABCD/NP)

Course Component	Enrollment Optional?
Seminar	No

Does this course satisfy the University Language Requirement?
No

COMPLIT 123A - Resisting Coloniality: Then and Now

Course Description

What are the different shapes that Western colonialism took over the centuries? How did people resist the symbolic and material oppressions engendered by such colonialist endeavors? This course offers a deep dive into history of the emergence of Western colonialism (alt: Spanish and Portuguese empires) by focusing on literary and cultural strategies of resisting coloniality in Latin America, from the 16th century to the present. Students will examine critiques of empire through a vast array of sources (novel, letter, short story, sermon, history, essay), spanning from early modern denunciations of the oppression of indigenous and enslaved peoples to modern Latin American answers to the three dominant cultural paradigms in post-independence period: Spain, France, and the United States. Through an examination of different modes of resistance, students will learn to identify the relation between Western colonialism and the discriminatory discourses that divided people based on their class, gender, ethnicity, and race, and whose effects are still impactful for many groups of people nowadays. Authors may include Isabel Guevara, Catalina de Erauso, el Inca Garcilaso, Sor Juana, Simón Bolívar, Flora Tristán, Silvina Ocampo, Jorge Luis Borges, and Gabriel García Márquez. Taught in Spanish.

Cross Listed Courses

ILAC123A RESISTING COLONIALITY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AI), Social Inquiry (SI)

Does this course satisfy the University Language Requirement?

No

COMPLIT 125J - Tokyo, Kyoto, Osaka and Beyond: Place in Modern Japan

Course Description

From the culturally distinct urban centers of Tokyo, Kyoto, and Osaka to the sharp contrasts between the southernmost and northernmost parts of Japan, modern Japanese literature and film present rich characterizations of place that have shaped Japanese identities at the national, regional, and local levels. This course focuses attention on how these settings operate in key works of literature and film, with an eye toward developing students' understanding of diversity within modern Japan. FOR UNDERGRADS: This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit

Cross Listed Courses

JAPAN125 PLACE IN MODERN JAPAN, RLT - Letter (ABCD/NP)
JAPAN225 PLACE IN MODERN JAPAN

Grading Basis

Units

Min	Max
2	5

Course Component

Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AI), Exploring Difference and Power (EDP)

Does this course satisfy the University Language Requirement?

No

COMPLIT 126 - Persian Poetry: Text, Space, and Image

Course Description

Featuring several sessions led by distinguished artist Ala Ebtekar, this course traces the nexus of word and image across a millennium of Persian poetry. Our aim is to look at how texts have been represented through images and enacted in public performances, from the tenth century to the present. Topics will range from high to popular culture and include the visual representation of narrative in illuminated manuscripts, the function of calligraphy on sacred and profane buildings, the performance of poetry in mediaeval courts, the use of images in dramatic tellings of the national epic, and the practice of divination by books. What kinds of space are created in these different instances of text and image coming together? What does it mean for our understanding - and experience - of history if verses from the 13th or 14th century are inscribed on the interior of taxi cabs that navigate through the contemporary Iranian city? And how does an ancient text come alive in a performance that seeks to recreate the space of its origin? These are some of the questions that will be explored through an examination of primary sources (both texts and images) as well as theoretical analyses.

Cross Listed Courses

ARTHIST406A TEXT, SPACE, AND IMAGE, COMPLIT226 TEXT, SPACE, AND IMAGE, ARTHIST206A TEXT, SPACE, AND IMAGE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component Enrollment

Component	Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT 126C - Literature, Data, and AI

Course Description

What kind of data is literature? What different methods are available to scholars who work with it, and what are the philosophical assumptions that underpin those methods? In this course, we will survey major critical approaches to literature from the last century as well as emerging methods from the digital humanities, and try them out for ourselves. Students will construct their own portfolio of texts and each week they will (re)analyze them using a different approach; they will record their findings and reflect on their experiences in a weekly log. The course will comprise asynchronous activities (lectures, presentations, assignments, readings) and one synchronous meeting per week to discuss the readings. Approaches may include: formalism, structuralism, Marxism, psychoanalysis, critical approaches to identity and performance (gender, race, sexuality and disability), network analysis, topic modeling, stylometry, and word embeddings. No prior programming knowledge is expected. This course will not offer detailed training in computational analysis; rather, the focus will be on the theoretical implications of computational tools. All readings will be in English.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT 127 - Adventures in Skepticism

Course Description

Since Descartes' famous decision to doubt what he could not prove, the problem of knowledge has vexed philosophy, psychology, and literature. What do we know for certain? How does this certainty (or uncertainty) relate to what we believe, what we desire, what we fear? And if all knowledge is subject to doubt, then how do we ground ourselves in the world? Do knowledge and identity depend on a metaphysical God? Do they derive from human reason or from an autonomous interiority? Or is "the self" that seeks certainty itself a misunderstanding, merely an effect of language, of history, of narrative, or of the unconscious? This course surveys the modern era's search for certainty, focusing on a few major works of European literature, raising issues that still inform our daily experience: the instability of language; the fragmentation (or multiplicity) of identity; the vicissitudes of the body; and the disruptions of love. Readings may include Descartes, Shakespeare, Mary Shelley, Nietzsche, Dostoevsky, and Virginia Woolf.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Seminar	No

No Requirements

COMPLIT 127B - The Hebrew and Jewish Short Story

Course Description

Short stories from Israel, the US and Europe including works by Agnon, Kafka, Keret, Castel-Bloom, Kashua, Singer, Benjamin, Freud, biblical myths and more. The class will engage with questions related to the short story as a literary form and the history of the short story. Reading and discussion in English. Note: To be eligible for WAYS credit, you must take the course for a Letter Grade.

Cross Listed Courses

JEWISHST147B THE SHORT STORY

Units

Min	Max
3	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Grading Basis

ROP - Letter or Credit/No Credit

Course Component	Enrollment Optional?
Seminar	No

This course has been approved for the following WAYS

Creative Expression (CE), Aesthetic and Interpretive Inquiry (AI)

Does this course satisfy the University Language Requirement?

No

COMPLIT 132A - Nostalgia as a Global Form

Course Description

The course will explore the waves of nostalgia that have swept the globe in the past decades. We will look at contemporary expressions of nostalgia across different media, including literature, cinema, art, spoken word, street art and social media. We will examine nostalgic narratives related to a variety of cultural phenomena such as exile, migration, colonialism, globalization and technological advancements. We will focus on case studies from various countries such as Israel, the former Soviet Union, India and the UK, and explore them in their specific cultural context, while also exploring nostalgia as a global trend of Late Modernity. Our readings will be accompanied by fundamental theoretical texts on nostalgia, including writings by Svetlana Boym, Fred Davis, Zygmunt Bauman and others.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

Course Component	Enrollment Optional?
Seminar	No

COMPLIT 133 - Literature and Society in Africa and the Caribbean

Course Description

This course provides students with an introductory survey of literature and cinema from Francophone Africa and the Caribbean in the 20th and 21st centuries. Students will be encouraged to consider the geographical, historical, and political connections between the Maghreb, the Caribbean, and Sub-Saharan Africa. This course will help students improve their ability to speak and write in French by introducing students to linguistic and conceptual tools to conduct literary and visual analysis. While analyzing novels and films, students will be exposed to a diverse number of topics such as national and cultural identity, race and class, gender and sexuality, orality and textuality, transnationalism and migration, colonialism and decolonization, history and memory, and the politics of language. Readings include the works of writers and filmmakers such as Aim Csaire, Albert Memmi, Ousmane Sembne, Lela Sebbar, Mariama B, Maryse Cond, Dany Laferriere, Mati Diop, and special guest onora Miano. Taught in French. Students are encouraged to complete FRENLANG 124 or successfully test above this level through the Language Center. This course fulfills the Writing in the Major (WIM) requirement.

Cross Listed Courses

FRENCH133 FRANCOPHONE LIT-AFRICA & CARIB, JEWISHST143 FRANCOPHONE LIT-AFRICA & CARIB, AFRICAAM133 FRANCOPHONE LIT-AFRICA & CARIB, COMPLIT233A FRANCOPHONE LIT-AFRICA & CARIB, CSRE133E FRANCOPHONE LIT-AFRICA & CARIB

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
4	4

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	4

Course Component	Enrollment Optional?
Seminar	No

This course has been approved for the following WAYS **Does this course satisfy the University Language Requirement?**

Exploring Difference and Power (EDP) **Requirement?**
No

COMPLIT 134A - Classics of Persian Literature

Course Description

Why do poems that were written hundreds of years ago still capture the imagination? How is love configured in the texts of a distant culture? Who sings the tales and who are the heroes? This course offers an introduction to the central works of Persian literature, from the 10th century to the present, across the genres of epic, romance, lyric, and novel. As we become acquainted with texts from a millennium of literary history, we will touch upon questions of performance (music and dance), storytelling, profane and divine love, the nature of spiritual quests, the development of narrative and poetic form, the formal and ethical aspects of translation, and, finally, the meaning of modernity in a non-Western context. Readings include: the Book of Kings by Ferdowsi (d.1020); Layla and Majnun by Nezami (d.1209); The Conference of the Birds by Attar (d.1221); selections from the Masnavi and Divan of Rumi (d.1273); the Rose Garden by Sa`di (d.1292), selections from the Divan of Hafez (d.1390); The Blind Owl by Sadeh Hedayat (d.1951); and selected modern poems. Taught in English.

Cross Listed Courses

COMPLIT 234 CLASSICS OF PERSIAN LITERATURE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AI)

Course Component	Enrollment Optional?
Seminar	No

Does this course satisfy the University Language Requirement?

No

COMPLIT 135 - From Maize to AI: The Nonhuman From Pre-Columbian Times to the Present

Course Description

This course is structured thematically around the concept of the nonhuman from pre-Columbian times to the present. In each unit, we explore texts authored by different Indigenous groups during early colonial times, and we progress to contemporary writing about the nonhuman. The units cover a wide range of topics including plants, earthquakes, the underworld, nonhuman animals, maize, water, AI, and ghosts. This study of the nonhuman offers students a comprehensive understanding of the impact of colonialism and coloniality on climate change. We engage with a diverse array of texts, including codices such as the Codex de la Cruz-Badiano, Codex Telleriano-Remensis, Codex Vaticanus-Latinus A, the Popol Vuh, and Guaman Poma's chronicles. We also read works by contemporary Indigenous authors such as Yasnaya Elena Aguilar Gil, Kali Fajardo-Anstine, Natalie Diaz, Ruperta Bautista, and Irma Pineda, as well as non-Indigenous authors from the hemisphere, like Maricela Guerrero, Eleni Sikelianos, CD Wright, Jazmina Barrera, Yuri Herrera, and Maria Melendez. The course also includes an introduction to pictographic reading of Nahuatl texts (Classical Nahuatl).

Cross Listed Courses

COMPLIT 235 MAIZE TO AI: THE NONHUMAN

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Seminar	No

No Requirements

COMPLIT 138 - Literature and the Brain

Course Description

How does fiction make us better at reading minds? Why do some TV shows get us to believe two contradictory things at once? And can cognitive biases be a writer's best friend? We'll think about these and other questions in the light of contemporary neuroscience and experimental psychology, with the help of Song of Solomon (Toni Morrison), Madame Bovary (Gustave Flaubert), season 1 of Westworld (Lisa Joy / Jonathan Nolan), and short readings from writers like Louise Glück, Jorge Luis Borges, Virginia Woolf, and Marcel Proust. We'll also ask what we see when we read; whether the language we speak affects the way we think; and why different people react differently to the same book. Plus: is free will a fiction, or were you just forced to say that?

Cross Listed Courses

FRENCH118 LITERATURE AND THE BRAIN, COMPLIT238 LITERATURE AND THE BRAIN, ENGLISH218 LITERATURE AND THE BRAIN, ENGLISH118 LITERATURE AND THE BRAIN, FRENCH218 LITERATURE AND THE BRAIN, PSYCH118F LITERATURE AND THE BRAIN, PSYC126 LITERATURE AND THE BRAIN

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

Course Component	Enrollment Optional?
Discussion	Yes

Course Component	Enrollment Optional?
Lecture	No

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 139A - Jaguars and Labyrinths: A Survey of South American Short Fiction

Course Description

10 South American short stories in 10 weeks. We will read tales of jaguars and octopuses, labyrinthic cities and eerie parks, magicians and mediums, time loops and spatial stretches. Each of the works will offer a unique insight into South American literature, history, and culture. We will focus on 20th and 21st century stories that deal with the future of technology, the interaction between Western and indigenous worldviews, the intersection of fiction and reality, the relation between the human and the non-human, and the ecological planetary crisis. Authors include Clarice Lispector, Roberto Bolaño, Jorge Luis Borges, Julio Cortázar, João Guimarães Rosa, Vilém Flusser, and Conceição Evaristo. Taught in English, no previous knowledge of Spanish and Portuguese required. Note: Students with a background in Portuguese and/or Spanish may use this course as a platform to enhance their linguistic proficiency and their close-reading skills in the target languages.

Cross Listed Courses

ILAC139 JAGUARS AND LABYRINTHS

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Seminar	No

COMPLIT 140 - The Pen and the Sword: A Gendered History

Course Description

As weapons, the pen and the sword have been used to wound, punish, and condemn as well as to protect, liberate, and elevate. Historically entangled with ideals of heroism, nobility, and civility, the pen and the sword have been the privileged instruments of men. Yet, throughout history, women have picked up the pen and the sword in defense, despair, and outrage as well as with passion, vision, and inspiration. This course is dedicated to them, and to study of works on love, sex, and power that articulate female experience. In our readings and seminars, we will encounter real and fictive women in their own words and in narrations and depictions by others from classical antiquity to the present, with a special focus on the Renaissance and on the twentieth and twenty-first centuries. Touching on such topics as flattery and slander through the study of misogynistic, protofeminist, and feminist works in the early modern and modern periods in various European literary traditions, we will consider questions of truth and falsehood in fiction and in life. Course materials span a variety of genres and media, from poetry, letters, dialogues, public lectures, treatises, short stories, and drama to painting, sculpture, music, and film works regarded for their aesthetic, intellectual, religious, social, and political value and impact.

Cross Listed Courses

ITALIAN141 THE PEN AND THE SWORD: GENDER, FEMGEN141B THE PEN AND THE SWORD: GENDER, HISTORY261P THE PEN AND THE SWORD: GENDER

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Enrollment Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

COMPLIT 141 - Songs of Love and Longing

Course Description

This course will take us on a journey from the Balkans to South Asia as we explore the nexus of poetry and song practiced by bards across a vast geographic and cultural space. Specifically, we will survey the Persianate genre of ghazal lyric, the storytelling traditions of Central Asia, the spiritual concert of certain Sufi orders, the mystical poems and music of Alevi ashiks in Turkey and the Balkans, the life and legend of Armenian poet-composer Sayat Nova, the spiritual practices of the Kurdish Ahl-e Haqq in Iran, the art forms of khyal and qawwali in India and Pakistan, and the syncretistic mysticism of the Bauls of Bengal. Students will engage in listening exercises, analysis of cinematic examples, and a comparison with the European troubadour tradition. There are no prerequisites for this course apart from a desire to engage with poetry as an existential performance. Taught in English.

Cross Listed Courses

COMPLIT241B SONGS OF LOVE AND LONGING, MUSIC183F SONGS OF LOVE AND LONGING, MUSIC283F SONGS OF LOVE AND LONGING

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Enrollment Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT 142 - The Literature of the Americas

Course Description

This course will focus on identifying moments of continuity and discontinuity in the literatures of the Americas, both in time and space. We will look at a wide-range of literatures of the Americas in comparative perspective, emphasizing continuities and crises that are common to North American, Central American, and South American literatures, from the colonial period until today. Topics include the definitions of such concepts as empire and colonialism, the encounters between worldviews of European and indigenous peoples, the emergence of creole and racially mixed populations, slavery, the New World voice, myths of America as paradise or utopia, the coming of modernism, twentieth-century avant-gardes, and distinctive modern episodes in unaccustomed conversation with each other.

Cross Listed Courses

ENGLISH172E THE LITERATURE OF THE AMERICAS, AMSTUD142 THE LITERATURE OF THE AMERICAS, CSRE142 THE LITERATURE OF THE AMERICAS

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Discussion	Yes

Course Component	Enrollment Optional?
Seminar	No

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 144 - The Idea of the "Poetic": Poetry and Other Arts in the Twentieth Century

Course Description

In this course, we will explore the relationship between poetry and other art forms. What does it mean to say that something is "poetic," especially when we are talking about a non-poetic genre or artistic medium. Is the "poetic" a formal feature? An aesthetic quality? A stylistic choice? Or a mode of creative faculty? And does the way we talk about the "poetic" inform us of something about poetry itself? Together we will read narrative prose, photographs, films, paintings, and of course, poetry itself. Authors and artists we study might include Rainer Maria Rilke, Paul Klee, Fei Ming, Virginia Woolf, Paul Celan, Pier Paolo Pasolini, Michelangelo Antonioni, Andre Tarkovsky, W.G Sebald, Jia Zhangke, and Gerhard Richter.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Seminar	No

No Requirements

COMPLIT 145 - Reflections on the Other: Literature from the Palestinian-Israeli Conflict

Course Description

How the Other is viewed in literature, film, and essays about the conflict. The course will include guest lectures on the historical, political, and sociological forces that have shaped the writer's views and reception. This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit.

Cross Listed Courses

JEWISHST106 REFLECTION ON THE OTHER, CSRE145A REFLECTION ON THE OTHER

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
2	3

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	3

This course has been approved for the following WAYS

Exploring Difference and Power (EDP), Aesthetic and Interpretive Inquiry (All)

Course Component	Enrollment Optional?
Seminar	No

Does this course satisfy the University Language Requirement?
No

COMPLIT 145C - Narratives of Enslavement

Course Description

Widely dispersed narratives by and about enslaved persons are our focus. We'll explore the concept of 'slave narrative' by comparing texts from the ancient Mediterranean, the Cape of Good Hope, West Africa and the United States. We'll consider famous autobiographies alongside less familiar material such as court trial records. What are the affordances, what are the limits of such narratives as historical evidence? What notions of enslaved experience emerge? How close can we come to understanding the experiences of the enslaved? How different do such experiences seem when compared across time and space? Note: graduates and advanced undergraduates wishing to read original Greek and Latin texts should register for Reading Greek and Roman Slavery (Classics 142/242) in addition.

Cross Listed Courses

CLASSICS145 NARRATIVES OF ENSLAVEMENT, CLASSICS245 NARRATIVES OF ENSLAVEMENT, AFRICAAM145 NARRATIVES OF ENSLAVEMENT

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Seminar	No

No Requirements

COMPLIT 148 - Transcultural Perspectives of South-East Asian Music and Arts

Course Description

This course will explore the links between aspects of South-East Asian cultures and their influence on modern and contemporary Western art and literature, particularly in France; examples of this influence include Claude Debussy (Gamelan music), Jacques Charpentier (Karnatak music), Auguste Rodin (Khmer art) and Antonin Artaud (Balinese theater). In the course of these interdisciplinary analyses - focalized on music and dance but not limited to it - we will confront key notions in relation to transculturality: orientalism, appropriation, auto-ethnography, nostalgia, exoticism and cosmopolitanism. We will also consider transculturality interior to contemporary creation, through the work of contemporary composers such as Tran Kim Ngoc, Chinary Ung and Tôn-Thất Tiêt. Viewings of sculptures, marionette theater, ballet, opera and cinema will also play an integral role. To satisfy a Ways requirement, this course must be taken for at least 3 units. WIM credit in Music at 4 units and a letter grade.

Cross Listed Courses

MUSIC146N SOUTH-EAST ASIAN MUSIC, FRENCH260A SOUTH-EAST ASIAN MUSIC, MUSIC246N SOUTH-EAST ASIAN MUSIC, COMPLIT267 SOUTH-EAST ASIAN MUSIC

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
2	4

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	4

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 149 - The Laboring of Diaspora & Border Literary Cultures

Course Description

Focus is given to emergent theories of culture and on comparative literary and cultural studies. How do we treat culture as a social force? How do we go about reading the presence of social contexts within cultural texts? How do ethno-racial writers re-imagine the nation as a site with many "cognitive maps" in which the nation-state is not congruent with cultural identity? How do diaspora and border narratives/texts strive for comparative theoretical scope while remaining rooted in specific local histories. Note: This course must be taken for a letter grade to be eligible for WAYS credit.

