Comparative Literature is a joint interdisciplinary program at Haverford and Bryn Mawr. Comparative literature situates literature in an international perspective and examines connections between literary history, literary criticism, critical theory, and poetics, and works toward an understanding of the sociocultural functions of literature. We and our students engage in the close reading of literary texts from different cultures and periods, and we do so from a variety of cultural perspectives, in order to understand both the multiple meanings that inhere in literary language and the socio-cultural functions of literature.

Interpretive methods from other disciplines that interrogate cultural discourses also play a role in the comparative study of literature, including:

- anthropology, philosophy, religion, and history.
- classical studies and cultural studies.
- Africana, Latin American, East Asian and Gender and Sexuality Studies.
- music, the visual arts, and the history of art.

Since Haverford established the major in 1991, our students have gone on to do graduate work in comparative literature and related fields; pursued advanced degrees in business, law, medicine, and journalism; and undertaken careers in translation, international relations and publishing. Graduates with a comparative literature major have successfully entered or completed the Ph.D. and other advanced degree programs in: comparative literature (Columbia, Penn, UC Berkeley, Yale), education (Columbia), film studies (University of Edinburgh), German (Penn), Italian (Columbia), literature (UC San Diego); religion (Emory; Harvard Divinity School), and Spanish (Johns Hopkins, Harvard, Virginia).

**LEARNING GOALS**

“Observable” and “measurable” outcomes in the major:

- Students should attain advanced skills in a language other than English and show the capacity to analyze and interpret literary and cultural texts in the original language.
- Students should attain advanced skills in the interpretation or translation of the literary texts of two distinct national cultures, in the comparative analysis of these texts across national and/or linguistic boundaries, and in addressing, considering, evaluating, and applying specific methodological or theoretical paradigms.

- Students should demonstrate (through the senior thesis and oral exam) the capacity to:
  - evaluate and discuss the merits of a critical or methodological approach.
  - complete an independent scholarly project.
  - bring together and analyze critically, in light of certain central issues and themes, a selection of works of literature and criticism read over the four years.

**CURRICULUM**

The availability of resources at Bryn Mawr and Haverford permits the Comparative Literature program to offer an extensive variety of study options, which include:

- literature courses in English and the languages offered at the two Colleges (Spanish, French, German, Italian, Russian, Latin, ancient Greek, Japanese, Chinese, Arabic and Hebrew).
- crosslisted comparative electives taught in English.
- courses in criticism and theory.

**Major**

We require comparative literature students to have a reading knowledge of at least one language other than English, adequate to the advanced study of literature in that language. Some comparative literature courses may require reading knowledge in the language as a prerequisite for admission.

Students interested in pursuing a comparative literature major should discuss their preparation and program of courses with the comparative literature chair early in their first or second year at the College.

We recommend (but do not require) that:

- majors study abroad during one or two semesters of the junior year.
- students with a possible interest in graduate school begin a second foreign language before they graduate.
MAJOR REQUIREMENTS
• COML 200 (Introduction to Comparative Literature), normally taken by the spring of the sophomore year.
• Six advanced literature courses in the original languages (normally at the 200 level or above), balanced between two literature departments (of which English may be one): at least two (one in each literature) must be at the 300 level or above, or its equivalent, as approved in advance by the adviser.
• One course in critical theory.
• Two electives in comparative literature.
• COML 398 (Theories and Methods in Comparative Literature).
• COML 399 (Senior Seminar in Comparative Literature).

Both majors and minors are encouraged to work closely with the chairs and members of the steering committee in shaping their programs.

NOTE: Please note that not all topics courses (B223, 299, 321, 325, 326, 340) count toward comparative literature elective requirements. See adviser.

MINOR REQUIREMENTS
Requirements for the minor are COML 200 and 398, plus four additional courses—two each in the literature of two languages. At least one of these four courses must be at the 300 level. Students who minor in comparative literature are encouraged to choose their national literature courses from those with a comparative component.

Both majors and minors are encouraged to work closely with the chairs and members of the steering committee in shaping their programs.

SENIOR PROJECT
Each senior major in comparative literature defines his/her thesis topic in consultation with the faculty members who teach the capstone seminars, COML 398 and 399. In the fall semester, as they near completion of COML 398, students produce a viable senior essay project or prospectus. During the spring semester, students enrolled in the Senior Seminar (COML 399) complete a senior essay of 35-40 pages.

