This course will focus on one particular rite of passage: the coming of age. Drawing from recent work in Childhood Studies, we will explore how childhood has been differently constructed across cultures and times as well as what the passage into adulthood meant and means for the child -becoming-adult. We will consider some foundational works in Childhood Studies as well as works spanning the ancient, medieval, early modern, and modern periods. We will be particularly interested in what the various narratives about coming of age have to teach us about other discourses: gender and sexuality, medicine, law, the construction of the family, and the constitution of community. Authors considered may include Italo Calvino, Angela Carter, E.T.A. Hoffmann, Sigmund Freud, Alison Bechdel, Marjane Satrapi, Arundhati Roy, and Carmen Maria Machado. (*Fulfills university distribution requirements for Group III - Humanities/Literature.*)
In this course we will focus on the folklore of the European continent. The term “folklore” will be considered in its broadest sense to include folk narratives, rituals, customs, traditions, and beliefs. Although our central focus will be verbal lore, we will study folk art, traditional festivals, and folk costume. Special emphasis will be given to food traditions. The verbal lore read and discussed will include animal tales, fairy tales, legends, myths, riddles, jokes, and proverbs. Students will learn to prepare ancient Slavic recipes for kutia, blini, kasha, and kvas. The European fairy tale will be a centerpiece of the course. Students can expect to read and write about tales from Russia, Ukraine, Germany, France, Italy, and Poland. Readings in these traditions will be extensive. In addition to the tales themselves, students will become acquainted with major theoretical approaches to studying folklore. These approaches include the works of Vladimir Propp, Claude Levi-Strauss, Bruno Bettelheim, Karen Rowe, Alison Lurie, Max Luthi, Carl Jung, and others. The transposition of traditional narratives into modern poetry, film, and visual art will complement our study. Writing Option. (Fulfills university distribution requirements for Group III - Humanities/Literature.)
What are the relations between love, desire, sex, and sexuality? How have these relationships shifted or been re-negotiated over time and across cultures? In this course, we will read a wide range of literature dealing broadly with the subject of love. In particular, we will be interested in examining how our authors understand the role of love in constructions of the family, the relationship between friends, and in relation to desire. We will explore how cultures of different times and places construct different varieties of love and how love comes to form such a central part to shaping individual identity in Western cultures. We will also explore how various aspects of love impinge on matters that may not immediately spring to mind when we speak of the familial, erotic, amorous, or amicable: religious belief, aesthetics, philosophy, and the law.

Course materials include Plato’s *Symposium*, medieval romances, selections from Dante Alighieri and Francesco Petrarch, Yorgos Lanthimos’ film, *The Favourite*, and Alison Bechdel’s *Fun Home*. (Fulfills university distribution requirements for Group III - Humanities/Literature.)
The common stereotype of Japanese women is that they are demure and walk two steps behind their men. When women step out of this image, they are often labeled as “bad” or “divas.” In this course, we will examine the various iterations of “bad women” in Japanese literature, film, and culture both past and present. Questions we will consider are how does “bad” get defined over time and by gender? Why is there even a need by society to have such a pejorative label used for women and not men? When men are “bad,” are the standards different? How does the notion of the “bad” Japanese woman compare with such a notion in other cultures? By examining works that portray such women by both male and female writers and artists from Japan’s past and present, we will try to discern if there are any universals about the definition of “bad” and how this label reflects broader ideas about gender in Japanese culture as well as in other societies. **Writing Course. Diversity Course. Honors Course.** *(Fulfills university distribution requirements for Group III - Humanities/Literature, East Asian Studies, and Women and Gender Studies.)*
The purpose of “Discourses in Comparative Literature” is to provide a theoretical foundation for subsequent courses offered in the Department of Comparative Literature. In this course you will learn to think critically about the underlying assumptions that various cultures make in the way they construct and use language and transmit ideas, as well as hone your skills in the steps that go into writing a research paper.

The Comparative Literature major or minor is the cross-cultural and cross-temporal study of foreign literature in English translation. As part of this comparative study, we examine articulations of cultures from around the world and over time as well as the various modes of inquiry that comprise the field of Comparative Literature. What does “culture” and its concomitant ideas of “humanity” and “civilizations” mean? How does literature play a role in the transmission of these questions about our individual being and our place in the grand scheme of society, the world, and nature? The purpose of this seminar is to provide the historical and theoretical foundations of Comparative Literature and to introduce students to the literature and themes of subsequent courses offered in the department. Questions we will explore are 1) What is Comparative Literature 2) What is the difference between Comparative Literature and World Literature? 3) Who are the major global literary theorists? 4) What does it mean to read literature in a comparative way? Finally, because we read works that are in translation, we will introduce you to the theory and art of translating literature. What happens to our reading experience when what we are reading is a translation of a work through the translator’s language rather than that of the author’s original language? Writing Option. Honors Option. Required course for all CMLT majors and minors. (Fulfills university distribution requirements for Group III - Humanities/Literature.)
Some scholars argue that film is the new literary form of the late 20th and early 21st century. This course will focus on films that are products of one of the most populous and economically powerful parts of the world—East Asia. We will look at East Asian films (China, Japan, Korea, and Taiwan) to see in what ways they are unique expressions of Asian culture and thinking and in what ways they are part of a more global world of filmmaking. We will study film theory and learn how to critically watch a film. We will also read theoretical works that specifically address the art of Asian films. While reading these theoretical works, we will look at famous Asian films that have made an historic impact on the film world. Finally, we will look at current trends in Asian films, with particular emphasis on the way Asian films have influenced Hollywood. Genres we will study include: Japanese anime, J-Horror, and Chinese martial arts films. We will also look at classics such as: Seven Samurai, Farewell My Concubine, and Chunhyang.

Previous courses in film or East Asian studies are highly recommended. **Writing Course. Diversity Course. Honors Option.** (*Fulfills university distribution requirements for Group III - Humanities/Literature and Film Studies.*)
Before Wikipedia, there was Diderot’s massive Encyclopédie. Long before social media, there were social networks of letter writers. And before Salon.com, the salons of Madame Necker and Madame Geoffrin. “Reason and Romanticism” is a course devoted to the long 18th-century where students can inhabit the drama of Enlightenment thought through digital projects in order to better understand the break in Western consciousness we call ‘Romanticism.’ Our approach to studying the cultural age emphasizes participation over a nomenclatural approach. In addition to reading major authors and genres, we consider the cross-cultural friendships, artistic collaborations, and political, religious, and cultural affiliations among thinkers, writers, and artists -- both the privileged and the powerless. In seminar-format class discussions, students explore the relevance of 18th-century studies for understanding 21st-century problems, questions, and issues. Students read Sterne, Voltaire, Goethe, and Pushkin, as they actively seek out under-represented participants and forms of participation, such as female virtuosity in the genre of letter writing.

Coursework requires students to apply digital tools in the humanities to eighteenth-century studies. Student “Encyclopédistes” will move between the digitized 28-volume Encyclopédie and Wikipedia, as they participate in a Wiki Education project, researching, writing, and editing Wikipedia entries, or stubs, relating to under- and misrepresented authors, genres, and concepts. Final project in the course is a public-facing, collaborative project mapping female participation and virtuosity in the genre of letter writing. **Writing Option. Honors Course.** *(Fulfills university distribution requirements for Group III - Humanities/Literature.)*
goodbye