Cross Listed Courses

ILAC149 DIASPORA & BORDER LIT, CSRE149 DIASPORA & BORDER LIT

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Exploring Difference and Power (EDP), Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 154F - Fanon

Course Description

Frantz Fanon was extraordinarily prolific during his short life. He was the twentieth century's foremost theorist of blackness and anti-colonial liberation, but also a practicing research psychiatrist and a revolutionary. Today, Fanon is an essential reference for research and teaching in topics of race, ethnicity, gender, and sexuality. This course explores Fanon's multiple and long-lasting legacies all while taking him on his own terms. Course discussions will focus on texts by Fanon, with special emphasis on *Black Skin, White Masks* and *The Wretched of the Earth*, and will also reflect learnings from texts and films about Fanon in addition to films about the Algerian War. We will maintain a race and ethnicity lens throughout the course, and gender and sexuality lens even when Fanon does not explicitly write about gendered or psychosexual others. Taught in English.

Cross Listed Courses

FEMGEN154F FANON, FRENCH154F FANON, CSRE154F FANON

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
4	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT 155 - Rivers That Were: Latin American Ecopoetry

Course Description

For over a century, poetry in Latin America has been tracing the connections between the human and the nonhuman. We will examine closely the ways in which such poetry registers environmental degradation and its disproportionate impacts along axes of race, gender, and class. How does such poetry unearth a history of colonialism and extractivism that continues to manifest socio-politically and economically in the Latin American landscape? What futures do these eco-poets imagine and advocate? In its encounter with the natural world, poetry makes us feel: how might it inspire us to act? Texts include works by Mistral, Neruda, Parra, Cardenal, Pacheco, Aridjis, Calderón, and Huenún. Taught in Spanish.

Cross Listed Courses

ILAC155 LATIN AMERICAN ECOPOETRY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All), Exploring Difference and Power (EDP)

COMPLIT 156 - Stories at the Border

Course Description

How authors and film makers represent the process of border-making as a social experience? How do the genres in which they work shape our understandings of the issues themselves? We will explore several different genres of visual and textual representation from around the world that bear witness to border conflict - including writing by China Miéville, Carmen Boullosa, Joe Sacco, and Agha Shahid Ali - many of which also trouble the borders according to which genres are typically separated and defined.

Cross Listed Courses

ENGLISH155 STORIES AT THE BORDER, GLOBAL120 STORIES AT THE BORDER

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Discussion	Yes

Course Component	Enrollment Optional?
Lecture	No

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All), Exploring Difference and Power (EDP)

COMPLIT 157 - Time Travel in Abya Yala: Decolonising Time

Course Description

What if we saw time as malleable? In this course, we will examine how indigenous, latinx, and black artists manipulate experiences of time through music, visual art, and storytelling to reclaim their worlds. Understandings of time have been used to control the populations of Abya Yala (the Americas) since the beginning of the colonial period. But through different cultural understandings of time, experimental bookmaking, and other modes of creative expression, time can be experienced anew. We will pay attention to how different formats for storytelling and art alter our experience of the present. We will also identify how different ways of arranging events, visuals, and words reconfigure the relationships between the past, present, and future. The class will include fictional and theoretical works by Gloria Anzaldúa (Chicana), Manuel Tzuc (K'iche'), Patrick Chamoiseau (Martinique), Kency Cornejo (El Salvador/USA), and Dylan Robinson (Xwélmexw), amongst others.

Cross Listed Courses

CHILATST157 TIME TRAVEL IN ABYA YALA

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Seminar	No

No Requirements

COMPLIT 158 - Rebelión: Black Resistance in the Caribbean

Course Description

In 1978, Afro-Columbian artist recorded his hit song "Rebelión," including lines such as "esclavitud perpetua," a reference to the 1455 Roman Pontifex Papal Bull, and lines like "No le pegue a la negra," which evince a slave resistance based on a bond of kinship and affection. This is an introductory course in Caribbean history with a focus on labor and rebellion. In this course, we will discuss slave revolts and revolutions in the Caribbean from the beginning of the Transatlantic Slave trade through present-day labor strikes in the Caribbean. Using Caribbean resistance music as the backdrop to many of our discussions, this course will engage with the metaphors and motifs found in riotous iconography, such as the machete (i.e. "El machete de Maceo," in Celia Cruz's "Guantanamo"). Revolts covered include the 1500s slave revolts in Quisqueya, the Haitian Revolution, the 1843 La Escalera conspiracy in Cuba, the 1831 Christmas Rebellion in Jamaica, the Cuban Ten Years War, Little War, and present-day labor strikes in Haiti and the Dominican Republic. We will review and study historical records, as well as take in archival and musical sources. No prior knowledge in Caribbean history is required.

Cross Listed Courses

HISTORY177C REBELIÓN, AFRICAAM158 REBELIÓN

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Repeatable for Degree Credit? Total Units Allowed for Degree Credit

Course Component	Enrollment Optional?
Seminar	No

COMPLIT 15SC - Who Belongs at Stanford? Discussions of a Different Sort of Education

Course Description

You've finished your first year of university. You have taken the required first year courses, you hope you have explored enough, you are anxious about choosing a major. You know the campus fairly well, you have perhaps made some friends, you have some sort of routine. But you have the nagging feeling that so much of this is simply an illusion. The question then becomes, do you throw your faith, mind, and your body into that illusion (everyone else seems to), or do you risk the chance of missing a step by spending some time in Sophomore College reflecting on the immediate past and the future, with others who have similar questions. You may feel that the generalizations you heard in Year 1 about liberal education seem remote from your life experiences; you may have wished you could have engaged in more in-depth discussions, but that there was not time or interest in approaching the subject matter as you would have wanted to. We are then faced with the very important question: What happens when 'diverse' populations are recruited to places like Stanford, and then asked to constrain or reshape their diversity for the sake of belonging? We will discuss how this small-scale exercise in intellectual exploration can be read as a correlate for how individuals and societies work. What kinds of identities, values, stories count, and which do not? Liberal ideologies and principles may sound nice, but liberalism tends to flounder when presented with practical real-world issues like employment, health care, police brutality, pandemics, environmental degradation, and yes, education. There are two required texts for the course, first, Brazilian educator Paolo Freire's Pedagogy of the Oppressed. What Freire proposes is a way of teaching and learning that is

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS
Exploring Difference and Power (EDP), Social Inquiry (SI)

the antithesis of what he calls the 'banking model of education.' The banking model works this way, schools deposit learning into your account, and you withdraw it when you need it. Little, if any thought, is placed upon what exactly that currency is, and why it's of any value. Freire's pedagogy is exactly the opposite-people act together to determine their learning goals - what they want to accomplish in the world--negotiate how best to arrive at those goals. They belong to the community because they are the creators of that community. The second texts are essays by the seminal Black feminist scholar, bell hooks. Author of more than 30 books, hooks started life in poverty in rural Kentucky, then won admission to Stanford, and went on to be a prolific writer, educator, and activist. She was deeply influenced by Freire. Ultimately, the task that both Freire and hooks addressed was to alter the condition of oppression through approaching the idea of education in a radically different manner. All remaining readings, activities, speakers, will be the product of our collective discussions come to the first day of class with your ideas, thoughts, and music (see below). This summer we will aim to do the following: Get to know and trust each other, and to support each other's explorations, questions, tentative answers. Pause and reflect on things that we feel we have not been able to really grapple with yet. Learn how others have challenged normative ideas about what an educational community might look like. Think of ways of sustaining our support for each other into the sophomore year.

Cross Listed Courses

CSRE11SC WHO BELONGS AT STANFORD?

Grading Basis

RSN - Satisfactory/No Credit

Units

Min	Max
2	2

Course

Component	Enrollment
Sophomore	Optional?
College Seminar	No

Course Total Units

Repeatable for Degree Credit?	Allowed for Degree Credit
No	2

Does this course satisfy the University Language Requirement?

No

COMPLIT 161E - Narrative and Narrative Theory

Course Description

An introduction to stories and storytelling--that is, to narrative. What is narrative? When is narrative fictional and when non-fictional? How is it done, word by word, sentence by sentence? Must it be in prose? Can it be in pictures? How has storytelling changed over time? Focus on various forms, genres, structures, and characteristics of narrative. English majors must take this class for 5 units.

Cross Listed Courses

Grading Basis

ENGLISH161 NARRATIVE & NARRATIVE THEORY - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment
Discussion	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Course Component	Enrollment
Lecture	No

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT 163 - A Brief History of Now: Song and Poetry from Sappho to Taylor Swift

Course Description

What techniques do singers share between traditions from antiquity to the present? How do they produce a sense of a moment to be seized, a contrast between hope and despair, and here and now? Transhistorical, comparative analysis of lyric modes and conventions such as apostrophe, the desire to sing and uselessness of doing so, when and where they diverge in different lyric genres and traditions. Poets and songwriters include Catullus, Sappho, Li Qingzhao, troubadours, Dante, Labe, Donne, Taylor Swift, Bob Dylan, SZA. Each week, students will enrich the discussion by introducing to the class their own suggestions of relevant works.

Cross Listed Courses

Grading Basis

FRENCH163 BRIEF HISTORY OF NOW - RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Component	Enrollment
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT 164 - Solidarity - Histories, Literatures, Rationales

Course Description

This course studies moments in history where ordinary forms of immediate political interest give way to a more capacious sense of obligation and commitment. With close readings of literary texts we will critique and analyze these moments to understand better their complexities and contradictions. Cases include Spanish Civil War; South African apartheid, Ukraine, Palestine.

Cross Listed Courses	Grading Basis
COMPLIT364 SOLIDARITY, CSRE164 SOLIDARITY	ROP - Letter or Credit/No Credit

Units		Course Component	Enrollment
Min	Max		Optional?
3	5	Seminar	No
Course	Total Units		
Repeatable for Degree Credit?	Allowed for Degree Credit		
No	5		

No Requirements

COMPLIT 165 - Intro to English III: Latinx Literature

Course Description

Emerging from the demographic, political, and cultural shifts of the late twentieth century, LatinX Literature flourishes in the twenty-first century as a hemispherically American corpus of texts. Like both ChicanX and Puerto Rican literatures before it, LatinX Literature emerges from various movements for social justice to challenge both the Anglo and the Hispanic established literary traditions of the Americas. As a transnational, pluralistic, heterogeneous, and dynamic category that considers the writings of diverse peoples with cultural ties to Latin America residing in the U.S., it complicates and transgresses the linguistic, geopolitical and cultural borders of the Americas, including those of the Afro-Caribbean, Luso-Brazilian, and the Native First Nations. Aligning itself with the issues, styles, and topics of the Global South, LatinX Literature is a product of the kind of 'border thinking' that critic Walter Mignolo has described as a 'pluriversal epistemology that interconnects the plurality and diversity of decolonial projects.' Acknowledging its emergence from literal and theoretical border spaces and decolonizing epistemologies, the 'X' of LatinX intentionally inflects the link to an origin in LGBTQI discourses signifying 'a more inclusive, non-gender-binary designation for LatinX peoples' and as a border literature that articulates heterogeneous ways of making meaning. Authors may include Jesus Colón, Sandra Cisneros, Helena Maria Viramontes, Christina Garcia, Junot Diaz, Irene Lara Silva, Julia Alvarez, Américo Paredes, Daniel Alarcón, Francisco Goldman, Gloria Anzaldúa, Cherrie Moraga, Tato Laviera, Ernesto Quinonez, Erika Sanchez, Elizabeth Acevedo, Luis Valdez, Lorna Dee Cervantes, Silvia Moreno-Garcia, Fernando Flores, or Oscar Cásares. NOTE: English majors must take this class for 5 units.

Cross Listed Courses	Grading Basis
ENGLISH12D LATINX LITERATURE, FEMGEN12D LATINX LITERATURE, CHILATST12D LATINX LITERATURE	ROP - Letter or Credit/No Credit

Units		Course Component	Enrollment
Min	Max		Optional?
3	5	Discussion	No
Course	Total Units	Course Component	Enrollment
Repeatable for Degree Credit?	Allowed for Degree Credit		Optional?
No	5	Lecture	No

No Requirements

COMPLIT 171 - Sights and Sounds of Modernity: Iran 1925-1979

Course Description

This course explores the cross-fertilization of visual and poetic media in twentieth-century Iran up to the Islamic Revolution. Drawing on postcolonial theories, the recent transnational turn in literary studies, and close analyses of poems, short stories, and films, we will examine conceptions of center and periphery, power, identity, and selfhood in order to re-orient our understanding of modernity. Writers and filmmakers studied include Sadeq Hedayat, Fereydoun Rahnema, Forugh Farrokhzad, Ibrahim Golestan, Mehdi Akhavan Sales, Gholam-Hossein Saedi, Dariush Mehrjui, Sohrab Sepehri, Parviz Kimiavi and Nasser Taghvaei. As a final project, students may choose to submit a critical essay, film, collection of poems, and/or an original work of art. Open to undergraduates and graduates. Taught in English.

Cross Listed Courses

Grading Basis

COMPLIT 271 MODERNITY: IRAN 1925- RLT - Letter (ABCD/NP) 1979

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT 173 - Vladimir Nabokov: Displacement and the Liberated Eye

Course Description

How did the triumphant author of "the great American novel" "Lolita" evolve from the young author writing at white heat for the tiny sad Russian emigration in Berlin? We will read his short stories and the novels "The Luzhin Defense, Invitation to a Beheading, Lolita, Lolita" the film, and "Pale Fire", to see how Nabokov generated his sinister-playful forms as a buoyant answer to the "hypermodern" visual and film culture of pre-WWII Berlin, and then to America's all-pervading postwar "normalcy" in his pathological comic masterpieces "Lolita" and "Pale Fire". Buy texts in translation at the Bookstore; Slavic grad students will supplement with reading and extra sessions in original Russian.

Cross Listed Courses

Grading Basis

SLAVIC 156 VLADIMIR NABOKOV, RLT - Letter (ABCD/NP)
 SLAVIC 356 VLADIMIR NABOKOV,
 COMPLIT 273 VLADIMIR NABOKOV

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Discussion	Yes

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit	Course Component	Enrollment Optional?
No	5	Lecture	No

Does this course satisfy the University Language Requirement?

No

COMPLIT 176 - Forms of Poetry at Home and Abroad: A Workshop

Course Description

Poets have long relied on formal structures to write into surprise and wonder. We know of structures such as the sonnet and the sestina, but what about the haibun, zuihitsu, tanka, ghazal, qaz̧ida, pantoum, rondeau, triolet, villanelle, sijo, jintishi, and landay? How might we reimagine poetic forms in English by looking to the past at home and abroad? In this poetry workshop, you will write an original poem each week. Assigned readings will illustrate the development of specific forms from language traditions around the world and the ways in which they've manifested in English-language poetry. Previous experience with creative writing not required.

Cross Listed Courses

ILAC176 FORMS OF POETRY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course	Enrollment
Component	Optional?
Workshop	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit?
No	5

No Requirements

This course has been approved for the following WAYS

Creative Expression (CE)

COMPLIT 179 - Rumi: Rhythms of Creation

Course Description

This course offers a comprehensive introduction to the thought, poetics, and legacy of one of the towering figures of Persian letters, Mawlana Jalal al-Din Rumi (1207-1273). After discussing the literary ancestors (Sana'i, 'Attar), we will trace the mystico-philosophical foundations of Rumi's thought through close readings of the lyrical (Divan-e Shams) and narrative poems (Mathnavi-ye ma'navi), the prose works (Fihe ma fihe), and the letters. Literary analyses will be followed by an exploration of music as a structuring principle in Rumi's work and the role of sama' (spiritual audition) as a poetic practice. From there, we will look at the ritual and symbolism of the dervish dance, the foundation of the Mevlevi order, the interconnectedness of space (architecture) and poetic form that is exemplified in the Mevlevi dervish lodges, and the literary and philosophical echoes of Rumi in Ottoman culture, above all Seyh Galip's masterpiece Hüsn ü Ask (1782). The course will be complemented by digressions on Rumi in contemporary Persian and Turkish music, including live musical performances. Open to undergraduates and graduates. Taught in English.

Cross Listed Courses

COMPLIT 249 RUMI: RHYTHMS OF CREATION

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course	Enrollment
Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit?
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 181 - Philosophy and Literature

Course Description

Can novels make us better people? Can movies challenge our assumptions? Can poems help us become who we are? We'll think about these and other questions with the help of writers like Toni Morrison, Marcel Proust, Jordan Peele, Charlie Kaufman, Rachel Cusk, William Shakespeare, and Samuel Beckett, plus thinkers like Nehamas, Nietzsche, Nussbaum, Plato, and Sartre. We'll also ask whether a disenchanted world can be re-enchanted; when, if ever, the truth stops being the most important thing; why we sometimes choose to read sad stories; whether we ever love someone for who they are; who could possibly want to live their same life over and over again; what it takes to make ourselves fully moral; whether it's ever good to be conflicted; how we can pull ourselves together; and how we can take ourselves apart. (This is the required gateway course for the Philosophy and Literature major tracks. Majors should register in their home department.)

Cross Listed Courses

CLASSICS42 PHILOSOPHY & LITERATURE, PHIL81 PHILOSOPHY & LITERATURE, FRENCH181 PHILOSOPHY & LITERATURE, ILAC181 PHILOSOPHY & LITERATURE, ITALIAN181 PHILOSOPHY & LITERATURE, ENGLISH81 PHILOSOPHY & LITERATURE, GERMAN181 PHILOSOPHY & LITERATURE, SLAVIC181 PHILOSOPHY & LITERATURE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Discussion Yes

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Course Component

Lecture No

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT 184A - Poetry and Mysticism

Course Description

This course explores the interfaces of poetic and mystical speech across times and cultures. Topics include performance; subjectivity; spiritual/erotic love; linguistic fragmentation; the limits of language; and, finally, the question of apophasis as a subversive act. Sources range from the 10th to the 20th century and include Saint John of the Cross, the Judaic tradition, Hallaj, Rumi, Persianate Sufism, Meister Eckhart, Angelus Silesius, Paul Celan, Maurice Blanchot, Georges Bataille, Juan Goytisolo, and Andrei Tarkovsky. Taught in English.

Cross Listed Courses

COMPLIT284A POETRY AND MYSTICISM

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Seminar No

Course Repeatable for Degree Credit?

No

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT184B - Nationalism, Cultural and Political

Course Description

Is there a non-political nationalism? Does the term "post-nationalism" designate a political reality? Or does "transnational" add meaningfully to the more traditional term "international" in reference to dynamics occurring between or among nations? The seminar will analyze the emergence of the concept "nationalism" with Herder's political writings, the opposition between cultural nation and political state, the connection between democracy and the rise of the nation state and the reaction against nationalism in the wake of authoritarian movements in the 20th century and the challenge to popular sovereignty connected with the problematization of the nation. Texts by Rousseau, Herder, Fichte, Weber, Berlin, Huizinga, Miguel de Unamuno, Prat de la Riba, Eugeni d'Ors, Ortega y Gasset, among others. Taught in English.