At the end of the spring semester, during the senior exams period, all seniors are required to participate in senior oral exams. Before a panel of three faculty examiners—the two thesis co-advisers plus a member of the Comparative Literature Steering Committee or other relevant faculty member—students respond to questions about the senior thesis during the first half of the exam (approximately 20 minutes) and during the second half (another 20 minutes or so) they answer questions about the list of texts and topics they have submitted in advance. The texts selected for the oral exam are chosen by each student from primary and secondary sources, including films, that they have studied in courses that count toward the major, with no more than two texts from a single class.

The subject of the thesis should build on languages, literary and cultural interests and/or competencies cultivated in coursework at Bryn Mawr and Haverford or abroad. Although the field of comparative literature has undergone major transformations in the past 20 years, its abiding interests remain rooted in textual specificity (close readings of texts) and in intellectual and linguistic diversity. As befits work in this field, the thesis topic should be broadly comparative in nature. Given the broad range of contemporary scholarship in comparative literature, the senior thesis could entail one or several of the following models:
• A study of a critical problem as exemplified in authors or works from two different literary and linguistic traditions (for instance, a comparison of the disintegrating dramatic self in Eugène Ionesco and Tom Stoppard; gender relations in El libro de buen amor and the Canterbury Tales; the representation of AIDS in African and Latin American fiction).
• An exploration of generic or transnational issues in different media (for instance, modernist poetry and jazz; Dante Gabriel Rossetti’s Early Italian Poets and its illustrations; representing the First World War in poetry and film; trauma in film and the novel).
• A critical examination of a problem in literary or cultural theory or literary history (for instance, the “author function” in fictional and ethnographic personal narratives; the representation of gender transitivity in medical discourses and photography).
• A study and translation of a literary work or a critical examination of the cultural and ideological implications in translation (for instance, the role of Jewish translators of Arabic texts into Castilian and the invention of Spain).
Regardless of the model of comparative work adopted, the thesis should represent a well-rounded synthesis of relevant theoretical approaches. Queer theory and trauma theory, for instance, might both inflect a reading of poets of the First World War; Foucault’s *Discipline and Punish* and other works would allow for interpretations of writing under censorship in the Middle East or Latin America; an understanding of the use of tropes (allegory, irony) or satire might illuminate the narrative strategies employed in offering resistance to censorship; diasporic writers might be approached through theories of translation, cultural memory, or both.

**Senior Project Learning Goals**

Students acquire advanced skills in a language other than English and show the capacity to analyze and interpret literary and cultural texts in the original language, one of which can be English.

Fulfillment of the “comparative” component in the major enables students to bring two distinct national literatures into a critical conversation based on familiarity with the cultural distinctiveness and literary traditions of each. In order to reach this outcome students must successfully complete, with a merit grade, three advanced literature or culture courses in each of two modern languages (such as Arabic, Bengali, French, German, Italian, Spanish, etc.) or ancient languages (Latin, Greek), at the 200 and 300 level of the curriculum.

We recommend (but do not require) that majors study abroad during one or two semesters of the junior year, and that students with a possible interest in graduate school begin to study a third language before they graduate.

Students analyze, interpret or translate the literary texts of two distinct national cultures and analyze these comparatively, across national and/or linguistic boundaries, or address, consider, evaluate, and apply specific methodological or theoretical paradigms.

Several, if not all, of these goals are common to the required dedicated courses in Comparative Literature—COML 200 (Introduction to Comparative Literature), COML 398 (Theories and Methods of Comparative Literature), and COML 399 (Senior Seminar)—and the three required elective courses, one of which must be a designated “theory” course.

**Senior Project Assessment**

Faculty in the Comparative Literature Steering Committee (CLSC) evaluate the viability of the thesis prospectus, submitted in COML 398. Student performance evaluations in all the assessment categories mentioned below inform the final grades awarded in COML 399 as well as the awarding of honors in the major and departmental prize for the most accomplished senior essay. The examiners are drawn from faculty members teaching COML 399, members of the CLSC, and other colleagues in other relevant disciplines. Examiners (three per student) participate in the required senior oral examination and make the final evaluations of the second semester senior capstone experience. Separate grades are given for the senior essay, seminar performance, and oral exam; the final grade in COML 399 reflects the totality of the senior experience in all categories stated.

Completion of these requirements enables student mastery of analytical skills. The best work in the major will exhibit the skill sets listed below.

