COMPLIT 100 - Global X
Section 001 (LEC)
*Global Apocalypse*
FA 2016
3
Brown, Catherine
Reqs: HU

The world has been just about to end, it seems, since human beings first started telling stories. In this class, we’ll study stories of the end of the world from around the world, from the distant past into the very near future. We’ll think about myth, religion, science fiction, linear time, cyclic time, and the very idea of ending itself. There will, of course, be movies to watch as well as books to read.

COMPLIT 122 - Writing World Literatures
Section 001 – 005 (REC)
FA 2016
4
Reqs: FYWR
Other: WorldLit

An intensive writing course focusing on multiple translations of works, asking students to consider how these translation reflect different cultural times and milieu as well as choices in language. Students work intensely with issues of composition, argument, and source material related to the creative texts.

COMPLIT 140 - First-Year Literary Seminar
Section 001 (SEM)
*Shakespeare’s Ancient Greece and Rome*
FA 2016
3
Dufallo, Basil J
Reqs: HU
Other: FYSem, WorldLit
What did Greco-Roman antiquity mean to Shakespeare, and why did he turn to Greece and Rome to explore the great questions of human existence through the medium of drama? In pursuit of answers to these questions, this course will examine a selection of Shakespeare’s plays about the classical past (which include Timon of Athens, Coriolanus, Julius Caesar, Antony and Cleopatra, and Titus Andronicus). In addition to studying the plays as great theater in their own right, we will consider them both with and against Shakespeare’s ancient Greek and Roman sources in Livy, Ovid, Seneca, Plutarch and others, so as to grasp how Shakespeare staged, transformed, and adapted the ancient world for audiences of his day. We will also reflect on Shakespeare’s plays as a means by which the modern world, whether Western or non-Western, has come to know Greco-Roman antiquity. Throughout, our focus will be on the literary reception of the past as a dynamic process implicating author, text, and reader in a dialogic and mutually informing relationship, rather than a simple transmission of information from past to present.

Course Requirements:

Evaluation will be based on regular attendance and participation in class discussion, a midterm assignment, an in-class presentation, and a final paper.

Advisory Prerequisites:

Enrollment restricted to first-year students, including those with sophomore standing.

**COMPLIT 141 / HONORS 241- Great Performances**

**Section 001 (LEC)**

*Great Performances at Michigan*

FA 2016

4

Prins, Yopie

Reqs: HU

Other: Honors

Designed for students in the Honors Core Curriculum, this course is an introduction to performance in music, theater, dance and related arts. In a combination of lecture and discussion sections, the course will focus on specific works to be performed on campus, while also exploring the relation between tradition and innovation in performing “great” works, and asking what makes a “great” performance. Students registered for the course will purchase a ticket package (at reduced prices) to attend a series of events presented by performing arts organizations in the university community, including the Ann Arbor Symphony Orchestra (AASO), the University Musical Society (UMS), and the UM School of Music, Theater, and Dance (SMTD).

Fall 2015 performances will include a Beethoven gala (featuring a symphony concert and a screening of the film “Immortal Beloved”); a theatrical production of Sophocles’ tragedy “Antigone” (translated by Anne Carson, directed by Yvo van Hove, and with Juliette Binoche in the role of Antigone); a tribute to the choreography of William Forsythe (performed by Hubbard Street Dance Chicago); a field trip to the Michigan Opera Theater in Detroit, to see “The Passenger” (a 20th-
century opera by Mieczysław Weinberg); and a student musical theater production. Class lectures will introduce students to these works and also to some of the performing artists, who may visit the class or participate in public events on campus.

Course Requirements:

Throughout the semester, students will consider the concept of performance from different historical, critical and creative perspectives, and develop their skills in writing about performance. Students will write a series of short response papers (2-3 pages) and develop their responses in two longer papers (a critical analysis of 7-8 pages, and a research paper of 10-12 pages). Longer papers will be circulated in drafts for workshopping in discussion sections, and receive instructor’s feedback for revision as well. Other course requirements include attendance at lectures and performances; timely completion of reading and writing assignments; active participation in discussion sections and writing workshops; submission of final writing portfolio. No midterm, no final exam.