Cross Listed Courses

Grading Basis

COMPLIT384 NATIONALISM, ILAC384 RLT - Letter (ABCD/NP)
NATIONALISM, ILAC184
NATIONALISM

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT188A - Women, Wheat, and Weather? Lessons from Italy and the Global South for the 21st Century

Course Description

The Global South - a symbolic Mediterranean stretching from the Caribbean to India - lures the civilized man with the promise of excellent weather, voluptuous women, and good food. Already in antiquity, Sicily, the southernmost province of what is today modern Italy, was known as "the granary of Rome," supplying the Empire with wheat. Still today, the South is associated with vacation, underdevelopment, superstition, the mafia, la dolce vita: "The South is the problem; the North the solution," Boaventura de Sousa Santos succinctly puts it. In this course, we will move beyond the three W's by focusing on Italy from the point of view of "Southern Thought" ("pensiero meridiano"). We will read 20th/21st-century literary, philosophical, anthropological, and sociological texts from the Global South (Franco Cassano, Roberto M. Dainotto, Salman Rushdie, Gayatri Spivak, de Sousa Santos, Frantz Fanon, Homi Bhabha, Achille Mbembe, Carla Lonzi) to discuss such relevant topics as community and belonging (Elena Ferrante), technology and globalization (Luigi Pirandello; Fernando Pessoa), virus and contagion (Albert Camus), as well as race and gender (Igiaba Scego) from a Southern critical perspective. What counterhegemonic, non-binary, and renewable alternatives do the south of Italy and the Global South in general offer to understand these issues, and to the Western and Northern European emphasis on reason (the Cartesian "cogito"), individualism, and objectivity? We will have guest speakers from the Council of the EU and USAID specialized in international development, as well as conversations with authors. Taught in English.

Cross Listed Courses

Grading Basis

ITALIAN188 ITALYAND THE GLOBAL SOUTH, FRENCH188 ITALYAND THE GLOBAL SOUTH, ITALIAN288 ITALY AND THE GLOBAL SOUTH, FRENCH288 ITALYAND THE GLOBAL SOUTH, COMPLIT288 ITALYAND THE GLOBAL SOUTH

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT194 - Independent Research

Course Description

(Staff)

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
1	5	Individual Study	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
Yes	999

Does this course satisfy the University Language Requirement?
No

COMPLIT199 - Senior Seminar

Course Description

The pleasure of literature. Roland Barthes' The Pleasure of the Text will be the point of departure for considering literature and pleasure. Senior seminar for Comparative Literature Senior majors only.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max	Course Component	Enrollment Optional?
5	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All), Ethical Reasoning (ER)

Does this course satisfy the University Language Requirement?
No

COMPLIT204A - Digital Humanities Across Borders

Course Description

What if you could take a handwritten manuscript, or a pile of 100 books, and map all the locations that are referenced, or see which characters interact with one another, or how different translators adapted the same novel -- without reading through each text to manually compile those lists? Digital humanities tools and methods make it possible, but most tools and tutorials assume the texts are in English. If you work with text (literature, historical documents, fanfic, tweets, or any other textual material) in languages other than English, DLCL 204 is for you. No previous programming or other technical experience is required, just a reading knowledge of a language other than English (modern or historical). We'll cover the whole process of using digital tools, from start to finish: text acquisition, text enrichment, and analysis/visualization, all of which have applications in a wide range of job contexts within and beyond academia.

Cross Listed Courses

DLCL204 DIG HUM ACROSS BORDERS, ENGLISH204 DIG HUM ACROSS BORDERS

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT205 - The Power of Myth

Course Description

Is myth a form of thought or is it that which opposes thinking? How does myth create worldviews and engage the emotions? Is myth a universal language or is it a set of cultural dialects? In this seminar myth will be approached from several directions: its classic distinction from logos, its relation to history, its underwriting of ideology, its anthropological applications, and its contemporary uses in advertising. We will consider modern cases of popular myths, in particular the complementary figures of erotic seduction: Carmen (the femme fatale) and Don Juan.

Cross Listed Courses

ILAC305 THE POWER OF MYTH, ILAC205 THE POWER OF MYTH, COMPLIT313 THE POWER OF MYTH

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT206 - Travel Literature, Empire and the (Un)making of Masculinities

Course Description

This course will investigate the interconnection between travel writing and gender politics between roughly 1850 and the present. How does travel genderspace? How does travel writing express and subvert understandings of masculinity? How do gender nonconforming bodies travel and narrate travel?

Cross Listed Courses

FEMGEN206F TRAVEL LITERATURE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

COMPLIT207B - Emergent Thinking: Abolition and Climate Change

Course Description

In this course we radically reassess the ways certain life is awarded value, and others not. Against this way of thinking, we trace alternative ways of thinking and acting. Our topics include: abolitionist thinking; genocide and ecocide. We will consider various global spaces, with a particular focus on Palestine. We will use critical, theoretical, historical, and literary texts to approach these issues.

Cross Listed Courses

AFRICAAM207 EMERGENT THINKING, CSRE207 EMERGENT THINKING

Grading Basis

ROP - Letter or Credit/No Credit

Units	Min	Max
	5	5

Course Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT208 - The Cosmopolitan Introvert: Modern Greek Poetry and its Itinerants

Course Description

Overview of the last century of Greek poetry with emphasis on modernism. Approximately 20 modern Greek poets (starting with Cavafy and Nobel laureates Seferis and Elytis and moving to more modern writers) are read and compared to other major European and American writers. The themes of the cosmopolitan itinerant and of the introvert, often co-existing in the same poet, connect these idiosyncratic voices. The course uses translations and requires no knowledge of Greek but original texts can also be shared with interested students. Note: The course is open to both undergraduate and graduate students

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Lecture	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT210 - Poetic Forms

Course Description

A comparative discussion of the development and history of major poetic forms, from the Sonnet to Terza Rima and to prose poems. Special attention will be given discussing different rhythms and rhymes, and to translating forms. The readings will include poems by French, Yiddish, English/American and Hebrew writers. Part of the work will include experimenting with writing and/or translating poems that follow the poetic forms that are discussed in class.

Grading Basis

ROP - Letter or Credit/No Credit

Units	Min	Max
	4	4

Course Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	4

COMPLIT212A - Desiring Machines: Buildings, Maps, and Clouds

Course Description

Focus is on early modern machines as tools for experience and action. In their break with Freudian psychoanalysis, French theorists Deleuze and Guattari speak of the machine as a tool of desire and attraction itself as "machinic" rather than desire for something that is missing. The goal of this course is to equip students with a different way of thinking by exploring a large group of objects from the early modern world (poems, buildings, costumes, maps, nets, and clouds) that help us to approach the period in a new way.

Cross Listed Courses

ARTHIST212 DESIRING MACHINES,
ARTHIST412 DESIRING MACHINES,
ILAC212A DESIRING MACHINES,
ILAC312A DESIRING MACHINES,
COMPLIT312A DESIRING MACHINES

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT213 - Culture and Revolution in Africa

Course Description

This course investigates the relationship between culture, revolutionary decolonization, and post-colonial trajectories. It probes the multilayered development of 20th and 21st-century African literature amid decolonization and Cold War cultural diplomacy initiatives and the debates they generated about African literary aesthetics, African languages, the production of history, and the role of the intellectual. We will journey through national cultural movements, international congresses, and pan-African festivals to explore the following questions: What role did writers and artists play in shaping the discourse of revolutionary decolonization throughout the continent and in the diaspora? How have literary texts, films, and works of African cultural thought shaped and engaged with concepts such as "African unity" and "African cultural renaissance"? How have these notions influenced the imaginaries of post-independence nations, engendered new subjectivities, and impacted gender and generational dynamics? How did the ways of knowing and modes of writing promoted and developed in these contexts shape African futures?

Cross Listed Courses

GLOBAL213 CULTURE & REVOLUTION RLT - Letter (ABCD/NP)
IN AFRICA, FRENCH213E CULTURE & REVOLUTION IN AFRICA,
AFRICAAM213 CULTURE & REVOLUTION IN AFRICA, HISTORY243E
CULTURE & REVOLUTION IN AFRICA

Grading Basis

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS

Social Inquiry (SI), Aesthetic and Interpretive Inquiry (AI)

COMPLIT214 - Shipwrecks and Backlands: Getting Lost in Literature

Course Description

This course takes students on a journey through tales of getting lost in the Portuguese and Spanish empires. We will read harrowing stories of being caught adrift at sea and mystical interpretations of island desertion. The course begins with sea-dominated stories of Portuguese voyages to Asia, Africa, and Brazil then turns to how the Amazon and the sertão, or backlands, became a driving force of Brazilian literature. Official historians, poets, and novelists imbued the ocean and the backlands with romanticism, yet these spaces were the backdrop to slavery and conquest. Instead of approaching shipwreck and captivity narratives as eyewitness testimonies, as many have, we will consider how they produced 'the sea' and 'the wilderness' as poetic constructions in Western literature while also offering glimpses of the 'darker side' of Iberian expansion. Taught in English with all texts offered both in English and the original Portuguese or Spanish. Optional guest lectures in Portuguese.

Cross Listed Courses

ILAC218 SHIPWRECKS AND BACKLANDS, ILAC318 SHIPWRECKS AND BACKLANDS, COMPLIT314A SHIPWRECKS AND BACKLANDS

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS **Does this course satisfy the University Language Requirement?**

Aesthetic and Interpretive Inquiry (All), Exploring Difference and Power (EDP) No

COMPLIT218A - Japanese Performance Traditions

Course Description

Japanese performance traditions present a distinct challenge to modern Western concepts of gender, performance, self-expression, and even the human body itself. This course introduces the socio-historical underpinnings of these traditions, and invites students to engage in a fundamental questioning of the relationship between performance, gender, and cross-cultural interpretation. This course is designed for students with interests in performance, gender, and media as well as those with an interest in Japan. Genres covered include Noh, Kabuki, Bunraku, and Butoh.

Cross Listed Courses

JAPAN141 JAPANESE PERFORMANCE TRADITION, JAPAN241 JAPANESE PERFORMANCE TRADITION

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
2	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT21Q - Wilde's Worlds: Oscar Wilde in the International Context

Course Description

This course introduces you to Oscar Wilde's life and works in various international literary, artistic, social, and cultural contexts in the European fin de siècle, as well as to Wilde's posthumous reception as an iconic figure of LGBTQ+ history. We will consider Wilde's own roots in Irish culture; his love for Ancient Greece and Rome in the context of Oxford Hellenism; the influence of French Decadence and Symbolism on The Picture of Dorian Gray and Salome (which we will read side by side with writings by Baudelaire, Joris-Karl Huysmans, and Rachilde); Wilde's interest in the visual and decorative arts; Wilde's joyful dandyism and vibrant queer literary networks in Paris and London; the impact of Wilde's 1895 trials and imprisonment for "acts of gross indecency"; Wilde's reception in countries such as the U.S., Germany, Japan, China, and Russia; and the vibrant posthumous afterlife of Wilde's work and persona in dance, opera, films, musicals, cartoons, and popular culture from the 1900s to today. Studying Oscar Wilde's life and works in such comparative and international contexts opens a door to the historical 1890s, while also giving us the chance to understand and appreciate Wilde's legacy as a queer artist and cultural trailblazer. This course will emphasize close reading, analytical writing, and honing your presentation skills as you learn to understand and appreciate the many worlds of Oscar Wilde from the 1890s to today.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment
4	4	SU Intro Seminar - Sophomore	Optional? No

Course	Total Units
Repeatable for Degree Credit? No	Allowed for Degree Credit 4

Simple Requisites

COMPLIT 21Q Prerequisite

Type
Prerequisite

COMPLIT 21Q Prerequisite

Enrollment limited to undergraduate students.

Additional Comments:

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT221 - Giambattista Vico

Course Description

An intensive reading of Vico's book - New Science. Emphasis will be on Vico's philosophy of history and theories of poetic wisdom, myth, and language. Vico will be put in dialogue with René Descartes, Rousseau, Auguste Comte, Claude Lévi Strauss, and Paul Feyerabend, whose ideas about myth and science converge in striking ways with Vico's.

Cross Listed Courses

FRENCH321 GIAMBATTISTA VICO,
ITALIAN321 GIAMBATTISTA VICO,
COMPLIT321 GIAMBATTISTA VICO,
FRENCH212 GIAMBATTISTA VICO,
ITALIAN221 GIAMBATTISTA VICO

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course	Total Units
3	5	Repeatable for Degree Credit? No	Allowed for Degree Credit 5

Course Component
Seminar

Enrollment Optional?
No

COMPLIT222 - Narratives of Modern and Contemporary Korea

Course Description

This introductory survey will examine the development of South and North Korean literature from the turn of the 20th century until the present. The course will be guided by historical and thematic inquiries as we explore literature in the colonial period, in the period of postwar industrialization, and contemporary literature from the last decade. We will supplement our readings with critical writing about Korea from the fields of cultural studies and the social sciences in order to broaden the terms of our engagement with our primary texts.

Cross Listed Courses

KOREA120 NARRATIVES, MODERN LITERATURE, KOREA220 NARRATIVES, MODERN LITERATURE

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
4	5

Course Component

Component	Enrollment Optional?
Lecture	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT222A - Myth and Modernity

Course Description

Masters of German 20th- and 21st-Century literature and philosophy as they present aesthetic innovation and confront the challenges of modern technology, social alienation, manmade catastrophes, and imagine the future. Readings include Nietzsche, Freud, Rilke, Musil, Brecht, Kafka, Doebelin, Benjamin, Juenger, Arendt, Musil, Mann, Adorno, Celan, Grass, Bachmann, Bernhardt, Wolf, and Kluge. Taught in English. Note for German Studies grad students: GERMAN 322 will fulfill the grad core requirement since GERMAN 332 is not being offered this year. NOTE: Enrollment requires Professor Eshel's consent. Please complete the following form to be considered for the class: <https://forms.gle/zq3EwGwc1Ff7xn7T9>. Enrollment is limited to 20 students. Students will be notified about their acceptance by March 20th and given a permission code. UPDATE 3/2/23 - There was a problem with the original form. Please edit your response to include your name.

Cross Listed Courses

GERMAN222 MYTH & MODERNITY, GERMAN322 MYTH & MODERNITY, JEWISHST242G MYTH & MODERNITY, JEWISHST342 MYTH & MODERNITY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT222L - Song and Lyric in Greece and China: A Comparative Approach

Course Description

What can we learn by comparing the lyric poetry of Ancient Greece and Rome with the song lyrics (ci) of Song Dynasty China? Each song culture developed subtle lyric conventions to evoke erotic desire, atmosphere and emotion; each centered around performances at banquets and drinking parties; each is remembered for producing an iconic female poet. In this class, we will discuss these and other points of comparison in order to gain new perspectives on the unique attributes and affordances of each lyric mode.

Cross Listed Courses

CLASSICS222 SONG & LYRIC IN GREECE & CHINA, CLASSICS322 SONG & LYRIC IN GREECE & CHINA, COMPLIT322 SONG & LYRIC IN GREECE & CHINA

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT225 - Word and Image

Course Description

What impact do images have on our reading of a text? How do words influence our understanding of images or our reading of pictures? What makes a visual interpretation of written words or a verbal rendering of an image successful? These questions will guide our investigation of the manifold connections between words and images in this course on intermediality and the relations and interrelations between writing and art from classical antiquity to the present. Readings and discussions will include such topics as the life and afterlife in word and image of Ovid's "Metamorphoses," Dante's "Divine Comedy," Ludovico Ariosto's "Orlando Furioso," and John Milton's "Paradise Lost;" the writings and creative production of poet-artists Michelangelo Buonarroti, William Blake, and Dante Gabriel Rossetti; innovations in and correspondences between literature and art in the modern period, from symbolism in the nineteenth century through the flourishing of European avant-garde movements in the twentieth century.

Cross Listed Courses

ITALIAN265 WORD AND IMAGE, ITALIAN365 WORD AND IMAGE, ARTHIST265A WORD AND IMAGE, ARTHIST465A WORD AND IMAGE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT226 - Persian Poetry: Text, Space, and Image

Course Description

Featuring several sessions led by distinguished artist Ala Ebtekar, this course traces the nexus of word and image across a millennium of Persian poetry. Our aim is to look at how texts have been represented through images and enacted in public performances, from the tenth century to the present. Topics will range from high to popular culture and include the visual representation of narrative in illuminated manuscripts, the function of calligraphy on sacred and profane buildings, the performance of poetry in mediaeval courts, the use of images in dramatic tellings of the national epic, and the practice of divination by books. What kinds of space are created in these different instances of text and image coming together? What does it mean for our understanding - and experience - of history if verses from the 13th or 14th century are inscribed on the interior of taxi cabs that navigate through the contemporary Iranian city? And how does an ancient text come alive in a performance that seeks to recreate the space of its origin? These are some of the questions that will be explored through an examination of primary sources (both texts and images) as well as theoretical analyses.

Cross Listed Courses

ARTHIST406A TEXT, SPACE, AND IMAGE, COMPLIT126 TEXT, SPACE, AND IMAGE, ARTHIST206A TEXT, SPACE, AND IMAGE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Enrollment Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT228 - Critical Translation Studies

Course Description

This course does not teach students how to translate, but rather how to incorporate translation into their critical thinking. Critical translation studies comprises wide-ranging ruminations on the complex interplay between languages, cultures, power, and identity. How can we integrate translation into our thinking about the processes that shape literary, political, ethical, and aesthetic sensibilities, and what do we stand to gain by doing so? Course readings introduce key works from inter-lingual perspectives that range across English, Hebrew, French, German, Italian, Spanish, Tagalog, Bengali, Chinese, Japanese, Indonesian, and Québécois. (Students need only have some knowledge of a language other than Standard American English to productively engage with the readings.) Class discussions and workshop assignments are designed to prepare students to integrate critical thinking about translation into their own research and intellectual interests.

Cross Listed Courses

JAPAN223 CRITICAL TRANSLATION STUDIES, JAPAN123 CRITICAL TRANSLATION STUDIES

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Enrollment Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT230 - Re-Orienting Modernity: Lepers, Hermits, Mutes

Course Description

Lepers, hermits, mute dervishes, hallucinating doppelgangers, and the possessed: do these marginal figures stand for the paradoxes of modernity far from the Western center? What does modernity mean for the Global South, in particular the Islamic East? Is there an indigenous modernity, beyond Western influence? In the course, we will look at how key texts and films produced in the run-up to Iran's 1979 Islamic Revolution build on a modernist aesthetic while at the same time displacing the West's claims to progress and enlightenment. Drawing on postcolonial theories, the recent transnational turn in literary studies, and close analyses of the works themselves, we will examine ideas of center and periphery, power, identity, and selfhood in order to re-orient our understanding of modernity. As a final project, students may choose to submit a critical essay, film, collection of poems, and/or an original work of art. Open to undergraduates and graduates. Taught in English.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT231B - Cultural Hybridity in Central-Eastern Europe

Course Description

Historically shaped by shifting borders and mixing of various cultures and languages, identities in-between have been in abundance in Central-Eastern Europe. This course offers a comprehensive study of the oeuvre of several major Central-European authors of modernity: the Ukrainian-Russian Nikolai Gogol (1809-1852), the Czech-German-Jewish Franz Kafka (1883-1924), the Austrian-Galician-Jewish Leopold von Sacher-Masoch (1836-1895), the Ukrainian-Galician Olha Kobylyanska (1863-1942), the Russian-German Lou Andreas-Salomé (1861-1937), the Jewish-Polish-Galician Bruno Schulz (1892-1942), and the Polish-Argentinean Witold Gombrowicz (1904-1969). Performing their selves in two or more cultures, these writers were engaged in identity games and produced hybrid texts with which they intervened into the major culture as others. In the course, we will apply post-structuralist and post-colonial concepts such as minor language, heterotopia, in-betweenness, mimicry, indeterminacy, exile, displacement, and transnationalism to the study of the writers' oeuvres. We will also master the sociolinguistic analysis of such multi-lingual phenomena as self-translation, code-switching, and calquing and examine various versions of the same text to uncover the palimpsest of hybrid identities.

Cross Listed Courses

SLAVIC160 CULTURAL HYBRIDITY, SLAVIC360 CULTURAL HYBRIDITY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
2	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AII), Exploring Difference and Power (EDP)

Does this course satisfy the University Language Requirement?

No

COMPLIT233A - Literature and Society in Africa and the Caribbean

Course Description

This course provides students with an introductory survey of literature and cinema from Francophone Africa and the Caribbean in the 20th and 21st centuries. Students will be encouraged to consider the geographical, historical, and political connections between the Maghreb, the Caribbean, and Sub-Saharan Africa. This course will help students improve their ability to speak and write in French by introducing students to linguistic and conceptual tools to conduct literary and visual analysis. While analyzing novels and films, students will be exposed to a diverse number of topics such as national and cultural identity, race and class, gender and sexuality, orality and textuality, transnationalism and migration, colonialism and decolonization, history and memory, and the politics of language. Readings include the works of writers and filmmakers such as Aim Csaire, Albert Memmi, Ousmane Sembne, Lela Sebbar, Mariama B, Maryse Cond, Dany Laferriere, Mati Diop, and special guest z onora Miano. Taught in French. Students are encouraged to complete FRENLANG 124 or successfully test above this level through the Language Center. This course fulfills the Writing in the Major (WIM) requirement.