Analytical and interpretative skills necessary to complete senior thesis projects and the senior oral exam. Students display the following:

- Independence and creativity in defining a senior thesis project.
- The capacity to evaluate and discuss the merits of a critical or methodological approach.
- Identification of relevant and generative theoretical frameworks, understand the tradition from which they derive, and competently incorporate them in the service of a critical question.
- The critique and evaluation of scholarship relevant to their own scholarly project.
- Completion of an independent scholarly project in the form of a senior thesis (35-40 pages) that has a logical and clear overall structure and that expresses complex ideas and argues these convincingly, with clarity and precision.
- Make an original contribution to an intellectual conversation or scholarly debate through synthesis, application, critique, and/or revision of theory.
- Comment on or critique the research projects of fellow senior seminar participants.
- Bring together and analyze critically, in light of certain central issues and themes, a selection of works of literature and criticism read over the past four years.
Library skills required for completion of senior thesis projects:

- **Critical interrogation of sources**
  Students possess a critical understanding of resources, search environments, and search strategies and can employ that knowledge effectively and efficiently in the service of extended research projects.

- **Responsible Use of Sources**
  Students effectively, responsibly, and fairly participate as junior scholars in both a local and global academic community. Their critical awareness of the ways in which scholarship is created, disseminated, and used informs the production of their own scholarship in terms of handling sources, understanding fair use, and providing access to their finished products.

- **Research Questions**
  Students generate critical research questions in consultation with their instructors and advisers in COML 398 and 399, including guidance from the languages and literatures librarian. They also avail themselves of relevant primary and secondary resources at their disposal. As they gather more primary materials and analysis, they rethink their question(s) and conclusions and revise accordingly.

- **Language Competency**
  Students understand how to search for information in both English and in at least one other language, continuing to develop their language competency with primary and reference materials.

- **Primary Sources**
  Students effectively use both analog and digital sources and can recognize the advantages and limitations of each. They understand the protocols of special collections libraries and archives in the U.S. and other countries to which they may travel. They identify relevant primary sources and understand their context, effectively incorporating them into their research projects.

- **Secondary Sources**
  Students are adept at using subject-specific databases and indices on line and in print and can locate and use an expanding range of resources not limited to the Open Web or local library materials.

**REQUIREMENTS FOR HONORS**

Students who, in the judgment of the Comparative Literature Steering Committee, have done distinguished work in their comparative literature courses and in the Senior Seminar will be considered for departmental honors.

**STUDY ABROAD**

The majority of our majors study abroad for one semester or two, normally during the junior year, at programs approved by Bryn Mawr and Haverford. Courses taken in these programs can, with the approval of the chair, be counted towards the major; we seek the advice of the chairs of the language departments in determining the kind of credit given for particular courses (e.g., in deciding whether a language course should be counted as a 200-level course or a 300-level course). We also ask our students to confer with the chair of the relevant language department in advance when choosing courses abroad.

**FACULTY**

Two co-chairs, one at each college, and a Bi-College steering committee administer the program. The committee generally includes those faculty members most often involved in teaching the introductory course and the senior seminar.

At Haverford:

**Israel Burshatin**
Chair and Barbara Riley Levin Professor of Comparative Literature and Professor of Spanish

**Imke Brust**
Assistant Professor of German

**Roberto Castillo Sandoval**
Associate Professor of German

**Maud McInerney**
Associate Professor of English

**Jerry Miller**
Associate Professor of Philosophy

**Deborah Roberts**
William E. Kenan, Jr. Professor of Classics and Comparative Literature

**Ulrich Schönherr**
Professor of German

**David Sedley**
Associate Professor of French

At Bryn Mawr:

**Azade Seyhan**
Fairbanks Professor in the Humanities and Professor of German and Comparative Literature
COMPARATIVE LITERATURE

María Cristina Quintero  
Professor of Spanish

Martin Gaspar  
Assistant Professor of Spanish

Tim Harte  
Associate Professor of Russian

Shiamin Kwa  
Assistant Professor on the Jue Chu Lectureship in Chinese Studies

Roberta Ricci  
Associate Professor of Italian

Jennifer Harford Vargas  
Assistant Professor of English

COURSES

COMLH200 INTRODUCTION TO COMPARATIVE LITERATURE  
Israel Burshatin, Robert Germany
This course introduces selected critical concepts and issues in the practice of comparative literature that are also relevant to the texts studied in this class. Among the topics covered are the “republic of letters” and its relation to national and transnational cultural formations; visuality and literary montage; memory and trauma; translation across languages, cultures, and media; narrative and photography; writing and exile; life writing and queer subjectivity; “écriture féminine”; history, literature, and the subaltern subject; biopolitics and the novel; queer affect and transnational migration; critiques of European modernism and modernity from the periphery? Humanities (HU)