Intended Audience:

This course is open to first and second year students in LSA Honors

Class Format:

Combination of lecture and discussion

**COMPLIT 240 – Literature Across Borders**

Section 001 (SEM)

*Women and Myth*

FA 2016

3

Tatjana Aleksic

Reqs: HU

The course explores the appearance of female figures in mythological stories and their literary renditions. Primarily oriented towards the role women were assigned in Western literary tradition, but not strictly limited to it, the texts include Classical Greek, later literary appropriations of myths, as well as literary theory and film. An important departure from the specificity of the Greek literary setting will be made in the space dedicated to the occurrence of female figures in mythological and religious texts (*e.g.*, the Fall of Eve) that almost completely defined the character of woman in literature. The final segment of the course consists of texts by women authors that apparently subvert the patriarchal mythology imposed on women and liberates women from myth.

**COMPLIT 241- Topics in Comparative Literature**

Section 001 (SEM)

*Women’s Narratives: Experience, Difference, and Creativity*

FA 2016
The course is designed to introduce you to the rich and diverse ways in which women contest and negotiate ideologies of oppression in a wide range of media, including works by authors and artists such as Maya Angelou, Yehudit Katzir, Eve Ensler, Nozipo Maraire, Frida Kahlo, and Lena Dunham’s HBO series Girls. We will engage with the way different dynamics such as sexuality, gender, race/ethnicity, geography, and socioeconomic status inform these works and their aesthetics. One of the foremost questions we will ask is how the female narrative subject asserts herself around issues of being, friendship, intimacy, and love. The course is designed to introduce you to the rich and diverse ways in which women contest and negotiate ideologies of oppression in a wide range of media, including works by authors and artists such as Maya Angelou, Yehudit Katzir, Eve Ensler, Nozipo Maraire, Frida Kahlo, and Lena Dunham’s HBO series Girls. We will engage with the way different dynamics such as sexuality, gender, race/ethnicity, geography, and socioeconomic status inform these works and their aesthetics. One of the foremost questions we will ask is how the female narrative subject asserts herself around issues of being, friendship, intimacy, and love.

COMPLIT 322 - Translating World Literatures
Section 001 (SEM)
Creative Copying
FA 2016
3
Paloff, Benjamin B
Reqs: ULWR, HU

The conventional distinction between originals and copies has posed a challenge to translation for about as long as translation has attracted theoretical investigation. In this undergraduate seminar we will explore how this distinction has been drawn and redrawn across centuries, and we will test the theoretical perspectives we encounter against our own translation practices. We will supplement our readings in history and theory with examples of translations that have extended, redefined, or simply replaced their originals.

Course Requirements:

Course evaluation will be based on active participation, completion of regular writing exercises, and production of a high-quality literary translation with critical commentary.

Intended Audience:

All participants are expected to have at least basic reading knowledge of a foreign language.

Class Format:

undergraduate seminar
Languages of Modern Jewish Cultures

How many languages exist in the modern world?
What impact does switching languages create?

Jews have used hundreds of languages in thousands of places throughout their history.

How does awareness of these different languages affect understandings of Jewish cultures and of the varied experiences of immigration, diaspora, nationalism, race, and tradition?

This course will draw on a wide range of literary works by and/or about Jews in varied languages. What might we learn by comparing, among others, the following writers:

- Saul Bellow, Canadian-born, writing English in the U.S.
- Ronit Matalon, born in Israel to Egyptian Jewish parents, writing Hebrew
- I.B. Singer, born in Poland, writing Yiddish there and in the U.S.
- Clarice Lispector, born in Ukraine, writing Portuguese in Brazil
- Samir Naqqash, Iraqi-born, writing Arabic in Israel?

These writers and many more underscore the linguistic and geographic range of modern Jewish cultures.

In this course, we will read literary works by authors who are famous internationally as well as those by authors who are less well known.

Course Requirements:

Requirements will include active classroom participation, weekly short writing assignments, a brief midterm essay, and a final essay.

Intended Audience:

All works will be read in English translation. (There are no language or course prerequisites for this course.)
In this course, we examine the Arab-Israeli conflict as portrayed in both Arabic/Palestinian and Hebrew/Israeli literary traditions — short stories, novels, novellas, literary essays and personal accounts — and film, looking at how adversaries portray each other, how mutual stereotypes are created and reinforced, or broken down as the case may be, and how the conflict has shaped the development of these respective literary and filmic traditions in substantially different ways. Complementing courses that examine the Arab-Israeli conflict through political and historical lenses and approaches, this course offers the unique perspective of examining the conflict through the literature and film produced by parties to the conflict. Readings will include works by Emile Habiby, Ghassan Kanafani, Sahar Khalifeh, Amos Oz, Khalil Sakakini, A.B. Yehoshua, S. Yizhar and others, as well as a selection of Palestinian and Israeli feature films pertaining to the conflict.