Cross Listed Courses

COMPLIT133 FRANCOPHONE LIT- AFRICA & CARIB, FRENCH133 FRANCOPHONE LIT-AFRICA & CARIB, JEWISHST143 FRANCOPHONE LIT- AFRICA & CARIB, AFRICAAM133 FRANCOPHONE LIT-AFRICA & CARIB, CSRE133E FRANCOPHONE LIT-AFRICA & CARIB

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
4	4

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	4

This course has been approved for the following WAYS	Does this course satisfy the University Language Requirement?
Exploring Difference and Power (EDP)	No

COMPLIT234 - Classics of Persian Literature

Course Description

Why do poems that were written hundreds of years ago still capture the imagination? How is love configured in the texts of a distant culture? Who sings the tales and who are the heroes? This course offers an introduction to the central works of Persian literature, from the 10th century to the present, across the genres of epic, romance, lyric, and novel. As we become acquainted with texts from a millennium of literary history, we will touch upon questions of performance (music and dance), storytelling, profane and divine love, the nature of spiritual quests, the development of narrative and poetic form, the formal and ethical aspects of translation, and, finally, the meaning of modernity in a non-Western context. Readings include: the Book of Kings by Ferdowsi (d.1020); Layla and Majnun by Nezami (d.1209); The Conference of the Birds by Attar (d.1221); selections from the Masnavi and Divan of Rumi (d.1273); the Rose Garden by Sa`di (d.1292), selections from the Divan of Hafez (d.1390); The Blind Owl by Sadegh Hedayat (d.1951); and selected modern poems. Taught in English.

Cross Listed Courses

COMPLIT134A CLASSICS OF PERSIAN LITERATURE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS	Does this course satisfy the University Language Requirement?
Aesthetic and Interpretive Inquiry (All)	No

COMPLIT235 - From Maize to AI: The Nonhuman From Pre-Columbian Times to the Present

Course Description

This course is structured thematically around the concept of the nonhuman from pre-Columbian times to the present. In each unit, we explore texts authored by different Indigenous groups during early colonial times, and we progress to contemporary writing about the nonhuman. The units cover a wide range of topics including plants, earthquakes, the underworld, nonhuman animals, maize, water, AI, and ghosts. This study of the nonhuman offers students a comprehensive understanding of the impact of colonialism and coloniality on climate change. We engage with a diverse array of texts, including codices such as the Codex de la Cruz-Badiano, Codex Telleriano-Remensis, Codex Vaticanus-Latinus A, the Popol Vuh, and Guaman Poma's chronicles. We also read works by contemporary Indigenous authors such as Yasnaya Elena Aguilar Gil, Kali Fajardo-Anstine, Natalie Diaz, Ruperta Bautista, and Irma Pineda, as well as non-Indigenous authors from the hemisphere, like Maricela Guerrero, Eleni Sikelianos, CD Wright, Jazmina Barrera, Yuri Herrera, and Maria Melendez. The course also includes an introduction to pictographic reading of Nahuatl texts (Classical Nahuatl).

Cross Listed Courses

COMPLIT135 MAIZETO AI: THE NONHUMAN

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT236A - Casablanca - Algiers - Tunis : Cities on the Edge

Course Description

Casablanca, Algiers and Tunis embody three territories, real and imaginary, which never cease to challenge the preconceptions of travelers setting sight on their shores. In this class, we will explore the myriad ways in which these cities of North Africa, on the edge of Europe and of Africa, have been narrated in literature, cinema, and popular culture. Home to Muslims, Christians, and Jews, they are an ebullient laboratory of social, political, religious, and cultural issues, global and local, between the nineteenth and twenty-first centuries. We will look at mass images of these cities, from films to maps, novels to photographs, sketching a new vision of these magnets as places where power, social rituals, legacies of the Ottoman and French colonial pasts, and the influence of the global economy collude and collide. Special focus on class, gender, and race.

Cross Listed Courses

FRENCH236 CASABLANCA ALGIERS TUNIS, FRENCH336 CASABLANCA ALGIERS TUNIS, URBANST140F CASABLANCA ALGIERS TUNIS, CSRE140S CASABLANCA ALGIERS TUNIS, HISTORY245C CASABLANCA ALGIERS TUNIS, AFRICAAM236B CASABLANCA ALGIERS TUNIS, JEWISHST236A CASABLANCA ALGIERS TUNIS

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Exploring Difference and Power (EDP), Aesthetic and Interpretive Inquiry (AI)

Does this course satisfy the University Language Requirement?

No

COMPLIT237 - Fascism after Fascism

Course Description

When World War II ended, most of the states that described themselves as "fascist" ended with it. Nevertheless, fascism haunted postwar democracy as an ever-present threat. The question of what exactly had characterized fascism, and what parts of it persisted within liberal democracies themselves, were continuously and contentiously debated. This question has emerged all the more forcefully in recent years as "illiberal," or "right-wing populist," movements and governments have begun to question the basic premises of liberal democracy. What was fascism, and what would it mean for it to return? This course considers writings by philosophers, historians, journalists and writers, and moves from early anti-fascist writings to critiques of online movements and neo-reactionaries.

Cross Listed Courses

GERMAN237 FASCISM AFTER FASCISM ROP - Letter or Credit/No Credit

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT238 - Literature and the Brain

Course Description

How does fiction make us better at reading minds? Why do some TV shows get us to believe two contradictory things at once? And can cognitive biases be a writer's best friend? We'll think about these and other questions in the light of contemporary neuroscience and experimental psychology, with the help of Song of Solomon (Toni Morrison), Madame Bovary (Gustave Flaubert), season 1 of Westworld (Lisa Joy / Jonathan Nolan), and short readings from writers like Louise Glück, Jorge Luis Borges, Virginia Woolf, and Marcel Proust. We'll also ask what we see when we read; whether the language we speak affects the way we think; and why different people react differently to the same book. Plus: is free will a fiction, or were you just forced to say that?

Cross Listed Courses

FRENCH118 LITERATURE AND THE BRAIN, COMPLIT138 LITERATURE AND THE BRAIN, ENGLISH218 LITERATURE AND THE BRAIN, ENGLISH118 LITERATURE AND THE BRAIN, FRENCH218 LITERATURE AND THE BRAIN, PSYCH118F LITERATURE AND THE BRAIN, PSYC126 LITERATURE AND THE BRAIN

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course Component	Enrollment Optional?
Discussion	Yes

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

Course Component	Enrollment Optional?
Lecture	No

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT238A - Dante's "Inferno"

Course Description

Intensive reading of Dante's "Inferno" (the first canticle of his three canticle poem The Divine Comedy). Main objective: to learn how to read the Inferno in detail and in depth, which entails both close textual analysis as well as a systematic reconstruction of the Christian doctrines that subtend the poem. The other main objective is to understand how Dante's civic and political identity as a Florentine, and especially his exile from Florence, determined his literary career and turned him into the author of the poem. Special emphasis on Dante's moral world view and his representation of character. Taught in English.

Cross Listed Courses

ITALIAN238A DANTE'S "INFERNO", ITALIAN338A DANTE'S "INFERNO"

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS	Does this course satisfy the University Language Requirement?
Aesthetic and Interpretive Inquiry (All)	No

COMPLIT238B - Dante's "Purgatorio" and "Paradiso"

Course Description

Reading the second and third canticles of Dante's "Divine Comedy." Prerequisite: students must have read Dante's "Inferno" in a course or on their own. Taught in English. Recommended: reading knowledge of Italian.

Cross Listed Courses

ITALIAN238B PURGATORIO PARADISO, ITALIAN338B PURGATORIO PARADISO

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS	Does this course satisfy the University Language Requirement?
Aesthetic and Interpretive Inquiry (All)	No

COMPLIT240 - Rainer Maria Rilke: Poetry and the Meaning of Life

Course Description

One of the greatest poets of the modern era, Rilke offers in his poetry lasting images of nature, love, and aesthetic beauty. At the same time, Rilke's poetry is a unique form of human thought. Many of his poems are poetic meditations on the meaning of human life in a world of great uncertainties. Other poems express poetic wisdom regarding the human condition of finitude, spiritual orientation, and our ability to persevere in the face of pain and loss. This course will serve as an introduction to Rilke's poetry and its place in the modernist canon while discussing its capacity to offer insight, comfort, and hope. NOTE: Enrollment requires Professor Eshel's consent. Please complete the following form to be considered for the class. <https://forms.gle/znuNUNhHwppf5pb2EA>. Enrollment is limited to 20 students. Students will be notified about their acceptance by March 20th and given a permission code. UPDATE 3/2/23 - There was a problem with the original form. Please edit your response to include your name.

Cross Listed Courses

GERMAN130 RAINER MARIA RILKE: POETRY, GERMAN233 RAINER MARIA RILKE: POETRY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

COMPLIT240C - Dreams and Visions: A Comparative Poetics.

Course Description

This course offers an introduction to esoteric narratives of dreams and visions from antiquity to the present. Sources include the ancient Babylonian dreams of Gilgamesh; Jewish Merkabah mysticism; Cicero's Dream of Scipio and its resonance in mediaeval philosophy and cosmogony; hermetic tales of the prophet Muhammad's nocturnal ascension; Islamic mysticism, illuminationism, and dream literature; the practice of dream interpretation with the Kurdish Ahl-e Haqq; the role of dreams and visions in Islamic hagiographical texts; Emanuel Swedenborg's Journal of Dreams; and, finally, the cosmo-ecological thought of the Yanomami people of Brazil with its reversal of day and night. While a nod to Freud's Interpretation of Dreams will be indispensable, our focus will be on primary texts from across the world (poems, prose, and anthropological accounts) and their relevance to the shaping of alternative world views.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT241B - Songs of Love and Longing

Course Description

This course will take us on a journey from the Balkans to South Asia as we explore the nexus of poetry and song practiced by bards across a vast geographic and cultural space. Specifically, we will survey the Persianate genre of ghazal lyric, the storytelling traditions of Central Asia, the spiritual concert of certain Sufi orders, the mystical poems and music of Alevi ashiks in Turkey and the Balkans, the life and legend of Armenian poet-composer Sayat Nova, the spiritual practices of the Kurdish Ahl-e Haqq in Iran, the art forms of khyal and qawwali in India and Pakistan, and the syncretistic mysticism of the Bauls of Bengal. Students will engage in listening exercises, analysis of cinematic examples, and a comparison with the European troubadour tradition. There are no prerequisites for this course apart from a desire to engage with poetry as an existential performance. Taught in English.

Cross Listed Courses

COMPLIT141 SONGS OF LOVE AND LONGING, MUSIC183F SONGS OF LOVE AND LONGING, MUSIC283F SONGS OF LOVE AND LONGING

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Enrollment	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT243B - Arabic Poetry: Advanced Readings in Arabic Literature and Science II

Course Description

Arabic poetry from the present day to the 500s. This class will be taught entirely in Arabic. Open to undergraduates with four years or more of Arabic.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Enrollment	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
Yes	999

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT242 - Poetry Workshop in Spanish

Course Description

Latin American and Spanish poetry approached through elements of craft. Assignments are creative in nature and focus on the formal elements of poetry (meter, rhythm, lineation, rhetorical figures and tropes) and the exploration of lyric subgenres (e.g. ode, elegy, prose poem). Students write original poems throughout the quarter. Poets include Borges, Burgos, J.R. Jiménez, Lorca, Mistral, Morejón, Neruda, Paz, Pizarnik, Sor Juana, and Storni, among others. No previous experience with creative writing required. Prerequisite: 100-level course in Spanish or permission of instructor. Enrollment limited.

Cross Listed Courses

ILAC242 POETRYWORKSHOP IN SPANISH

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Component

Enrollment	Optional?
Workshop	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Creative Expression (CE)

Does this course satisfy the University Language Requirement?
No

COMPLIT243G - Adab and Ilm: Advanced Readings in Arabic Literature and Science I

Course Description

Advanced reading in Arabic science ('ilm) and literature (adab) for graduate students. Texts will be in Arabic and discussion will be in English. Includes hands-on manuscript work in Special Collections. Open to undergraduates with four years or more of Arabic.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Enrollment	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
Yes	999

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT244 - Literature and Technology from Frankenstein to the Futurists

Course Description

Overview of defects and disorder across crystalline, amorphous, and glassy phases that are central to function and application, spanning metals, ceramics, and soft/biological matter. Structure and properties of simple 0D/1D/2D defects in crystalline materials. Scaling laws, connectivity and frustration, and hierarchy/distributions of structure across length scales in more disordered materials. Key characterization techniques. Pre-reqs: MATSCI 211 (thermo), 212 (kinetics)

Cross Listed Courses

ITALIAN244 LITERATURE AND TECHNOLOGY, ITALIAN344 LITERATURE AND TECHNOLOGY, ENGLISH244 LITERATURE AND TECHNOLOGY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AI)

Does this course satisfy the University Language Requirement?

No

COMPLIT245 - Introductory Ottoman Turkish

Course Description

This course is an introduction to basic orthographic conventions and grammatical characteristics of Ottoman Turkish through readings in printed material from the 19th and 20th centuries. Selected readings will range from poetry to prose, from state documents, newspaper and journal articles to reference works. Course is open to both undergraduate and graduate students. Prior knowledge of modern Turkish is required (Completion of COMPLIT 248A, COMPLIT 248B Reading Turkish I&II and COMPLIT 248C Advanced Turkish OR AMELANG 184 & 185 First & Second Year Turkish OR a solid knowledge of Turkish grammar.) Please contact the instructor for more information.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
2	4

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	4

COMPLIT248 - Indigenous Literatures and Cultures of the Americas

Course Description

This course is structured thematically around the concept of the nonhuman from pre-Columbian times to the present. In each unit, we explore texts authored by different Indigenous groups during early colonial times, and we progress to contemporary writing about the nonhuman. The units cover a wide range of topics including plants, earthquakes, the underworld, nonhuman animals, maize, water, AI, and ghosts. This study of the nonhuman offers students a comprehensive understanding of the impact of colonialism and coloniality on climate change. We engage with a diverse array of texts, including codices such as the Codex de la Cruz-Badiano, Codex Telleriano-Remensis, Codex Vaticanus-Latinus A, the Popol Vuh, and Guaman Poma's chronicles. We also read works by contemporary Indigenous authors such as Yasnaya Elena Aguilar Gil, Kali Fajardo-Anstine, Natalie Diaz, Ruperta Bautista, and Irma Pineda, as well as non-Indigenous authors from the hemisphere, like Maricela Guerrero, Eleni Sikelianos, CD Wright, Jazmina Barrera, Yuri Herrera, and Maria Melendez. The course also includes an introduction to pictographic reading of Nahuatl texts (Classical Nahuatl).

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT248B - Reading Turkish II

Course Description

This course is the continuation of COMPLIT 248A Reading Turkish I, which served as an introduction to the structures of the Turkish language necessary for reading. It is designed to develop reading competence in Turkish for graduate students. Undergraduates should consult the instructor before enrolling for the course. Essential grammar, syntax points, vocabulary, and reading skills will be emphasized. This is not a traditional language course that takes an integrated four-skill approach; it focuses only on reading, and as a result we will be able to cover advanced material in a short amount of time. This course is conducted in English, but students will be exposed to the sounds of Turkish, and will have the opportunity to practice pronunciation in class. COMPLIT 248B is followed by COMPLIT 248C Advanced Turkish for Research in the Spring.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Lecture	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?

No

COMPLIT248A - Reading Turkish I

Course Description

Reading Turkish I is an introduction to the structures of the Turkish language necessary for reading. It is designed to develop reading competence in Turkish for graduate students. Undergraduates should consult the instructor before enrolling for the course. Essential grammar, syntax points, vocabulary, and reading skills will be emphasized. This is not a traditional language course that takes an integrated four-skill approach; since the goal is an advanced reading level, the focus is mainly on grammar, reading comprehension, and translation. With full concentration on reading, we will be able to cover advanced material in a short amount of time. The course is conducted in English, but students will be exposed to the sounds of Turkish, and will have the opportunity to practice pronunciation in class. NOTE: COMPLIT 248A Reading Turkish I is followed by COMPLIT 248B Reading Turkish II in the Winter and COMPLIT 248C Advanced Turkish for Research in the Spring.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Lecture	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?

No

COMPLIT248C - Advanced Turkish-English Translation

Course Description

This course is the continuation of COMPLIT 248A Reading Turkish I and COMPLIT 248B Reading Turkish II. Refining advanced grammar, reading, and translation skills in modern Turkish through intensive reading and translation from a variety of source texts. Emphasis on Turkish cultural, historical, literary, and political texts depending on students' academic interests. Prerequisites COMPLIT 248A & B or prior knowledge of Turkish and consultation with the instructor is necessary.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Workshop	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?

No

COMPLIT249 - Rumi: Rhythms of Creation

Course Description

This course offers a comprehensive introduction to the thought, poetics, and legacy of one of the towering figures of Persian letters, Mawlana Jalal al-Din Rumi (1207-1273). After discussing the literary ancestors (Sana'i, `Attar), we will trace the mystico-philosophical foundations of Rumi's thought through close readings of the lyrical (Divan-e Shams) and narrative poems (Mathnavi-ye ma`navi), the prose works (Fihe ma fihe), and the letters. Literary analyses will be followed by an exploration of music as a structuring principle in Rumi's work and the role of sama` (spiritual audition) as a poetic practice. From there, we will look at the ritual and symbolism of the dervish dance, the foundation of the Mevlevi order, the interconnectedness of space (architecture) and poetic form that is exemplified in the Mevlevi dervish lodges, and the literary and philosophical echoes of Rumi in Ottoman culture, above all Seyh Galip's masterpiece Hüsn ü Ask (1782). The course will be complemented by digressions on Rumi in contemporary Persian and Turkish music, including live musical performances. Open to undergraduates and graduates. Taught in English.

Cross Listed Courses

COMPLIT179 RUMI: RHYTHMS OF CREATION

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Enrollment

Course Component	Enrollment Optional?
Seminar	No

Course Total Units

Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT249A - The Iranian Cinema: Image and Meaning

Course Description

This course will focus on the analysis of ten Iranian films with the view of placing them in discourse on the semiotics of Iranian art and culture. The course will also look at the influence of a wide array of cinematic traditions from European, American, and Asian masters on Iranian cinema. This course must be taken for a minimum of 3 units and a letter grade to be eligible for WAYS credit.

Cross Listed Courses

GLOBAL249A THE IRANIAN CINEMA

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
1	3

Course Enrollment

Course Component	Enrollment Optional?
Lecture	No

Course Total Units

Repeatable for Degree Credit?	Allowed for Degree Credit
No	3

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT249B - Iranian Cinema in Diaspora

Course Description

Despite enormous obstacles, immigrant Iranian filmmakers, within a few decades (after the Iranian Revolution), have created a slow but steady stream of films outside Iran. They were originally started by individual spontaneous attempts from different corners of the world and by now we can identify common lines of interest amongst them. There are also major differences between them. These films have never been allowed to be screened inside Iran, and without any support from the global system of production and distribution, as independent and individual attempts, they have enjoyed little attention. Despite all this, Iranian cinema in exile is in no sense any less important than Iranian cinema inside Iran. In this course we will view one such film, made outside Iran, in each class meeting and expect to reach a common consensus in identifying the general patterns within these works and this movement. Questions such as the ones listed below will be addressed in our meetings each week: What changes in aesthetics and point of view of the filmmaker are caused by the change in his or her work environment? Though unwantedly these films are made outside Iran, how related are they to the known (recognized) cinema within Iran? And in fact, to what extent do these films express things that are left unsaid by the cinema within Iran? NOTE: To satisfy a WAYS requirement, this course must be taken for a minimum 3 units and a letter grade. Please contact your academic advisor for University policy regarding WAYS.