COMLH205 STUDIES IN THE SPANISH AMERICAN NOVEL  
Graciela Michelotti
Investigating the Past in Latin American Contemporary Narratives is an examination of issues of memory and identity in the context of personal and national stories/histories. The course will analyze recently published novels, and short stories (including some film adaptations) by representative writers from the region. Course is taught in Spanish. Crosslisted: Spanish; Prerequisite(s): SPAN 102, placement, or consent of the instructor; Humanities (HU)

COMLH209 CLASSICAL MYTHOLOGY  
Staff
An introduction to the primary characters and stories of Greek and Roman mythology including cosmic creation, Olympian and other deities, and heroes both as they appear in Greek and Roman literature and art and as they are later represented in modern art, music, and film. Crosslisted: Classical Studies; Humanities (HU)

COMLH210 SPANISH AND SPANISH AMERICAN FILM STUDIES  
Graciela Michelotti, Moira Alvarez
Exploration of films in Spanish from both sides of the Atlantic. The course will discuss approximately one movie per class, from a variety of classic and more recent directors such as Luis Buñuel, Carlos Saura, Pedro Almodóvar, Lucrecia Martel among others. The class will focus on the cinematic discourse as well as the cultural and historic background of each film. The course will also provide advanced language training with particular emphasis in refining oral and writing skills. Prerequisite(s): SPAN 102, or placement, or consent of instructor; Crosslisted: SPAN; Humanities (HU)

COMLH203 WRITING THE JEWISH TRAJECTORIES IN LATIN AMERICA  
Ariana Huberman
Jewish Gauchos, “Tropical Synagogues,” “Poncho and Talmud,” “Matza and Mate.” This course will examine the native and diasporic worlds described in the apparent dichotomies that come together in the Latin American Jewish Literature. The class will trace the different trajectories of time, space and gender of the Jewish experience in Latin America, where issues of migration, memory and hybridization come to life through poetry, narrative and drama. Crosslisted: Spanish; Prerequisite(s): Spanish 102, placement, or consent; Humanities (HU)

COMLH214 WRITING THE NATION: 19TH-CENTURY LITERATURE IN LATIN AMERICA  
Ariana Huberman
An examination of seminal literary texts written in Latin America in the nineteenth century. Novels, essays, travelogues, short stories, miscellaneous texts, and poetry will be analyzed and placed in the context of the process of nation-building that took place after Independence from Spain. A goal of the course will be to establish and define the nexus between the textual and ideological formations of 19th-century writings in Latin America and their

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counterparts in the 20th-century. Prerequisite(s): SPAN 102, placement, or consent of instructor; Crosslisted: SPAN; Humanities (HU)

COMLH227 RACE AND ETHNICITY IN THE CLASSICAL WORLD
Staff
This course investigates ancient thinking about race and ethnicity, as represented in the literature of the ancient Mediterranean through such authors as Homer, Herodotus, Aeschylus, Aristotle, Vergil, Caesar, and Tacitus. Crosslisted: Classics; Humanities (HU)

COMLH233 TOPICS IN CARIBBEAN LITERATURE
Asali Solomon
This course will focus on authors of the Caribbean and its diaspora, engaging fiction, theory, memoir, poetry and drama from the mid-twentieth century through the present. Core themes will include migration, class, colonialism, racial identity, gender and sexuality. Crosslisted: English, Africana Studies; Humanities (HU)

COMLH237 LIVING WITH THE DEAD: ATTITUDES TOWARDS DEATH IN MEDIEVAL BRITAIN
Kristen Mills
An examination of changing attitudes towards death in medieval Britain, through entwined discourses about burial, the dead, and the afterlife. Topics include burial practices, the location of graves, saints’ bodies, the doctrine of purgatory, and tales of the restless dead. Crosslisted: English; Humanities (HU)