Cross Listed Courses

GLOBAL249B IRANIAN CINEMA IN DIASPORA

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
1	3

Course Component	Enrollment Optional?
Lecture	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

COMPLIT249C - Contemporary Iranian Theater

Course Description

Today, Iranian plays both in traditional and contemporary styles are staged in theater festivals throughout the world and play their role in forming a universal language of theater which combine the heritages from countries in all five continents. Despite many obstacles, some Iranian plays have been translated into English and some prominent Iranian figures are successful stage directors outside Iran. Forty-six years ago when "Theater in Iran" (a monograph on the history of Iranian plays) by Bahram Beyzaie was first published, it put the then contemporary Iranian theater movement "which was altogether westernizing itself blindly" face to face with a new kind of self-awareness. Hence, today's generation of playwrights and stage directors in Iran, all know something of their theatrical heritage. In this course we will spend some class sessions on the history of theater in Iran and some class meetings will be concentrating on contemporary movements and present day playwrights. Given the dearth of visual documents, an attempt will be made to present a picture of Iranian theater to the student. Students are expected to read the recommended available translated plays of the contemporary Iranian playwrights and participate in classroom discussions. NOTE: To satisfy WAYS requirements, you must enroll in the course for a minimum of 3 units. Please contact your academic advisor for more information regarding University WAYS requirements.

Cross Listed Courses

GLOBAL249C CONTEMPORARY IRANIAN THEATER

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
1	3

Course Component	Enrollment Optional?
Lecture	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

Does this course satisfy the University Language Requirement?
No

COMPLIT250B - The Oceanic Novel: Woolf, Conrad, Duras, Tournier, Condé, Ortese

Course Description

This course will examine novels situated by, on, or in the sea. Its guiding questions: how do the immense breadth and depth of the sea relate to human interiority, self-discovery, and the shadow world of dreams? Does the sea mark a boundary, or a dissolution of that boundary? Novels include 'To The Lighthouse,' 'The Secret Sharer,' 'The Sailor from Gibraltar,' 'Friday,' 'Crossing the Mangrove,' and 'The Iguana.'

Cross Listed Courses

ITALIAN250 THE OCEANIC NOVEL,
 ITALIAN350 THE OCEANIC NOVEL,
 FRENCH250 THE OCEANIC NOVEL,
 FRENCH350 THE OCEANIC NOVEL,
 COMPLIT350B THE OCEANIC NOVEL

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
 No

COMPLIT251A - Iberian Expansion: One World or Many

Course Description

The conquerors, missionaries, and historians who reflected on Iberian overseas expansion during the early modern period often asked themselves a crucial question: was there only one world or many? Were the Americas a 'New World,' unknown to the ancients, entirely detached from the rest of human history? Even after the invasion and occupation of the Americas, many European chroniclers continued to think that the world was divided into three parts - Europe, Asia, and Africa. In their descriptions of the Americas, they drew heavily on histories and travel reports pertaining to other epochs and locales, especially contemporary Asia and ancient Rome. At the same time, indigenous elites and mestizo authors in the Americas used 'Old World' history and news of distant conflicts to reflect on the immediacy of their historical experience. In this course, students will consider the ways in which diverse authors in New Spain (Mexico), Peru, and Brazil contemplated themselves in relation to remote times and places: from Greco-Roman Antiquity to Lutheran Germany, the Ottoman Mediterranean to the Apocalyptic End of Times. Students will analyze the many reflections, distortions, inversions, translations, uncanny resemblances, and strange parallel dimensions that resulted from these intellectual experiments. Primary sources include chronicles, poetry, theater, Afro-Catholic festivals, pictographic codices, feather mosaics, and maps. All texts offered in the original language and in English translation whenever possible. For graduate students and advanced undergraduates.

Cross Listed Courses

ILAC251 IBERIAN EXPANSION, ILAC351ROP - Letter or Credit/No Credit
 IBERIAN EXPANSION, COMPLIT351A
 IBERIAN EXPANSION, CSRE351
 IBERIAN EXPANSION, CSRE251
 IBERIAN EXPANSION, HISTORY271C
 IBERIAN EXPANSION, HISTORY371C
 IBERIAN EXPANSION

Grading Basis

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
 No

COMPLIT253 - Losing My Mind: Madness, Race, and Gender in Latin America

Course Description

What does it mean to lose our minds? Is the mind even ours to lose? How do race, gender, and social status inform our understandings and experiences of insanity? In this bilingual course we will explore figurations of madness, mental illnesses, and other kinds of crises of the self in Latin American cultural objects, from the eighteenth to the twentieth centuries. We will examine testimonies of religious experiences, novels, medical treatises, short stories, intimate diaries, and visual materials on disorderly states of mind and fragmented identities produced in territories that are today Cuba, Brazil, Mexico, Perú, Argentina, and the Dominican Republic, among others. In our examination of these objects and their historical contexts, we will discuss how colonial and state authorities have used psychiatric labels to control and regulate the lives of Afro-descendants and women in Latin American territories. We will also examine the ways in which men and women of color navigated through these labels in order to evade punishment, engage in creative processes, or simply live their lives. Readings will be in Spanish and English (when translated from Portuguese). Advanced knowledge of Spanish is required.

Cross Listed Courses

ILAC353 LOSING MYMIND, ILAC253 LOSING MY MIND

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Component

Seminar

Enrollment

Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT254 - The Middle East through Graphic Novel

Course Description

How do young Middle Easterners grow up and get by? How do states, families, wars, religions, displacement and patriarchy shape their lives? In this course, we will examine the coming of age as children grow up to become adults, learn and negotiate layers of hierarchies of authority, class, gender, and violence in the Middle East /West Asia. We will trace the role of capitalism, colonialism and modernization, which shapes the global history in the meanings and experiences of the youth from major and minor ethnic, language or religious communities of the region. To do so, we will explore the graphic novel genre, a hybrid form that became very popular among Middle Eastern artists and writers who mastered it to narrate their personal stories interwoven in the region's sociopolitical and cultural issues. Through these graphic novels, we will learn not only how to understand the commonalities and differences of the writers' respective societies' history, culture and politics but also how to read words through pictures. Each graphic novel we read will provide us a platform to get into the world of ordinary people making sense of their lives in the unfolding macro processes that affect their families and families. Their stories of struggles, intimacy and resilience will give us a chance to understand the Middle East, beyond the headlines about conflict and deprivation. One graphic novel will be assigned each week. The class is appropriate for beginning students, non-majors, as well as upper level and graduate students, and it may be taken for different levels of credit. All readings will be in English.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Seminar

Enrollment

Optional?
No

Course Repeatable for Degree Credit?

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT255 - Black Feminism and Anti-Carceral Resistance

Course Description

Black feminists throughout the Western Hemisphere have long resisted carcerality, a system that emerged as a response to antebellum Black fugitivity. In this course, we will review Black feminist theory and abolitionist activism, focusing on how the carceral state affects Black women in particular. We will draw from the work of academic scholars such as Ruth Wilson Gilmore and Angela Davis as well as the work of abolitionist activists and community leaders such as Mariame Kaba. Participants in this course will be introduced in depth to contemporary abolitionist demands and to the Black feminist theorists working in tandem with the abolitionist movement.

Cross Listed Courses

AFRICAAM355 BLACK FEM & ANTI-CARC RESIST, FEMGEN255A BLACK FEM & ANTI-CARC RESIST

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT256 - Classics and Modernity in Europe

Course Description

The history of modern Europe is a history of continuous reappropriation and transformation of the ancient Greek and Roman heritage. Modernity understands itself in opposition to classical times, but also as a reactualization of classical symbols, texts, and values. This course will focus on several key moments of that process, mainly from Germany and Catalonia: from Winckelmann's and Goethe's invention of the classical South and Nietzsche's discovery of Dionysian irrationality to the emergence of modern Catalan culture in figures such as Joan Maragall, Antoni Gaudi, Salvador Dalí, and Carles Riba. This historical overview will give rise to reflections on the politics of culture, the ideology of universalism, the modern conception of history, and the identities of the modern self.

Cross Listed Courses

ILAC257E CLASSICS AND MODERNITY, ROP - Letter or Credit/No Credit
GERMAN257 CLASSICS AND MODERNITY, CLASSICS250 CLASSICS AND MODERNITY

Grading Basis

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

COMPLIT257 - Simone Weil, Simone de Beauvoir, Hannah Arendt, and Adriana Cavarero

Course Description

What does it mean to say the personal is the political, or, in the case of Arendt, that the personal is NOT political, especially if you are a woman? This course explores how Weil, De Beauvoir, Arendt, and Cavarero contend with the question of personhood, in its variegated social, political, ethical, and gendered dimensions. Particular attention will be given to a philosophy of social change and personal transformation, and to the enduring relevance of these women's thought to issues of our day. Texts include selections from Gravity and Grace, The Second Sex, The Ethics of Ambiguity, The Human Condition, Between Past and Future, Stately Bodies, and Relating Narratives.

Cross Listed Courses

ITALIAN257 WEIL, DE BEAUVOIR, ARENDT, CAV, ITALIAN357 WEIL, DE BEAUVOIR, ARENDT, CAV, FRENCH257 WEIL, DE BEAUVOIR, ARENDT, CAV, FRENCH357 WEIL, DE BEAUVOIR, ARENDT, CAV, COMPLIT357A WEIL, DE BEAUVOIR, ARENDT, CAV, FEMGEN257X WEIL, DE BEAUVOIR, ARENDT, CAV, FEMGEN357X WEIL, DE BEAUVOIR, ARENDT, CAV

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT258A - Existentialism, from Moral Quest to Novelistic Form

Course Description

This seminar intends to follow the development of Existentialism from its genesis to its literary expressions in the European postwar. The notions of defining commitment, of moral ambiguity, the project of the self, and the critique of humanism will be studied in selected texts by Kierkegaard, Heidegger, Unamuno, Albert Camus, Jean-Paul Sartre, Simone de Beauvoir, and Joan Sales.

Cross Listed Courses

ILAC211 EXISTENTIALISM, ILAC311 EXISTENTIALISM

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Ethical Reasoning (ER), Aesthetic and Interpretive Inquiry (AI)

Does this course satisfy the University Language Requirement?

No

COMPLIT258 - Redemption and Jewish Modernity

Course Description

How do modern Jewish literature and thought express the age-old idea and the human longing for redemption? How do they articulate redemption's various modes - personal and collective, successful and failed? How do writers and thinkers make sense of the desire for redemption in precarious times? This seminar situates the question of redemption in the context of nineteenth and twentieth centuries Jewish literature and philosophy, aiming at a better understanding of redemption in the modern age, and the subsequent disappointment and detachment from redemptive visions after the World Wars. Readings include selections from Karl Marx, Walter Benjamin, Martin Buber, Hannah Arendt, Gershom Scholem, Karl Lowith, Simone Weil, Franz Kafka, S. Y. Agnon, A. B. Yehoshua, Judith Butler, and others.

Cross Listed Courses

GERMAN258 REDEMPTION & JEWISH MODERNITY, JEWISHST258 REDEMPTION & JEWISH MODERNITY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT259A - Levinas and Literature

Course Description

Focus is on major works by French phenomenologist Emmanuel Levinas (1906-1995) and their import for literary studies. Aim is to discuss and evaluate Levinas's (often latent) aesthetics through a close reading of his work in phenomenology, ethics, and Jewish philosophy. If poetry has come to seem barbaric (or at least useless) in a world so deeply shaped by genocide, forced migration, and climate change, Levinas offers a clear and deeply engaged path forward. If you love literature but still haven't figured out what on earth it might be good for, this course is for you. Readings and discussion in English.

Cross Listed Courses

JEWISHST249A LEVINAS AND LITERATURE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AI)

Does this course satisfy the University Language Requirement?

No

COMPLIT261 - Comparative Methodologies in Black Gender Studies

Course Description

This course takes a comparative methodological approach to Black Gender Studies, introducing students to the important terms and debates that animate this field, such as Spillers' "ungendering" and Saidiya Hartman's "critical fabulation". We will read academic articles, book chapters, and exhibition materials in the fields of literary criticism, history, anthropology, gender studies, and fine art that trace Black Women's and gender expansive people's experiences across the Western Hemisphere. The purpose of this course is to aid graduate students in growing as theorists in their own fields by engaging with the methodologies and terms present in contemporary Black queer and gender studies. We will also learn to conduct historical scholarship via archival sources. Particular attention will be paid to scholarship published in the past decade, especially as it relates to performance, literary criticism, and expansive gender throughout the modern history of the Western Hemisphere. This course is by application only. Please send a statement of interest and your CV to mlrosa@stanford.edu.

Cross Listed Courses

COMPLIT361 COMP METH BLACK GENDER ST, FEMGEN362 COMP METH BLACK GENDER ST, AFRICAAM361 COMP METH BLACK GENDER ST

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT264 - Introduction to Global Black Diasporic Studies II: Race, Gender, and Identity

Course Description

This course is a critical exploration of Black diasporas worldwide. Students will examine both well-known and overlooked historical figures, alongside literature, political thought, and artistic works from diverse diasporic communities. Through cross-cultural and cross-linguistic perspectives, they'll engage in discussions linking theories to contemporary issues. Topics will include race, class, gender, identity, sexuality, migration, performance, and the body. Students will explore these themes within frameworks such as African-derived religions, Black internationalism, Negritude, Panaficanism, Afro-Asian solidarity, Tricontinentalism, Afropolitanism, and Afropean identities. Taught in English

Cross Listed Courses

FRENCH264E GLOBAL BLACK DIASPORA, CSRE265 GLOBAL BLACK DIASPORA, AFRICAAM264 GLOBAL BLACK DIASPORA

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
4	4

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	4

This course has been approved for the following WAYS

Exploring Difference and Power (EDP), Aesthetic and Interpretive Inquiry (AI)

Does this course satisfy the University Language Requirement?

No

COMPLIT264T - Race, Gender, Justice

Course Description

The question of justice animates some of the most influential classics and contemporary plays in the dramatic canon. We will examine the relationship between state laws and kinship obligations in Sophocles's *Antigone*. We will trace the transnational circulation of this text and its adaptations in Gambaro's Argentinian *Antigona Furiosa*, and Fugard and Kani's South African *The Island*. We will read Shakespeare's *Othello* and consider questions of racism, misogyny, and intimate partner violence, investigate the reverberations of these themes in the OJ Simpson trial, and explore its afterlife in Toni Morrison's *Desdemona*. We will take up questions of sexual violence via John Patrick Shanley's *Doubt* and Ariel Dorfman's Chilean classic, *Death and the Maiden*. We will examine themes of police brutality and racial vulnerability in Anna Deavere Smith's *Twilight* and Aleshea Harris's *What to Send Up When it Goes Down*. Through close readings of plays, we will explore the inter-articulation of intimacy and violence, intimidation and transgression, vengeance and forgiveness within the context of larger struggles for gender and racial justice. We will read plays in light of contemporary reckonings with the US criminal justice system: the #MeToo movement and the Black Lives Matter movement. While the former appeals to the criminal justice system to restore victims' rights, the latter urges a thorough dismantling of the carceral state. How do we understand these divergent responses to augment or abolish punitive structures? Meets WM requirement for TAPS.

Cross Listed Courses

TAPS264S RACE, GENDER, JUSTICE, FEMGEN264S RACE, GENDER, JUSTICE, CSRE264S RACE, GENDER, JUSTICE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All), Exploring Difference and Power (EDP)

Does this course satisfy the University Language Requirement?

No

COMPLIT266 - Martin Heidegger: Off the Beaten Track

Course Description

Martin Heidegger is one of the most influential and contested philosophers of the modern era. This seminar will offer close readings of Heidegger's first book following the Second World War: *Martin Heidegger: Off the Beaten Track (Holzwege)*. We will discuss Heidegger's aesthetic theory ("The Origin of the Work of Art"), his reaction to Hegel's notion of experience, Nietzsche's dictum "God is dead," and Heidegger's unique understanding of poetry, poetics and poetic thinking in "Why Poets?" The seminar will also explore how some of Heidegger's ideas have left a lasting mark in contemporary discussions regarding truth, experience, art, and literature.

Cross Listed Courses

GERMAN276 MARTIN HEIDEGGER: OFFROP - Letter or Credit/No Credit THE BEAT, COMPLIT363 MARTIN HEIDEGGER: OFF THE BEAT

Grading Basis

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT267 - Transcultural Perspectives of South-East Asian Music and Arts

Course Description

This course will explore the links between aspects of South-East Asian cultures and their influence on modern and contemporary Western art and literature, particularly in France; examples of this influence include Claude Debussy (Gamelan music), Jacques Charpentier (Karnatak music), Auguste Rodin (Khmer art) and Antonin Artaud (Balinese theater). In the course of these interdisciplinary analyses - focalized on music and dance but not limited to it - we will confront key notions in relation to transculturality: orientalism, appropriation, auto-ethnography, nostalgia, exoticism and cosmopolitanism. We will also consider transculturality interior to contemporary creation, through the work of contemporary composers such as Tran Kim Ngoc, Chinary Ung and Tôn-Thất Tiêt. Viewings of sculptures, marionette theater, ballet, opera and cinema will also play an integral role. To satisfy a Ways requirement, this course must be taken for at least 3 units. WIM credit in Music at 4 units and a letter grade.

Cross Listed Courses

MUSIC146N SOUTH-EAST ASIAN MUSIC, FRENCH260A SOUTH-EAST ASIAN MUSIC, MUSIC246N SOUTH-EAST ASIAN MUSIC, COMPLIT148 SOUTH-EAST ASIAN MUSIC

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
2	4

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	4

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT270 - Poetess (Obsolete): Women Poets Take Back Time

Course Description

Is there a tradition of women poets creating forms against the grain of their time? Close reading of women poets in conjunction with short readings in philosophy of time (Kant, Kierkegaard, Bergson, Heidegger). Syllabus includes Sappho, Dickinson, G Mistral, M Moore, E Bishop, Akhmatova, Tsvetaeva, Plath, N Sachs, G Brooks, Harjo, Cisneros, Szymborska, Students will introduce their favorites. Last weeks: living poet-performers, including our own Stanford talent. Poetry party/Symposium at end.

Cross Listed Courses

SLAVIC270 POETESS

Units

Min	Max
3	5

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Grading Basis

ROP - Letter or Credit/No Credit

Course Component	Enrollment Optional?
Seminar	No

COMPLIT271 - Sights and Sounds of Modernity: Iran 1925-1979

Course Description

This course explores the cross-fertilization of visual and poetic media in twentieth-century Iran up to the Islamic Revolution. Drawing on postcolonial theories, the recent transnational turn in literary studies, and close analyses of poems, short stories, and films, we will examine conceptions of center and periphery, power, identity, and selfhood in order to re-orient our understanding of modernity. Writers and filmmakers studied include Sadeq Hedayat, Fereydoun Rahnema, Forugh Farrokhzad, Ibrahim Golestan, Mehdi Akhavan Sales, Gholam-Hossein Saedi, Dariush Mehrjui, Sohrab Sepehri, Parviz Kimiavi and Nasser Taghvaei. As a final project, students may choose to submit a critical essay, film, collection of poems, and/or an original work of art. Open to undergraduates and graduates. Taught in English.

Cross Listed Courses

Grading Basis

COMPLIT171 MODERNITY: IRAN 1925- RLT - Letter (ABCD/NP) 1979

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT273 - Vladimir Nabokov: Displacement and the Liberated Eye

Course Description

How did the triumphant author of "the great American novel" "Lolita" evolve from the young author writing at white heat for the tiny sad Russian emigration in Berlin? We will read his short stories and the novels "The Luzhin Defense, Invitation to a Beheading, Lolita, Lolita" the film, and "Pale Fire", to see how Nabokov generated his sinister-playful forms as a buoyant answer to the "hypermodern" visual and film culture of pre-WWII Berlin, and then to America's all-pervading postwar "normalcy" in his pathological comic masterpieces "Lolita" and "Pale Fire". Buy texts in translation at the Bookstore; Slavic grad students will supplement with reading and extra sessions in original Russian.

Cross Listed Courses

Grading Basis

COMPLIT173 VLADIMIR NABOKOV, RLT - Letter (ABCD/NP)
 SLAVIC156 VLADIMIR NABOKOV,
 SLAVIC356 VLADIMIR NABOKOV

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Discussion	Yes

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit	Course Component	Enrollment Optional?
No	5	Lecture	No

Does this course satisfy the University Language Requirement?
 No

COMPLIT274 - Wonder: The Event of Art and Literature

Course Description

What falls below, or beyond, rational inquiry? How do we write about the awe we feel in front of certain works of art, in reading lines of poetry or philosophy, or watching a scene in a film without ruining the feeling that drove us to write in the first place? In this course, we will focus on a heterogeneous series of texts, artworks, and physical locations to discuss these questions. Potential topics include The Book of Exodus, the poetry of Friedrich Hölderlin and of Elizabeth Bishop, the location of Harriet Tubman's childhood, the poetry and drawings of Else Lasker-Schüler, the philosophy of Martin Heidegger, the art of James Turrell, and the films of Luchino Visconti.

Cross Listed Courses

ARTHIST474 WONDER: ART AND LITERATURE, ARTHIST274 WONDER: ART AND LITERATURE, JEWISHST274 WONDER: ART AND LITERATURE, COMPLIT374A WONDER: ART AND LITERATURE

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course Component

Seminar

Enrollment

Optional? No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT281E - Pirandello, Sartre, and Beckett

Course Description

In this course we will read the main novels and plays of Pirandello, Sartre, and Beckett, with special emphasis on the existentialist themes of their work. Readings include The Late Mattia Pascal, Six Characters in Search of an Author, Henry IV; Nausea, No Exit, "Existentialism is a Humanism"; Molloy, Endgame, Krapp's Last Tape, Waiting for Godot. Taught in English.

Cross Listed Courses

ITALIAN214 PIRANDELLO, SARTRE, BECKET, ITALIAN314 PIRANDELLO, SARTRE, BECKET, FRENCH214 PIRANDELLO, SARTRE, BECKET, FRENCH314 PIRANDELLO, SARTRE, BECKET, COMPLIT381E PIRANDELLO, SARTRE, BECKET

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course

Component Seminar

Enrollment

Optional? No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT284A - Poetry and Mysticism

Course Description

This course explores the interfaces of poetic and mystical speech across times and cultures. Topics include performance; subjectivity; spiritual/erotic love; linguistic fragmentation; the limits of language; and, finally, the question of apophasis as a subversive act. Sources range from the 10th to the 20th century and include Saint John of the Cross, the Judaic tradition, Hallaj, Rumi, Persianate Sufism, Meister Eckhart, Angelus Silesius, Paul Celan, Maurice Blanchot, Georges Bataille, Juan Goytisolo, and Andrei Tarkovsky. Taught in English.

Cross Listed Courses

COMPLIT184A POETRY AND MYSTICISM

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Repeatable for Degree Credit? Allowed for Degree Credit?

Course Repeatable for Degree Credit?	Allowed for Degree Credit?
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT285 - Texts and Contexts: French-English Translation

Course Description

This course introduces students to the ways in which translation has shaped the image of France and the Francophone world. What texts and concepts were translated, how, where, and to what effect? Students will work on a translation project throughout the quarter and translate texts from French to English and English to French. Topics may include the role of translation in the development of cultures; the political dimension of translation, translation in the context of migration, and the socio-cultural frameworks that shape translations. Case studies: Camus, Chamoiseau, Djébar, Fanon, Sow Fall, Proust. Prior knowledge of French language required.

Cross Listed Courses

FRENCH285 FRENCH-ENGLISH TRANSLATION, CSRE285 FRENCH-ENGLISH TRANSLATION, FRENCH185 FRENCH-ENGLISH TRANSLATION

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Repeatable for Degree Credit? Allowed for Degree Credit?

Course Repeatable for Degree Credit?	Allowed for Degree Credit?
No	5

This course has been approved for the following WAYS

Creative Expression (CE), Aesthetic and Interpretive Inquiry (All)

Course Component Enrollment

Course Component	Enrollment
Seminar	No

Does this course satisfy the University Language Requirement?

No

COMPLIT287 - Hope in the Modern Age

Course Description

Immanuel Kant famously considered "What may I hope?" to be the third and final question of philosophy. This course considers the thinkers, from Immanuel Kant to Judith Butler, who have attempted to answer this question from within the context of modernity. Has revolution replaced religion as the object of our hope? Has Enlightenment lived up to its promises? These topics and more will be discussed, with readings from thinkers including Hegel, Marx, Nietzsche, Benjamin, Adorno, and Arendt, alongside the literature of writers such as Kafka, Celan, Nelly Sachs, among others, and with particular focus on the question of hope within the German-Jewish tradition.

Cross Listed Courses

GERMAN287 HOPE IN THE MODERN AGE, JEWISHST287 HOPE IN THE MODERN AGE

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Social Inquiry (SI), Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT288 - Women, Wheat, and Weather? Lessons from Italy and the Global South for the 21st Century

Course Description

The Global South - a symbolic Mediterranean stretching from the Caribbean to India - lures the civilized man with the promise of excellent weather, voluptuous women, and good food. Already in antiquity, Sicily, the southernmost province of what is today modern Italy, was known as "the granary of Rome," supplying the Empire with wheat. Still today, the South is associated with vacation, underdevelopment, superstition, the mafia, la dolce vita: "The South is the problem; the North the solution," Boaventura de Sousa Santos succinctly puts it. In this course, we will move beyond the three W's by focusing on Italy from the point of view of "Southern Thought" ("pensiero meridiano"). We will read 20th/21st-century literary, philosophical, anthropological, and sociological texts from the Global South (Franco Cassano, Roberto M. Dainotto, Salman Rushdie, Gayatri Spivak, de Sousa Santos, Frantz Fanon, Homi Bhabha, Achille Mbembe, Carla Lonzi) to discuss such relevant topics as community and belonging (Elena Ferrante), technology and globalization (Luigi Pirandello; Fernando Pessoa), virus and contagion (Albert Camus), as well as race and gender (Igiaba Scego) from a Southern critical perspective. What counterhegemonic, non-binary, and renewable alternatives do the south of Italy and the Global South in general offer to understand these issues, and to the Western and Northern European emphasis on reason (the Cartesian "cogito"), individualism, and objectivity? We will have guest speakers from the Council of the EU and USAID specialized in international development, as well as conversations with authors. Taught in English.

Cross Listed Courses

ITALIAN188 ITALY AND THE GLOBAL SOUTH, FRENCH188 ITALY AND THE GLOBAL SOUTH, ITALIAN288 ITALY AND THE GLOBAL SOUTH, FRENCH288 ITALY AND THE GLOBAL SOUTH, COMPLIT188A ITALY AND THE GLOBAL SOUTH

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?

No

COMPLIT289 - Mann, Mahfouz, Agnon: Novels, Nations and Genre

Course Description

A comparative study of three twentieth-century novels by Thomas Mann, Naguib Mahfouz and Shmuel Agnon that treat historical formations of German, Egyptian and Israeli nationhood through variations of the genre. Attention to essayism in the novel of ideas, claims of realism, and structures of subjectivity.

Cross Listed Courses

GERMAN291 MANN, MAHFOUZ, AGNON, JEWISHST289 MANN, MAHFOUZ, AGNON

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

COMPLIT293 - Literary Translation: Theory and Practice

Course Description

An overview of translation theories and practices over time. The aesthetic, ethical, and political questions raised by the act and art of translation and how these pertain to the translator's tasks. Discussion of translation challenges and the decision processes taken to address these issues. Coursework includes assigned theoretical readings, comparative translations, and the undertaking of an individual translation project. Enrollment limited. A core course for the Translation Studies Minor.

Cross Listed Courses

ENGLISH293 LITERARYTRANSLATION,RLT - Letter (ABCD/NP)
DLCL293 LITERARYTRANSLATION

Grading Basis

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Workshop	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Creative Expression (CE), Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT302 - Film Series: Understanding Turkey Through Film

Course Description

Join us in our quest to understand the great transformation in Turkey and its impact on its people through cinema. Set against the backdrop of the expansion of capitalism and the fundamental cultural, political and social change in the last decade, the movies in this series tell the uneasy stories of individuals whose lives are affected by this disruptive change. By examining the link between the individual experiences and societal change, the films confront issues such as globalization, gender and racial hierarchies, urban transformation, state repression, male domination, and the women's struggle in Turkey. We will watch eight Turkish films for this course. After introductions by Dr. Alemdaroglu or Dr. Karahan that artistically, historically, and politically contextualize the films we will have a discussion and Q&A session led by instructors or invited guest scholars of Anthropology, Film Studies, Political Science, Women and Gender Studies or film directors themselves. The students and interested Stanford community will be provided with the streaming links for the movies at the beginning of each week to screen them on their own time, and the discussion sessions will be held on the scheduled class time on Thursday. All films will be in Turkish with English subtitles.

Cross Listed Courses

COMPLIT102 UNDERSTAND TURKEY

Grading Basis

RSN - Satisfactory/No Credit

Units

Min	Max
1	2

Course Component	Enrollment Optional?
Lecture	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	2

Does this course satisfy the University Language Requirement?
No

COMPLIT305 - Prospects for a Comparative Poetics

Course Description

"If in matters of aesthetics explanations fail, comparisons must never do so." In this course we will ask whether the quotation is accurate: is comparing the solution to the problem of describing poetry? Is describing poetry always a problem? Is comparison a distraction from the serious engagement of texts in times and places? Our starting point will be lyric poetry and its criticism. Is the lyric anything without genre? Without context? Are critical modes universal? Does context determine other framing concepts like secularism? We will read theoretical interventions, criticism, and poetry, we will talk about developing our own approaches, and we will experiment with them. Students working on genres other than poetry and areas of the world other than West Asia are encouraged to enroll (as are students working on poetry or Arabic, of course!) All readings will be available in English.

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT309A - Murder, Mystery and Memory: Istanbul in Historical Fiction

Course Description

This course serves as an introduction to the genre of historical fiction with a focus on Istanbul as its setting. After a brief overview of the origins of the genre in the early nineteenth century to its worldwide popularity in the twenty-first century, we will read historical novels set in Istanbul at its different moments in time. We will study issues of narration, memory and plot as we explore the relation between literature and history, between historical novel and truth; and discuss what it means to imaginatively and critically engage with the past. Readings will include novels by writers such as Ihsan Oktay Anar, Mathias Enard, Jason Goodwin, Nedim Gursel, Barbara Nadel, and Orhan Pamuk.

Cross Listed Courses

COMPLIT109A MURDER, MYSTERY AND MEMORY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AII)

Does this course satisfy the University Language Requirement?

No

COMPLIT31 - Texts that Changed the World from the Ancient Middle East

Course Description

This course traces the story of the cradle of human civilization. We will begin with the earliest human stories, the Gilgamesh Epic and biblical literature, and follow the path of the development of law, religion, philosophy and literature in the ancient Mediterranean or Middle Eastern world, to the emergence of Jewish and Christian thinking. We will pose questions about how this past continues to inform our present: What stories, myths, and ideas remain foundational to us? How did the stories and myths shape civilizations and form larger communities? How did the earliest stories conceive of human life and the divine? What are the ideas about the order of nature, and the place of human life within that order? How is the relationship between the individual and society constituted? This course is part of the Humanities Core: <https://humanitiescore.stanford.edu/>

Cross Listed Courses

RELIGST150 TEXTS THAT CHANGED THE WORLD, HUMCORE111 TEXTS THAT CHANGED THE WORLD, JEWISHST150 TEXTS THAT CHANGED THE WORLD

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (AII), Ethical Reasoning (ER)

COMPLIT312A - Desiring Machines: Buildings, Maps, and Clouds

Course Description

Focus is on early modern machines as tools for experience and action. In their break with Freudian psychoanalysis, French theorists Deleuze and Guattari speak of the machine as a tool of desire and attraction itself as "machinic" rather than desire for something that is missing. The goal of this course is to equip students with a different way of thinking by exploring a large group of objects from the early modern world (poems, buildings, costumes, maps, nets, and clouds) that help us to approach the period in a new way.

Cross Listed Courses

ARTHIST212 DESIRING MACHINES,
 ARTHIST412 DESIRING MACHINES,
 ILAC212A DESIRING MACHINES,
 ILAC312A DESIRING MACHINES,
 COMPLIT212A DESIRING MACHINES

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Component

Seminar

Enrollment

Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?

No

COMPLIT313 - The Power of Myth

Course Description

Is myth a form of thought or is it that which opposes thinking? How does myth create worldviews and engage the emotions? Is myth a universal language or is it a set of cultural dialects? In this seminar myth will be approached from several directions: its classic distinction from logos, its relation to history, its underwriting of ideology, its anthropological applications, and its contemporary uses in advertising. We will consider modern cases of popular myths, in particular the complementary figures of erotic seduction: Carmen (the femme fatale) and Don Juan.

Cross Listed Courses

ILAC305 THE POWER OF MYTH,
 ILAC205 THE POWER OF MYTH,
 COMPLIT205 THE POWER OF MYTH

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component

Seminar

Enrollment

Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT314A - Shipwrecks and Backlands: Getting Lost in Literature

Course Description

This course takes students on a journey through tales of getting lost in the Portuguese and Spanish empires. We will read harrowing stories of being caught adrift at sea and mystical interpretations of island desertion. The course begins with sea-dominated stories of Portuguese voyages to Asia, Africa, and Brazil then turns to how the Amazon and the sertão, or backlands, became a driving force of Brazilian literature. Official historians, poets, and novelists imbued the ocean and the backlands with romanticism, yet these spaces were the backdrop to slavery and conquest. Instead of approaching shipwreck and captivity narratives as eyewitness testimonies, as many have, we will consider how they produced 'the sea' and 'the wilderness' as poetic constructions in Western literature while also offering glimpses of the 'darker side' of Iberian expansion. Taught in English with all texts offered both in English and the original Portuguese or Spanish. Optional guest lectures in Portuguese.

Cross Listed Courses

COMPLIT214 SHIPWRECKS AND BACKLANDS, ILAC218 SHIPWRECKS AND BACKLANDS, ILAC318 SHIPWRECKS AND BACKLANDS

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
 Aesthetic and Interpretive Inquiry (All), Exploring Difference and Power (EDP)

Does this course satisfy the University Language Requirement?
 No

COMPLIT316 - Scholarship and Activism

Course Description

This is a learning and teaching community attuned to current issues in historical context. Discussing issues can include everything from substantial theoretical, critical, creative texts, to open, informal discussions about how we are each inhabiting the moment. We recognize that the demands of the day can be taxing, and that education requires a sense of trust, exploration, self-care, and mutual support.

Cross Listed Courses

CSRE316 SCHOLARSHIP AND ACTIVISM

Grading Basis

RSN - Satisfactory/No Credit

Units

Min	Max
1	1

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
Yes	24

COMPLIT319 - The Turkish Novel

Course Description

In this course, we will survey the evolution of the Turkish Novel, tracing its development from the late 19th-century Ottoman modernization through the early 20th-century Republican era to its contemporary forms. Our exploration will encompass various dimensions of the Turkish novel, including its emergence and popularity as a literary form, periodization, and canonical works. We'll examine a diverse range of subgenres such as allegorical, feminist, historical, political, republican, nature, and modernist novels, following a chronological trajectory, and delve into its aesthetic, ideological, and social aspects. Discussions will be conducted in English, and students will have the option to read the primary sources in Turkish or English.

Cross Listed Courses

COMPLIT119 THE TURKISH NOVEL

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT322 - Song and Lyric in Greece and China: A Comparative Approach

Course Description

What can we learn by comparing the lyric poetry of Ancient Greece and Rome with the song lyrics (ci) of Song Dynasty China? Each song culture developed subtle lyric conventions to evoke erotic desire, atmosphere and emotion; each centered around performances at banquets and drinking parties; each is remembered for producing an iconic female poet. In this class, we will discuss these and other points of comparison in order to gain new perspectives on the unique attributes and affordances of each lyric mode.

Cross Listed Courses

CLASSICS222 SONG & LYRIC IN GREECE & CHINA, CLASSICS322 SONG & LYRIC IN GREECE & CHINA, COMPLIT222L SONG & LYRIC IN GREECE & CHINA

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT320A - Epic and Empire

Course Description

Focus is on Virgil's Aeneid and its influence, tracing the European epic tradition (Ariosto, Tasso, Camoes, Spenser, and Milton) to New World discovery and mercantile expansion in the early modern period.

Cross Listed Courses

ENGLISH314 EPIC AND EMPIRE

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT324 - Before the Global South: The Avant-Garde and the Quest for New Knowledges in the Premodern

Course Description

Contemporary Brazilian, Caribbean, European, and American writers and artists who engage with media, forms, and temporalities of premodern cultures as they develop new epistemologies of the Global South. Readings include Augusto de Campos, Roberto Dainotto, Edouard Glissant, Ezra Pound, Boaventura de Sousa Santos, Zrinka Stahuljak, Eliot Weinberger.

Cross Listed Courses

FRENCH324 BEFORE THE GLOBAL SOUTH

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT325 - Realism and the Impossible Nation

Course Description

After thinking about literary realism from the very particular angle of national identity, we will read four big novels - two by the Portuguese writer Jose Saramago (Blindness, and Seeing), Namwali Serpell's brilliant novel of Zambia, The Old Drift, and Gao Xinjian's dazzling and disturbing Soul Mountain. Each of these novels, in very different ways, tackles issues of gender, state politics, and environmentalism, and the idea of human perception and sociality.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

Course Component	Enrollment Optional?
Seminar	No

COMPLIT328 - Literature, Narrative, and the Self

Course Description

It is often said that "life is a narrative," or that "we live our lives in stories." But is this true? Do we always live our lives as narratives? Could we fail to live our lives as narratives? Could we choose not to live our lives as narratives? Even for those who do see their life as a story, will any old narrative do, or is there something special about the examples provided by the literary tradition? How does literary genre factor in? What is closure? And why are middles what they are? Readings from Appiah, Aristotle, Camus, Hume, Nietzsche, Simmel, G. Strawson, Velleman; Brooks, Woloch; Kahneman, Sacks; Shakespeare, Balzac, Sartre, Beckett, Calvino, Levi, Morrison. Films by Ephron, Kaufman, Polley. Taught in English.

Cross Listed Courses

FRENCH328 LITERATURE, NARRATIVE, ROP - Letter or Credit/No Credit
SELF, ITALIAN328 LITERATURE, NARRATIVE, SELF

Units

Min	Max
3	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Grading Basis

Course Component	Enrollment Optional?
Seminar	No

COMPLIT332 - The Transoceanic Renaissance

Course Description

The emergence of a transatlantic and transpacific culture in the early modern period. How is the Renaissance of Europe and England fashioned in a conversation with the cultural forms and material realities of the colonial Americas? And how do colonial writings expand and complicate the available understanding of the Renaissance? Readings in More, Hakluyt, Léry, Spenser, Camões, Williams, Erauso, Shakespeare, the Inca Garcilaso de la Vega.

Cross Listed Courses

ENGLISH310 TRANSOCEANIC RENAISSANCE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
5	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

Course Component	Enrollment Optional?
Seminar	No

COMPLIT333 - The Interruption of the Machine: Introduction to Sound Studies through Literature

Course Description

This course will introduce students to the field of Sound Studies (methodology, vocabulary, main claims) with a focus on the various sonic articulations of human-machine interactions in literature. The world of fiction as a sonic machine that articulates noise, sound, music, voice, or silence offers an excellent archive. We will read works by Nathaniel Hawthorne, Eça de Queirós, Mark Twain, the Italian Futurists, Zora Neale Hurston, and Luigi Pirandello. Secondary readings will include seminal contributions by R. Murray Schafer (the soundscape), Leo Marx (U.S. industrialization), Jacques Attali (noise and music), Mladen Dolar (philosophy and voice), Adriana Cavarero (gender, voice, and the body), Jonathan Crary (culture, aesthetics, and perception), Friedrich Kittler (media), and Daphne Brooks (black feminist sound).