COMLH242 INTRODUCTION TO VISUAL STUDIES
Christina Knight
An introduction to the trans-disciplinary field of Visual Studies, its methods of analysis and topical concerns. Traditional media and artifacts of art history and film theory, and also an examination of the ubiquity of images of all kinds, their systems of transmission, their points of consumption, and the very limits of visuality itself. Humanities (HU)

COMLH250 QUIXOTIC NARRATIVES
Israel Burshatin
Study of Cervantes, Don Quixote and of some of the works of fiction, criticism, philosophy, music, art and film which have drawn from Cervantes’s novel or address its formal and thematic concerns, including self-reflexivity, nation and narration, and constructions of gender, class, and “race”: in narrative. Other authors read include Borges, Foucault, Laurence Sterne, Graham Greene, Vladimir Nabokov, and Kathy Acker. Course taught in English. This course fulfills the “pre 1898” requirement. Crosslisted: SPAN; Humanities (HU)

COMLH255 CINÉMA FRANÇAIS/FRANCOPHONE ET COLONIALISME
Koffi Anyinéfa
A study of cinéastes from Black Africa, Arab North Africa and the Caribbean whose films treat the colonial and postcolonial experience. Crosslisted: French and Francophone Studies; Humanities (HU)

COMLH262 POST-WALL GERMAN FILM
Imke Brust
This course provides a brief introduction to film studies and explores in particular post-wall German film. We will investigate how the selected films represent ideas of the nation visually, and how they aim to create or deconstruct certain myths of the German nation. Furthermore, this course will scrutinize in what ways the films depict issues of gender and race as part of the German national narrative struggle. In conclusion, we will focus on the role of memory within the national consciousness, and how certain post-wall German films fit within the heated discussion about a normalization of German history, which the reunification entailed. (Taught in English with an extra session in German). Crosslisted: GERM; Humanities (HU)

COMLH266 IBERIAN ORIENTALISM AND THE NATION
Israel Burshatin
This course examines cultural production in the frontier cultures of medieval Iberia against a background of collaboration and violence among Islamic, Christian, and Jewish communities, and the subsequent transformations wrought by the rise and decline of imperial Spain. Topics to be examined include the myth of Christian reconquista / Reconquest; the construction of Spanishness as race and nation in the context of Christian hegemony and global empire; depiction of Moors in narrative, material culture, and the discourses of gender and sexuality; internal colonialism and Morisco resistance; perceptions of Spain as exotic or abject other in the Northern European and US
imaginary; contemporary African migrations and the “return of the repressed.” This class is conducted in English. Humanities (HU)

**COMLH290 HISTORY OF LITERARY THEORY: PLATO TO SHELLEY**
*Deborah Roberts*
In this course we investigate central texts in literary theory from the Greeks to early nineteenth-century Europe, with attention to key critical terms and concepts. Topics of discussion include the nature and origin of literary creation, socio-political ideas about the function of poetry and the poet, mimetic models of literature, the roles of art and nature, literature in relation to its audience, theories of genre, defenses of poetry, allegorical interpretation, the idea of the sublime, definitions of the imagination, poetic language, and the application of critical theory to particular texts. Readings include selections from: Plato, Aristotle, Horace, Longinus, Dante, Augustine, Sidney, Corneille, Dryden, Pope, De Stael, Johnson, Wollstonecraft, Wordsworth, Coleridge, Keats, and Shelley. Requirements include five short papers and a final exam. Not open to first-year students. Humanities (HU)

**COMLH293 TRANSLATION AND OTHER TRANSFORMATIONS: THEORY AND PRACTICE**
*Deborah Roberts*
An exploration of the theory and practice of translation: from language to language, from culture to culture, and from medium to medium. We will consider different approaches to translation in theoretical writings and in case studies drawn from works in different languages, with attention to changing views and to areas of controversy. Assignments will include both papers and translations, and students may develop translation projects of their own. Prerequisite(s): students must be at least at the intermediate level of one language other than English; Crosslisted: CSTS; Humanities (HU)

**COMLH306 OF MONSTERS AND MARVELS**
*Staff*
From contemplating the cosmos to encountering the monstrous, this course explores the place of wonder in Islamic traditions through readings from the Qur'an, exegesis, prophetic traditions, popular literature, travel narratives, descriptive geography, philosophy and theology. Social Science (SO)

**COMLH308 MYSTICAL LITERATURES OF ISLAM**
*Staff*
Overview of the literary expressions of Islamic mysticism through the study of poetry, philosophy, hagiographies, and anecdotes. Topics include: union mystica; symbol and structure; love and the erotic; body/gender; language and experience. Humanities (HU)