Cross Listed Courses

MUSIC303 INTRO TO SOUND STUDIES, ITALIAN302 INTRO TO SOUND STUDIES, TAPS302 INTRO TO SOUND STUDIES, ENGLISH303A INTRO TO SOUND STUDIES

Units

Min	Max
3	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Course Component	Enrollment Optional?
Seminar	No

Grading Basis
ROP - Letter or Credit/No Credit

COMPLIT334B - Concepts of Modernity II: Culture, Aesthetics, and Society in the Age of Globalization

Course Description

Emphasis on world-system theory, theories of coloniality and power, and aesthetic modernity/postmodernity in their relation to culture broadly understood.

Cross Listed Courses

MTL334B CONCEPTS OF MODERNITY II, ENGLISH334B CONCEPTS OF MODERNITYII

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT335 - Literatures of the War of 1898: Spain, Cuba, the Philippines, Puerto Rico and the United States

Course Description

1898 marked a major shift in the imperial control of the Atlantic and Pacific. This course will address texts from primarily Spain, Cuba, the Philippines, and Puerto Rico, the United States, and other regions. Focus on literature and theory regarding empire, Hispanidad, Latinidad, the Caribe, gender, and race. Taught in English with option to do all written work and some readings in Spanish.

Cross Listed Courses

ILAC225 LITERATURES OF THE WAR OF 1898

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
2	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

No Requirements

COMPLIT336 - Yasar Kemal: Dissidence, Rebellion, and Storytelling in Turkey

Course Description

This class will address the major works of Yasar Kemal, a prolific novelist and a masterful storyteller of Kurdish descent from Turkey, who throughout his life endured political persecution and imprisonment for his outspoken stance on minority rights and the Kurdish conflict. We will explore his literary career of six decades with a focus on his merging of Kurdish/Turkish oral traditions with modern literary techniques; the language he created that challenged official standard Turkish; his concern for the environment; his contribution to 'the village novel' of 1950s; and the peasants and feudal landlords of his novels to discuss the dissidence and rebellion in Turkish literature. All readings and discussion will be in English.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT338 - The Gothic in Literature and Culture

Course Description

This course examines the Gothic as both a narrative subgenre and an aesthetic mode, since its 18th century invention. Starting with different narrative genres of Gothic expression such as the Gothic novel, the ghost tale, and the fantastic tale by writers such as Walpole, Radcliffe, Sade, Poe, and E.T.A. Hoffmann, the course goes on to ask how the Gothic sensibility permeates a wide range of 19th century cultural phenomena that explore the dark side of Enlightenment, from Romantic poetry and art to melodrama, feuilleton novels, popular spectacles like the wax museum and the morgue. If time permits, we will also ask how the Gothic is updated into our present in popular novels and cinema. Critical readings will examine both the psychology of the Gothic sensibility and its social context, and might be drawn from theorists such as Benjamin, Freud, Lacan, Kristeva, and Zizek.

Cross Listed Courses

ENGLISH338 GOTHIC IN LIT AND CULTURE, FRENCH338 GOTHIC IN LIT AND CULTURE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
4	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT346 - Comparative Literature Pro-seminar

Course Description

An introduction to the professional practice of Comparative Literature, the seminar addresses the nature of the discipline, its historical and recent issues, and prospects for the future. Required of all entering Comparative Literature graduate students; others may enroll with permission of the instructor.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
1	3	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

Simple Requisites

COMPLIT 346 Prerequisite

Type
Prerequisite

COMPLIT 346 Prerequisite

Must be a junior, senior, or graduate student to enroll.

Additional Comments:

COMPLIT347 - Difficult Texts

Course Description

This course offers us the opportunity to (a) revisit texts that resist being understood easily within one quarter; (b) to take on texts we have wanted to read but with which we have deferred engaging; (c) revise drafts of essays with which we would like to spend more time. In all instances this is a collaborative and collective effort; the readings and tasks are generated by participants. Graduate standing required.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
5	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT348 - US-Mexico Border Fictions: Writing La Frontera, Tearing Down the Wall

Course Description

A border is a force of containment that inspires dreams of being overcome, crossed, and cursed; motivates bodies to climb over walls; and threatens physical harm. This graduate seminar places into comparative dialogue a variety of perspectives from Chicana/o and Mexican/Latin American literary studies. Our seminar will examine fiction and cultural productions that range widely, from celebrated Mexican and Chicano authors such as Carlos Fuentes (La frontera de cristal), Yuri Herrera (Señales que precederan al fin del mundo), Willivaldo Delgado (La Virgen del Barrio Árabe), Américo Paredes (George Washington Gómez: A Mexico-Texan Novel), Gloria Anzaldúa (Borderlands/La Frontera: The New Mestiza), and Sandra Cisneros (Carmelo: Puro Cuento), among others, to musicians whose contributions to border thinking and culture have not yet been fully appreciated such as Herb Albert, Ely Guerra, Los Tigres del Norte, and Café Tacvba. Last but not least, we will screen and analyze Orson Welles' iconic border films Touch of Evil and Rodrigo Dorfman's Los Sueños de Angélica. Proposing a diverse and geographically expansive view of the US-Mexico border literary and cultural studies, this seminar links the work of these authors and musicians to struggles for land and border-crossing rights, anti-imperialist forms of trans-nationalism, and to the decolonial turn in border thinking or pensaminto fronterizo. It forces us to take into account the ways in which shifts in the nature of global relations affect literary production and negative aesthetics especially in our age of (late) post-industrial capitalism. Taught in English.

Cross Listed Courses
ILAC348 US-MEXICO BORDER FICTIONS

Grading Basis
RLT - Letter (ABCD/NP)

Units		Course	Enrollment
Min	Max	Component	Optional?
3	5	Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT350B - The Oceanic Novel: Woolf, Conrad, Duras, Tournier, Condé, Ortese

Course Description

This course will examine novels situated by, on, or in the sea. Its guiding questions: how do the immense breadth and depth of the sea relate to human interiority, self-discovery, and the shadow world of dreams? Does the sea mark a boundary, or a dissolution of that boundary? Novels include 'To The Lighthouse,' 'The Secret Sharer,' 'The Sailor from Gibraltar,' 'Friday,' 'Crossing the Mangrove,' and 'The Iguana.'

Cross Listed Courses
ITALIAN250 THE OCEANIC NOVEL,
ITALIAN350 THE OCEANIC NOVEL,
FRENCH250 THE OCEANIC NOVEL,
FRENCH350 THE OCEANIC NOVEL,
COMPLIT250B THE OCEANIC NOVEL

Grading Basis
ROP - Letter or Credit/No Credit

Units		Course	Enrollment
Min	Max	Component	Optional?
3	5	Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT350L - Law and Literature: Liberalism and Beyond

Course Description

After its heyday in the 1970s and 1980s, many wondered whether the law and literature movement would retain vitality. Within the last few decades there has, however, been an explosion of energy in the field, which has expanded beyond the boundaries of the literary text narrowly conceived and incorporated a range of other genres and humanistic approaches. While the U.S. origins of the movement had tied it more closely to a liberal tradition and the role of the judge, recent engagements with law and literature have looked to work from the Global South, questioned the centrality of cases and judicial decisions, and asked what law and literature might look like outside of liberalism. This course will begin with the classic account of law and literature as framed by twentieth-century jurist Benjamin Cardozo and scholars Robert Cover and Martha Nussbaum, then examine alternatives. Primary texts to be considered include, among others, Bertolt Brecht's *The Exception and the Rule*, Herman Melville's *Billy Budd*, Claudia Rankine's *Citizen, The Murder Case of Xu Qiuqing*, and the *Constitution of the White Earth Nation*. Nearly every session will pair recent scholarship in the field with a literary or artistic work. After the term begins, students accepted into the course can transfer from section (01) into section (02), which meets the R requirement, with consent of the instructor. Students taking the course for R credit can take the course for either 3 or 4 units, depending on the paper length. This class is limited to 22 students, with an effort made to have students from SLS (16 students will be selected by lottery) and six non-law students by consent of instructor. Elements used in grading: Attendance, Class Participation, Written Assignments, Final Paper. Cross-listed with English (ENGLISH 350) and LAW (3517).

Cross Listed Courses

ENGLISH350 LAW & LITERATURE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
2	3

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	3

COMPLIT351A - Iberian Expansion: One World or Many

Course Description

The conquerors, missionaries, and historians who reflected on Iberian overseas expansion during the early modern period often asked themselves a crucial question: was there only one world or many? Were the Americas a 'New World,' unknown to the ancients, entirely detached from the rest of human history? Even after the invasion and occupation of the Americas, many European chroniclers continued to think that the world was divided into three parts - Europe, Asia, and Africa. In their descriptions of the Americas, they drew heavily on histories and travel reports pertaining to other epochs and locales, especially contemporary Asia and ancient Rome. At the same time, indigenous elites and mestizo authors in the Americas used 'Old World' history and news of distant conflicts to reflect on the immediacy of their historical experience. In this course, students will consider the ways in which diverse authors in New Spain (Mexico), Peru, and Brazil contemplated themselves in relation to remote times and places: from Greco-Roman Antiquity to Lutheran Germany, the Ottoman Mediterranean to the Apocalyptic End of Times. Students will analyze the many reflections, distortions, inversions, translations, uncanny resemblances, and strange parallel dimensions that resulted from these intellectual experiments. Primary sources include chronicles, poetry, theater, Afro-Catholic festivals, pictographic codices, feather mosaics, and maps. All texts offered in the original language and in English translation whenever possible. For graduate students and advanced undergraduates.

Cross Listed Courses

ILAC251 IBERIAN EXPANSION, ILAC351ROP - Letter or Credit/No Credit
 IBERIAN EXPANSION, COMPLIT251A
 IBERIAN EXPANSION, CSRE351
 IBERIAN EXPANSION, CSRE251
 IBERIAN EXPANSION, HISTORY271C
 IBERIAN EXPANSION, HISTORY371C
 IBERIAN EXPANSION

Grading Basis

Units

Min	Max
3	5

Course Enrollment

Component	Optional?
Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
 No

COMPLIT353B - Hannah Arendt: Facing Totalitarianism

Course Description

Like hardly any other thinker of the modern age, Hannah Arendt's thought offers us timeless insights into the fabric of the modern age, especially regarding the perennial danger of totalitarianism. This course offers an in-depth introduction to Arendt's most important works in their various contexts, as well as a consideration of their reverberations in contemporary philosophy and literature. Readings include Arendt's *The Origin of Totalitarianism*, *The Human Condition*, *Between Past and Future*, *Men in Dark Times*, *On Revolution*, *Eichmann in Jerusalem*, and *The Life of the Mind*, as well as considerations of Hannah Arendt's work by Max Frisch, Jürgen Habermas, Seyla Benhabib, Judith Butler, Giorgio Agamben, and others. Special attention will be given to Arendt's writings on literature with an emphasis on Kafka, Brecht, Auden, Sartre, and Camus. This course will be synchronously conducted, but will also use an innovative, Stanford-developed, online platform called Poetic Thinking. Poetic Thinking allows students to share both their scholarly and creative work with each other. Based on the newest technology and beautifully designed, it greatly enhances their course experience.

Cross Listed Courses

GERMAN253 FACING TOTALITARIANISM, JEWISHST243A FACING TOTALITARIANISM, GERMAN353 FACING TOTALITARIANISM

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (AI), Social Inquiry (SI)

Does this course satisfy the University Language Requirement?
No

COMPLIT355 - The French-Speaking World: Literature, Culture, and Translation

Course Description

A survey of literatures and cultures of the French speaking world outside of Europe. We will examine a variety of literary genres as we explore works from the Caribbean, the Maghreb, West Africa, North America, Asia, and the Indian Ocean. Topics include: the politics of language, the making of literary classics, world literature and translation, decolonization, nationalism, gender, sexuality, race, and identity. Taught in French.

Cross Listed Courses

FRENCH355 THE FRENCH SPEAKING WORLD:LIT, CSRE355 THE FRENCH SPEAKING WORLD:LIT

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT357A - Simone Weil, Simone de Beauvoir, Hannah Arendt, and Adriana Cavarero

Course Description

What does it mean to say the personal is the political, or, in the case of Arendt, that the personal is NOT political, especially if you are a woman? This course explores how Weil, De Beauvoir, Arendt, and Cavarero contend with the question of personhood, in its variegated social, political, ethical, and gendered dimensions. Particular attention will be given to a philosophy of social change and personal transformation, and to the enduring relevance of these women's thought to issues of our day. Texts include selections from Gravity and Grace, The Second Sex, The Ethics of Ambiguity, The Human Condition, Between Past and Future, Stately Bodies, and Relating Narratives.

Cross Listed Courses

ITALIAN257 WEIL, DE BEAUVOIR, ARENDT, CAV, ITALIAN357 WEIL, DE BEAUVOIR, ARENDT, CAV, FRENCH257 WEIL, DE BEAUVOIR, ARENDT, CAV, FRENCH357 WEIL, DE BEAUVOIR, ARENDT, CAV, COMPLIT257 WEIL, DE BEAUVOIR, ARENDT, CAV, FEMGEN257X WEIL, DE BEAUVOIR, ARENDT, CAV, FEMGEN357X WEIL, DE BEAUVOIR, ARENDT, CAV

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course

Component
Seminar

Enrollment

Optional?
No

Course

Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT359A - Philosophical Reading Group

Course Description

Discussion of one contemporary or historical text from the Western philosophical tradition per quarter in a group of faculty and graduate students. For admission of new participants, a conversation with Professor Robert Harrison is required. May be repeated for credit. Taught in English.

Cross Listed Courses

FRENCH395 PHILOSOPHICAL READING GROUP, ITALIAN395 PHILOSOPHICAL READING GROUP

Grading Basis

RSN - Satisfactory/No Credit

Units

Min	Max
1	1

Course

Component
Seminar

Enrollment

Optional?
No

Course

Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
Yes	999

Does this course satisfy the University Language Requirement?

No

COMPLIT360B - History and Theory of the Novel: Foundations

Course Description

Can the novel, as genre, be conceptualized or critically synthesized? This course will approach such a daunting question from its two necessary starting-points: fiction and theory. On the one hand, we'll take up several of those major novels that have so often been viewed as aesthetically foundational: most likely Don Quixote, Emma, Madame Bovary and The Brothers Karamazov. On the other hand, we'll read the major theoretical statements of Lukacs (Theory of the Novel, Studies in European Realism, The Historical Novel) and Bakhtin (The Dialogical Imagination, Problems of Dostoevsky's Poetics), as well as text-specific criticism. This small group of texts might be seen as both necessary and insufficient to the largest questions of the genre. Our focus will be on closely reading and engaging each text in its inviting and demanding singularity and in building an open, imaginative and wide-ranging dialogue between fictions and theories. (This course might be followed by a class the next year on History and Theory of the Novel: Experiments, extending these questions in a number of further formal, geographic and chronological directions).

Cross Listed Courses	Grading Basis
ENGLISH360B HISTORY & THEORY OF THE NOVEL	ROP - Letter or Credit/No Credit

Units		Course Component	Enrollment
Min	Max		Optional?
5	5	Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT361 - Comparative Methodologies in Black Gender Studies

Course Description

This course takes a comparative methodological approach to Black Gender Studies, introducing students to the important terms and debates that animate this field, such as Spillers' "ungendering" and Saidiya Hartman's "critical fabulation". We will read academic articles, book chapters, and exhibition materials in the fields of literary criticism, history, anthropology, gender studies, and fine art that trace Black Women's and gender expansive people's experiences across the Western Hemisphere. The purpose of this course is to aid graduate students in growing as theorists in their own fields by engaging with the methodologies and terms present in contemporary Black queer and gender studies. We will also learn to conduct historical scholarship via archival sources. Particular attention will be paid to scholarship published in the past decade, especially as it relates to performance, literary criticism, and expansive gender throughout the modern history of the Western Hemisphere. This course is by application only. Please send a statement of interest and your CV to mlrosa@stanford.edu.

Cross Listed Courses	Grading Basis
FEMGEN362 COMP METH BLACK GENDER ST, COMPLIT261 COMP METH BLACK GENDER ST, AFRICAAM361 COMP METH BLACK GENDER ST	ROP - Letter or Credit/No Credit

Units		Course Component	Enrollment
Min	Max		Optional?
3	5	Seminar	No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT363 - Martin Heidegger: Off the Beaten Track

Course Description

Martin Heidegger is one of the most influential and contested philosophers of the modern era. This seminar will offer close readings of Heidegger's first book following the Second World War: *Martin Heidegger: Off the Beaten Track* (Holzwege). We will discuss Heidegger's aesthetic theory ("The Origin of the Work of Art"), his reaction to Hegel's notion of experience, Nietzsche's dictum "God is dead," and Heidegger's unique understanding of poetry, poetics and poetic thinking in "Why Poets?" The seminar will also explore how some of Heidegger's ideas have left a lasting mark in contemporary discussions regarding truth, experience, art, and literature.

Cross Listed Courses

GERMAN276 MARTIN HEIDEGGER: OFFROP - Letter or Credit/No Credit
THE BEAT, COMPLIT266 MARTIN HEIDEGGER: OFF THE BEAT

Grading Basis

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT364 - Solidarity - Histories, Literatures, Rationales

Course Description

This course studies moments in history where ordinary forms of immediate political interest give way to a more capacious sense of obligation and commitment. With close readings of literary texts we will critique and analyze these moments to understand better their complexities and contradictions. Cases include Spanish Civil War; South African apartheid, Ukraine, Palestine.

Cross Listed Courses

COMPLIT164 SOLIDARITY, CSRE164 SOLIDARITY

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT367 - Introduction to Apocalyptic Thinking

Course Description

At the time of the European Enlightenment, the talk about the end of the world was taken to be a remnant of religious beliefs or the domain of insane people. The rational mind knew how to eliminate those obstacles to continuous scientific and technological progress. Today the situation has radically changed. Science and technology are the places where the end of the world is predicted. Apocalypse is looming. This seminar will explore various fields where this transformation is taking place. The following menaces will be considered: nuclear war, climate change, gene editing, synthetic biology, advanced artificial intelligence. Among the philosophies that will be summoned: the post-Heideggerian critique of technoscience (Hannah Arendt and Günther Anders), Hans Jonas' Ethics of the Future, the concept of existential risk (Nick Bostrom) and the instructor's concept of Enlightened Doomsaying. Appeal to literary works and films will be part of the program

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT367E - Contemporary Theory Lab

Course Description

This new graduate seminar examines the question of whether a new canon of theoretical monographs—as opposed to influential standalone essays or papers—has coalesced in recent years. We focus on a post-Foucaultian, post-1989 moment, understanding theory as an autonomous, interdisciplinary enterprise that is not subservient or reducible to philosophy or literary criticism but shares many of the core concerns of each discipline. The seminar provides students with a safe space to discuss cutting-edge ideas, arguing for, with, and against influential trends. We will study six to eight monographs in great detail, at least two of which will be determined by class vote. Of special interest are conceptual formations and methodologies that do not have an institutional home or pursue a narrow political agenda. Topics include anticolonial thinking, new materialism, affect studies, and the shadow of the linguistic turn. We may draw from a roster of thinkers such as Bruno Latour, Saidiya Hartman, Verónica Gago, Sianne Ngai, Rob Nixon, Sara Ahmed, Martin Hägglund, Arturo Escobar, Mark Fisher, Wendy Brown, and Fred Moten. Previous experience with theory is recommended.

Assignments sequence short papers with revisions, short student presentations, and a final paper. Stanford faculty and outside guests will be a mainstay. Broader community engagement with theory, as well as student integration of the subject matter towards their independent research projects, will be central goals. Open to co-terms, masters, and PhD students in the humanities and social sciences.

Cross Listed Courses

ILAC367E CONTEMPORARY THEORY LAB, ENGLISH367E CONTEMPORARY THEORY LAB

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
3	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT368A - Imagining the Oceans

Course Description

How has Western culture constructed the world's oceans since the beginning of global ocean exploration? How have imaginative visions of the ocean been shaped by marine science, technology, exploration, commerce and leisure? Primary authors read might include Cook, Banks, Equiano, Ricketts, and Steinbeck; Defoe, Cooper, Verne, Conrad, Woolf and Hemingway; Coleridge, Baudelaire, Moore, Bishop and Walcott. Critical readings include Schmitt, Rediker and Linebaugh, Baucom, Best, Corbin, Auden, Sontag and Heller-Roazen. Films by Sekula, Painlevé and Bigelow. Seminar coordinated with a 2015 Cantor Arts Center public exhibition. Visits to the Cantor; other possible field trips include Hopkins Marine Station and SF Maritime Historical Park. Open to graduate students only.

Cross Listed Courses

ENGLISH368A IMAGINING THE OCEANS, FRENCH368A IMAGINING THE OCEANS

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
5	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

COMPLIT369 - Introduction to the Profession of Literary Studies

Course Description

A survey of how literary theory and other methods have been made institutional since the nineteenth century. The readings and conversation are designed for entering Ph.D. students in the national literature departments and comparative literature.

Cross Listed Courses

GERMAN369 INTRO TO LITERARY STUDIES, ITALIAN369 INTRO TO LITERARY STUDIES, FRENCH369 INTRO TO LITERARY STUDIES, DLCL369 INTRO TO LITERARY STUDIES

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
1	2

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	2

Does this course satisfy the University Language Requirement?
No

COMPLIT36A - Dangerous Ideas

Course Description

Ideas matter. Concepts such as progress, technology, and sex, have inspired social movements, shaped political systems, and dramatically influenced the lives of individuals. Others, like cultural relativism and historical memory, play an important role in contemporary debates in the United States. All of these ideas are contested, and they have a real power to change lives, for better and for worse. In this one-unit class we will examine these "dangerous" ideas. Each week, a faculty member from a different department in the humanities and arts will explore a concept that has shaped human experience across time and space.

Cross Listed Courses

HISTORY3D DANGEROUS IDEAS,
EALC36 DANGEROUS IDEAS,
MUSIC36H DANGEROUS IDEAS,
ENGLISH71 DANGEROUS IDEAS,
ARTHIST36 DANGEROUS IDEAS,
FRENCH36 DANGEROUS IDEAS,
SLAVIC36 DANGEROUS IDEAS,
POLISCI70 DANGEROUS IDEAS,
ETHICSOC36X DANGEROUS IDEAS,
RELIGST36X DANGEROUS IDEAS,
TAPS36 DANGEROUS IDEAS, PHIL36
DANGEROUS IDEAS

Grading Basis

RSN - Satisfactory/No Credit

Units

Min	Max
1	1

Course

Component
Seminar

Enrollment

Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
Yes	4

Does this course satisfy the University Language Requirement?
No

COMPLIT371 - Politics and Aesthetics of Critical Ecology in the Anthropocene

Course Description

The crises of the Anthropocene compel us to confront environmental catastrophes through reflection, analysis and critique. This class will bring together issues of aesthetics, politics, and artworks that pivot around ecocritical perspectives in the discourse of Anthropocene. We will begin by exploring the key issues in environmental studies by reading Timothy Clark's Literature and the Environment. Moving on to the critical ecology of the Frankfurt School and Marx's ecology, the class will study critiques of anthropocentrism and capitalist production and examines their structure and practice of domination over nature and other humans. We will explore ecological insights by Walter Benjamin and Adorno, the revival of Marxist eco-critique of the metabolic rift of capitalism in John Foster and Brett Clark as well as Kohei Saito's revisionist perspective on Marx ecology. Our critique of anthropocentrism will address post-anthropocentrism as a form of posthumanism--the technologically mediated conditions beyond the human well-articulated by Ross Braidotti. We will explore further Asian environmental traditions of gongsheng (symbiotic, co-becoming) along with an inquiry into contemporary Chinese eco-critical literature and film, including Jia Zhangke's film Still Life. Chinese is not required. Students will do a 15-minute presentation on a reading (10% of grade) and participate in discussion (10% of grade). PhD students are required to write a term paper of 20 pages. MA and undergrads will write two short essays of 6 pages, one as midterm and the other as final work, in response to a list of prompts (80% of grade). The texts for purchase at Stanford or online bookstores. Timothy Clark, Literature and the Environment. Rosi Braidotti, The Posthuman. All other readings are on "Files" on Canvas.

Cross Listed Courses

CHINA371 POLITICS AESTHETICS CR
ECOLOGY

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
2	5

Course

Component
Seminar

Enrollment

Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
Yes	999

Does this course satisfy the University Language Requirement?
No

COMPLIT374A - Wonder: The Event of Art and Literature

Course Description

What falls below, or beyond, rational inquiry? How do we write about the awe we feel in front of certain works of art, in reading lines of poetry or philosophy, or watching a scene in a film without ruining the feeling that drove us to write in the first place? In this course, we will focus on a heterogeneous series of texts, artworks, and physical locations to discuss these questions. Potential topics include The Book of Exodus, the poetry of Friedrich Hölderlin and of Elizabeth Bishop, the location of Harriet Tubman's childhood, the poetry and drawings of Else Lasker-Schüler, the philosophy of Martin Heidegger, the art of James Turrell, and the films of Luchino Visconti.

Cross Listed Courses

ARTHIST474 WONDER: ART AND LITERATURE, ARTHIST274 WONDER: ART AND LITERATURE, JEWISHST274 WONDER: ART AND LITERATURE, COMPLIT274 WONDER: ART AND LITERATURE

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course Component

Enrollment Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT376 - How to Think About Catastrophe Toward a Theory of Enlightened Doomsaying

Course Description

Once attributed to the wrath of the gods, disasters are now understood as punishments that man would inflict on himself: in the Anthropocene era, even Nature has ceased to be independent of human action. We know today that there are two ways, intimately related, for humankind to annihilate itself: the direct way, through unlimited violence, weapons of mass destruction, internecine war at the planetary level; the indirect way, through the destruction of the conditions that are necessary for the survival of the species. This seminar will explore the following menaces: nuclear war, climate change, gene editing, synthetic biology, advanced artificial intelligence. Among the philosophemes that will be summoned: the post-Heideggerian critique of technoscience (Hannah Arendt and Günther Anders), Hans Jonas' Ethics of the Future, the notion of existential risk and the instructor's concept of "Enlightened Doomsaying." Appeal to literary works and films will be integral part of the program. By and large, this research seminar will strive to exemplify what the humanities in the broader sense of the word can bring to the discussion of the existential threats that stand in the way of humankind's progression. Too often, this discussion is limited to the technological dimension of the problems at hand. The humanities are not and shouldn't be the enemy of technology. However, the conversation between them remains a challenge that this course will strive to take up.

Cross Listed Courses

FRENCH367 HOWTO THINK ABOUT CATASTROPHE, POLISCI337R HOW TO THINK ABOUT CATASTROPHE, POLISCI237R HOW TO THINK ABOUT CATASTROPHE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course Component

Enrollment Optional?
No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

No Requirements

COMPLIT377 - Medieval Lyric: How Lyric Moves

Course Description

Through the study of various vernacular premodern traditions, this graduate level course examines the qualities that make texts "lyric" and place them into conversation with contemporary theories of lyric. The course will situate medieval lyric within the critical discourse of poetics, the Global South, the archive, and anachrony. We will consider the movement of verse within and among various material contexts (song, manuscript, artworks, objects, tombstones). Poets considered: troubadours, trouvères, Galician-Portuguese cantigas d'amigo, Stilnovists, Dante, Petrarchan poetry, Jean Renart, Charles d'Orléans, Villon, Pound, Brazilian Concrete Poetry.

Cross Listed Courses

FRENCH377 MEDIEVAL LYRIC,
ITALIAN377 MEDIEVAL LYRIC

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

Does this course satisfy the University Language Requirement?
No

COMPLIT381E - Pirandello, Sartre, and Beckett

Course Description

In this course we will read the main novels and plays of Pirandello, Sartre, and Beckett, with special emphasis on the existentialist themes of their work. Readings include The Late Mattia Pascal, Six Characters in Search of an Author, Henry IV; Nausea, No Exit, "Existentialism is a Humanism"; Molloy, Endgame, Krapp's Last Tape, Waiting for Godot. Taught in English.

Cross Listed Courses

ITALIAN214 PIRANDELLO, SARTRE, BECKETT, ITALIAN314 PIRANDELLO, SARTRE, BECKETT, FRENCH214 PIRANDELLO, SARTRE, BECKETT, FRENCH314 PIRANDELLO, SARTRE, BECKETT, COMPLIT281E PIRANDELLO, SARTRE, BECKETT

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT37Q - Zionism and the Novel

Course Description

At the end of the nineteenth century, Zionism emerged as a political movement to establish a national homeland for the Jews, eventually leading to the establishment of the State of Israel in 1948. This seminar uses novels to explore the changes in Zionism, the roots of the conflict in the Middle East, and the potentials for the future. We will take a close look at novels by Israelis, both Jewish and Arab, in order to understand multiple perspectives, and we will also consider works by authors from the North America and from Europe. Note: This course must be taken for a letter grade to be eligible for WAYS and Writing 2 credit.

Cross Listed Courses

JEWISHST37Q ZIONISM AND THE NOVEL

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course Component	Enrollment Optional?
SU Intro Seminar - Sophomore	Optional? No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	3

This course has been approved for the following WAYS
Exploring Difference and Power (EDP), Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT384 - Nationalism, Cultural and Political

Course Description

Is there a non-political nationalism? Does the term "post-nationalism" designate a political reality? Or does "transnational" add meaningfully to the more traditional term "international" in reference to dynamics occurring between or among nations? The seminar will analyze the emergence of the concept "nationalism" with Herder's political writings, the opposition between cultural nation and political state, the connection between democracy and the rise of the nation state and the reaction against nationalism in the wake of authoritarian movements in the 20th century and the challenge to popular sovereignty connected with the problematization of the nation. Texts by Rousseau, Herder, Fichte, Weber, Berlin, Huizinga, Miguel de Unamuno, Prat de la Riba, Eugeni d'Ors, Ortega y Gasset, among others. Taught in English.

Cross Listed Courses

ILAC384 NATIONALISM, ILAC184 NATIONALISM, COMPLIT184B NATIONALISM

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
3	5

Course Component	Enrollment Optional?
Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

No Requirements

COMPLIT397 - Graduate Studies Colloquium

Course Description

Colloquium for graduate students in Comparative Literature. Taught in English. May be repeated for credit.

Grading Basis

RSN - Satisfactory/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
1	1	Seminar	No

Course	Total Units
Repeatable for	Allowed for
Degree Credit?	Degree Credit
Yes	15

Does this course satisfy the University Language Requirement?
No

COMPLIT398L - Literary Lab

Course Description

Gathering and analyzing data, constructing hypotheses and designing experiments to test them, writing programs [if needed], preparing visuals and texts for articles or conferences. Requires a year-long participation in the activities of the Lab.

Cross Listed Courses

ENGLISH398L LITERARYLAB

Units

Min	Max
2	5

Course	Total Units
Repeatable for	Allowed for
Degree Credit?	Degree Credit
Yes	10

Does this course satisfy the University Language Requirement?
No

Grading Basis

ROP - Letter or Credit/No Credit

Course Component	Enrollment Optional?
Workshop	No

COMPLIT399 - Individual Work

Course Description

For Comparative Literature department graduate students only. Prerequisite: consent of instructor.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
1	15	Thesis/Dissertation	No

Course	Total Units
Repeatable for	Allowed for
Degree Credit?	Degree Credit
Yes	999

Does this course satisfy the University Language Requirement?
No

COMPLIT43 - Modernity and Politics in Middle Eastern Literatures

Course Description

This course will investigate cultural and literary responses to modernity in the Middle East. The intense modernization process that started in mid 19th century and lingers to this day in the region caused Arabic, Persian, and Turkish literary cultures to encounter rapid changes; borders dissolved, new societies and nations were formed, daily life westernized, and new literary forms took over the former models. In order to understand how writers and individuals negotiated between tradition and modernity and how they adapted their traditions into the modern life we will read both canonical and graphic novels comparatively from each language group and focus on the themes of nation, identity, and gender. All readings will be in English translation. This course is part of the Humanities Core: <https://humanitiescore.stanford.edu/>

Cross Listed Courses

HUMCORE131 MODERNITYAND POLITICS

Units

Min	Max
3	3

Course	Total Units
Repeatable for	Allowed for
Degree Credit?	Degree Credit
No	3

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Grading Basis

ROP - Letter or Credit/No Credit

Course Component	Enrollment Optional?
Seminar	No

Does this course satisfy the University Language Requirement?
No

COMPLIT44 - Humanities Core: How to be Modern in East Asia

Course Description

This course explores how religion has shaped the modern East Asian world through an examination of Tibetan Buddhist culture and history. Tibetan Buddhism played a fundamental role in the Chinese transition to modernity and has enjoyed an enduring relevance not only in modern Tibet and China, but also in other parts of Asia and globally. We will explore how religious practice, literature, and art interconnect with political power, ethnicity, nationalism, and scientific development to revisit common perceptions of Tibet as a culturally isolated place of religion and of East Asian modernity as a steady turn to secularization. We will also look at the contemporary traces of this process within American and Asian-American Buddhist communities. This course is part of the Humanities Core: <https://humanitiescore.stanford.edu/>

Cross Listed Courses

JAPAN24 HUMCORE: BEING MODERN IN ASIA, CHINA24 HUMCORE: BEING MODERN IN ASIA, HUMCORE133 HUMCORE: BEING MODERN IN ASIA, KOREA24 HUMCORE: BEING MODERN IN ASIA

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	3

Course Component	Enrollment Optional?
Seminar	No

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT46 - Atlantic Folds: Indigeneity and Modernity

Course Description

The Atlantic as an infinite doubling of ancient and modern. The Atlantic as an endless, watery cloth of African, American, and European folds, unfolding and refolding through bodies and ideas: blackness, whiteness, nature, nurture, water, blood, cannibal, mother, you, and I. The Atlantic as a concept, a space, a muse, a goddess. The Atlantic as birth and burial. One ocean under God, divisible, with salt enough for all who thirst. Authors include: Paul Gilroy, Gilles Deleuze, Chimamanda Adichie, Eduardo Viveiros de Castro, Davi Kopenawa, Pepetela, Beyoncé, and José Vasconcelos. This course is part of the Humanities Core: <https://humanitiescore.stanford.edu/>

Cross Listed Courses

HUMCORE135 ATLANTIC FOLDS

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	3

Course Component	Enrollment Optional?
Seminar	No

This course has been approved for the following WAYS
Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?
No

COMPLIT51Q - Comparative Fictions of Ethnicity

Course Description

Explorations of how literature can represent in complex and compelling ways issues of difference--how they appear, are debated, or silenced. Specific attention on learning how to read critically in ways that lead one to appreciate the power of literary texts, and learning to formulate your ideas into arguments. Course is a Sophomore Seminar and satisfies Write2. By application only

Cross Listed Courses

CSRE51Q COMPARATIVE FICTIONS
ETHNICITY, AMSTUD51Q
COMPARATIVE FICTIONS ETHNICITY

Grading Basis

RLT - Letter (ABCD/NP)

Units

Min	Max
5	5

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Exploring Difference and Power (EDP), Aesthetic and Interpretive Inquiry (All)

Course

Component	Enrollment
SU Intro Seminar - Optional?	
Sophomore	No

Does this course satisfy the University Language Requirement?

No

COMPLIT55N - Black Panther, Hamilton, Diaz, and Other Wondrous Lives

Course Description

This seminar concerns the design and analysis of imaginary (or constructed) worlds for narratives and media such as films, comics, and literary texts. The seminar's primary goal is to help participants understand the creation of better imaginary worlds - ultimately all our efforts should serve that higher purpose. Some of the things we will consider when taking on the analysis of a new world include: What are its primary features - spatial, cultural, biological, fantastic, cosmological? What is the world's ethos (the guiding beliefs or ideals that characterize the world)? What are the precise strategies that are used by the artist to convey the world to us and us to the world? How are our characters connected to the world? And how are we - the viewer or reader or player - connected to the world? Note: This course must be taken for a letter grade to be eligible for WAYS credit.

Cross Listed Courses

CSRE55N BLACK PANTHER,
HAMILTON, DIAZ

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	3

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All), Exploring Difference and Power (EDP)

Course

Component	Enrollment
SU Intro Seminar - Optional?	
Freshman	No

Does this course satisfy the University Language Requirement?

No

COMPLIT57 - Human Rights and World Literature

Course Description

Human rights may be universal, but each appeal comes from a specific location with its own historical, social, and cultural context. This summer we will turn to literary narratives and films from a wide number of global locations to help us understand human rights; each story taps into fundamental beliefs about justice and ethics, from an eminently human and personal point of view. What does it mean not to have access to water, education, free speech, for example? This course has two components. The first will be a set of readings on the history and ethos of modern human rights. These readings will come from philosophy, history, political theory. The second, and major component is comprised of novels and films that come from different locations in the world, each telling a compelling story. We will come away from this class with a good introduction to human rights history and philosophy and a set of insights into a variety of imaginative perspectives on human rights issues from different global locations. Readings include: Amnesty International, Freedom: Stories Celebrating the Universal Declaration of Human Rights, Andrew Clapham, Human Rights: A Very Short Introduction, James Dawes, That the World May Know, Walter Echo-Hawk, In the Light of Justice, Amitav Ghosh, The Hungry Tide, Bessie Head, The Word for World is Forest, Ursula LeGuin.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
5	5	Seminar	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
No	5

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

Does this course satisfy the University Language Requirement?

No

COMPLIT680 - Curricular Practical Training

Course Description

CPT course required for international students completing degree. Prerequisite: Comparative Literature Ph.D. candidate.

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max	Course Component	Enrollment Optional?
1	3	Individual Study	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
Yes	999

Does this course satisfy the University Language Requirement?

No

COMPLIT 77N - Ink and Resistance: Unraveling Latin American Narratives

Course Description

In El Centro Chicano y Latino at Stanford, there is a mural by Chicana artist Juana Alicia titled The Spiral Word: Codex Estanfor. The mural draws inspiration from the history and literature of multiethnic Latin America, from ancient texts like the Mayan Popol Vuh to contemporary Chicana poetry. Through close examination of the mural and the texts it references, this course will delve into the shared cultural history of Latin America, the current diversity within the Latinx community in the United States, and future visions centered on ecological renewal. In this seminar-style course, we will analyze short texts by authors directly featured in the mural, including Sor Juana Ines de la Cruz, Jose Martí, Gabriela Mistral, and the Zapatistas in Chiapas, Mexico. Additionally, we will explore works by other authors who influenced Juana Alicia, such as Miguel de Cervantes, Jorge Luis Borges, and Junot Diaz. Central moments that have shaped the cultural history of the Americas, such as the Zapatista Movement in Mexico and the struggles of Black freedom fighters, will also be examined. By the course's conclusion, we will have explored foundational texts and events that define Latin America's cultural and literary history. Moreover, we will gain insight into how these foundational authors have been interpreted and reinterpreted within both Latinx and Latin American literary traditions.

Cross Listed Courses

ILAC77N INK AND RESISTANCE,
CHILATST77N INK AND RESISTANCE

Grading Basis

ROP - Letter or Credit/No Credit

Units

Min	Max
3	3

Course

Component	Enrollment
SU Intro Seminar - Freshman	Optional? No

Course	Total Units
Repeatable for Degree Credit?	Allowed for Degree Credit
No	3

Simple Requisites

COMPLIT 77N Prerequisite

Type
Prerequisite

COMPLIT 77N Prerequisite

Enrollment limited to undergraduate students.

Additional Comments:

This course has been approved for the following WAYS

Aesthetic and Interpretive Inquiry (All)

COMPLIT 802 - TGR Dissertation

Course Description

Doctoral students who have been admitted to candidacy, completed all required courses and degree requirements other than the University oral exam and dissertation, completed 135 units or 10.5 quarters of residency (if under the old residency policy), and submitted a Doctoral Dissertation Reading Committee form, may request Terminal Graduate Registration status to complete their dissertations.

Grading Basis

RTG - TGR

Units

Min	Max
0	0

Course Component	Enrollment Optional?
Thesis/Dissertation	No

Course Repeatable for Degree Credit?	Total Units Allowed for Degree Credit
Yes	999

Does this course satisfy the University Language Requirement?
No