**COMLH309 CROSS-CULTURAL LAMENT TRADITIONS**
*Kristen Mills*
An examination of cross-cultural lament traditions from antiquity to the present, with a focus on medieval and early modern Britain, Ireland, and Scandinavia. Topics include: gender and lament; orality, performance, and literacy; and the societal function of mourning. Prerequisite(s): at least one 200-level course in one of the following: Comparative Literature, English, Classics, any language/literature department, Music, or Anthropology; or consent of the instructor; Crosslisted: ICPR; Humanities (HU)

**COMLH312 ADVANCED TOPICS IN FRENCH LITERATURE: MONTAIGNE, FAITS ET FICTIONS**
*David Sedley*
This seminar is dedicated to the study of Michel de Montaigne (1533-1592), an author whose importance in French compares to that of Shakespeare in English. Montaigne’s masterpiece, Les Essais, has special relevance today: as its title suggests, it originates an instrument by which we conduct inquiry in the humanities and social sciences as well as a organ of personal and literary expression—the “essay.” We will explore the meanings of those inventions, in addition to patterns of thought that Montaigne’s essays absorb, reform, and transmit to modern culture, in particular a cluster of diverse but interrelated distinctions between woman and man, words and things, life and death, self and other, war and civility, and fiction and fact. In French. Crosslisted: FREN; Humanities (HU)

**COMLH312 PASCAL ENTRE LES DISCIPLINES**
*David Sedley*
Contrary to what one may think, the notion of “interdisciplinarity” has a long history. In this history, the career of Blaise Pascal represents a high point. This course examines the achievements of
Pascal as mathematician, physicist, engineer, entrepreneur, theologian, philosopher, and literary genius through his works as well as criticism, theory, and film. This examination will illuminate why transgressing frontiers between disciplines matters so much—and why it has become so difficult to do. Taught In French. Humanities (HU)

COMLH320 SCIENCE AS FICTION
*Imke Brust*
Taught in English. How does scientific knowledge inform and influence literature? How do scientific texts make use of literary strategies and rhetorical devices in order to produce and disseminate new knowledge? Bringing together primary texts from the history of science with key literary works from Goethe to cyberpunk, this seminar will introduce students to the interdisciplinary study of relations between science and literature. Despite disciplinary divisions, literature and the sciences converge strikingly in terms of their shared objects of inquiry, theoretical assumptions, and representational strategies. We will investigate how foundational concepts in the fields of chemistry, biology, physics, psychology, and cybernetics have profoundly shaped modern fiction. While taking seriously scientific claims of truth and objectivity, we will also discuss how scientists have historically drawn on the resource of fiction as a form of knowing and communicating. Primary texts will include works by Goethe, Mary Shelley, Poe, Mesmer, Darwin, Zola, Bram Stoker, Ernst Mach, Musil, Kafka, Einstein, Calvino, Norbert Wiener, Pynchon, and William Gibson. Crosslisted: German; Humanities (HU)

COMLH321 GERMAN COLONIALISM AND WORLD WAR I
*Imke Brust*
This course will provide a historical overview of German colonial history in Africa, and critically engage with its origins, processes, and outcomes. We will first scrutinize colonial efforts by individual German states before the first unification of Germany in 1871, and then investigate the colonialism of Imperial Germany. In particular, we will focus on the time after the 1884/1885 Berlin Conference that sought to regulate the so-called “Scramble for Africa” and explore how the First World War was related to Germany’s colonial ambitions. Moreover, we will engage with the parallel development of the German national and colonial project and the Social Darwinist thinking that influenced and contributed to the racialization of German national identity. Crosslisted: German; Humanities (HU)

COMLH322 POLITICS OF MEMORY IN LATIN AMERICA
*Aurelia Gómez Unamuno*
This course explores the issue of memory, the narration of political violence and the tension between truth and fiction. A selection of documents, visual archives and documentary films are compared with literary genres including testimonies memories, diaries, poetry, and fiction writing. This course also compares the coup and dictatorship of Pinochet, with the suppression of the student movement of 68, and the guerrilla warfare in Mexico. Crosslisted: SPAN; Humanities (HU)

COMLH328 PROBLEMATICS OF SPACE IN CONTEMPORARY SPANISH AMERICAN NARRATIVE
*Moira Alvarez*
An examination of the concept of space as a social practice and its articulations in a variety of novels and films by contemporary Latin American authors. Readings by Foucault, Harvey, Soja, and Lefebvre are the theoretical framework for analyzing the corpus. Crosslisted: Spanish; Prerequisite(s): 200-level course or consent of instructor; Humanities (HU)

COMLH334 GENDER DISSIDENCE IN HISPANIC WRITING
*Israel Burshatin*
Study of the dissenting voices of gender and sexuality in Spain and Spanish America and US Latino/a writers. Interrogation of “masculine” and “feminine” cultural constructions and “compulsory heterosexuality,” as well as exemplary moments of dissent. Texts to be studied include Hispano-Arabic poetry, Fernando de Rojas’s Celestina; Tirso de Molina, Don Gil de las calzas verdes; Teresa of Avila, Gloria Anzaldúa, and Reinaldo Arenas. Prerequisite(s): a 200-level course or consent of the instructor; Humanities (HU)

COMLH351 WRITING AND SOCIAL CONSTRUCTION OF SUBJECTIVITY
*Zolani Ngwane*
This course is an interdisciplinary exploration of writing as a social institution, personal ritual, cultural artifact and a technology. Beginning with some debates in the social sciences concerning the place of literacy in individual cognitive development and social progress, we will proceed to
explore some core assumptions about speech and writing in western thought from Plato to recent French feminist theory. The goal of this course is to offer students a genealogical account of anthropological ways of thinking about the human being as a creative agent and a social subject. Social Science (SO)

**COMLH398 THEORIES AND METHODS IN COMPARATIVE LITERATURE**  
*Israel Burshatin, Ulrich Schoenherr*  
Advanced work in the history and problems of comparative literature. Humanities (HU)

**COMLH399 SENIOR SEMINAR**  
*Deborah Roberts, Maria Cristina Quintero*  
Oral and written presentations of work in progress, culminating in a senior thesis and comprehensive oral examination. Humanities (HU)

**COURSES OFFERED AT BRYN MAWR**

**COMLB225001 CENSORSHIP**  
**COMLB403001 SUPERVISED WORK**  
**CSTSB274001 GREEK TRAGEDY IN GLOBAL CINEMA-GREEK TRAGEDY IN CONTEMPORARY FILM**  
**ENGLB345001 TOPICS IN NARRATIVE THEORY-THEORY OF THE ETHNIC NOVEL**  
**ENGLB381001 POST-APARTHEID LITERATURE**  
**FRENB2313001 THEORY IN PRACTICE: HUMANITIES-CRITIC APPROACHES TO THE WORLD**  
**GERMB320001 TOPICS IN GERMAN LITERATURE & CULTURE-GERMAN LITERATURE AS WORLD LITERATURE**  
**GERMB321001 ADV TOPICS GERMAN CULTURAL ST-REPSDIVERSITY IN GERMAN CINEMA**  
**HARTB334001 TOPICS IN BAROQUE ART-DUTCH PAINTING**  
**ITALB211001 PRIMO LEVI, HOLOCAUST & AFTERMATH**  
**ARCHB303001 CLASSICAL BODIES**  
**COMLB200001 INTRODUCTION TO COMPARATIVE LITERATURE**  
**COMLB399001 SENIOR SEMINAR IN COMPARATIVE LITERATURE**  
**ENGLB234001 POSTCOLONIAL LITERATURE IN ENGLISH**  
**ENGLB279001 INTRODUCTION TO AFRICAN LITERATURE**  
**FRENB302001 LE PRINTEMPS DE LA PAROLE FEM**  
**GERMB231001 CULTURAL PROFILES MODERN EXILE**  
**GERMB320001 TOPICS IN GERMAN LITERATURE & CULTURE-BERLIN IN LITERATURE AND FILM**  
**HARTB110001 IDENTIFICATION IN THE CINEMA**  
**HARTB306001 FILM THEORY**  
**ITALB214001 THE MYTH OF VENICE (1800-2000)**  
**RUSSB238001 TOPICS: HISTORY OF CINEMA-SILENT FILM: US-SOVIET RUSSIA**  
**SPANB211001 BORGES Y SUS LECTORES**  
**SPANB311001 CRIMEN Y DETECTIVES NARRA HISP**  
**SPANB317001 LÍRICA DEL SIGLO DE ORO**