Course Requirements:
Active participation in class discussion based on readings/viewings, Mid-term and Final Paper, regular Forum Posts, short in-class presentations.

COMPLIT 382 - Literature and the Other Arts
Section 001 (SEM)
Greek Myth in Film
FA 2016
3
Lambropoulos,Vassilios
Reqs: HU
Other: Honors

Cinema has often tried to depict the Greek gods, heroines, and lands in the same terms as the ancients talked about them—by faithfully recreating their world. But it has also often tried to update them or bring them closer to a different reality. What happens when films adapt Greek tales to alien or modern times, places, and characters? This course will examine the uses of Greek myth in movies (and to a lesser degree works for the stage) that remove the stories from their original setting and take them to different lands and periods. The goal of the course is to examine the mutually reinforcing overlap among myth, literature, and cinema. The movies will have neither columns nor monsters but they will show how fate can still turn us all into wandering, questioning Greeks. By following the travels and transformations of mythical figures through the centuries, the course will introduce students to the comparative study of literature across different cultures, languages, and genres.

Course Requirements:
Class participation, short class presentation, midterm, final.

COMPLIT 438 - Comparative Studies in Film
Section 001 (SEM)
Sports Documentary and Cultural Fantasy
FA 2016
The sport documentary — in film, television, and online — has achieved a heightened degree of prominence in recent years. Sport documentaries do not merely showcase reality. Rather, they construct specific versions of sporting culture that serve — sometimes because, sometimes despite their makers’ intentions — distinct economic, industrial, institutional, historical, and sociopolitical ends ripe for contextualization, formal analysis, critique and affirmation. This course will probe the sport documentary’s cultural meanings, aesthetic practices, industrial and commercial dimensions, and political contours across historical, social, geographic, and athletic contexts. It hopes to consider and analyze the sport documentary’s increasingly visible and powerful position in contemporary culture and to forge novel connections between the study of nonfiction media and sport.

Course Requirements:

To do this, students will watch documentaries, study the historical context of their production and of the events they portray, and review their reception in both popular media and among scholars to try to come to a deeper understanding of how these cultural forms work to shape our beliefs, desires, and aversions with respect to phenomena in the world of sports and beyond.

Intended Audience:

Upper level students who are interested sports culture and analysis

Class Format:

Seminar

Advisory Prerequisites:

Junior standing.

**COMPLIT 438 - Comparative Studies in Film**
Section 002 (SEM)
*Hollywood’s Invention of America*
FA 2016
3
Herwitz, Daniel Alan

This is a survey course, studying the history of Hollywood’s “invention” of America. From the moment of its inception in the 1890s American film has participated in creating a set of ideals about America that raise the frontier, the experience of immigration, the little guy, the small town and big city into the stuff of widely circulated cinematic myths. The genres by which Hollywood made its money — the Gangster Film, the Film Musical, the Screwball Comedy, the Woman’s
Picture and above all the Western were not simply deft deployments of the cinematic medium, but image-driven narratives each undergirded by such myths. The cowboy charting the destiny of settling, the urban warlord (Gangster) commandeering his way in the rough and tumble city, the small town girl dancing her way to fame and fortune, the little guy in Bedford Falls fighting the good fight against the big bosses of capitalism, these stories have become indelible to American popular imaginations and to the point where they fuse with American heritage, becoming part of it. At the same time Hollywood consistently explored American malaise: racial conflict, rural poverty, class inequality, the degradation of the assembly line, the “urban jungle”, not to mention the big moneyed world of Hollywood itself. We shall explore this double history of Hollywood films: its way of making myth of America, and also debunking myth by picturing brute reality.

We shall also explore film’s crucial role in the creation of American celebrity culture, where everyone from the guy who recites the weather on the evening news to the woman on the Reality TV show becomes (if only for an instant) a celebrity.

Finally the course will consider the role of cinema — and also television, in the shaping of contemporary American politics, which has increasingly turned into an image driven culture fusing heritage, history, politics, and ideology onto the very personae of political candidates and figures, courtesy of the media. We shall end the course with the Kennedys, the Clintons, and Sara Palin.

Course Requirements:

Regular class attendance and participation is mandatory. Assignments will consist of a midterm paper (on an assigned topic) of three pages in length, and a final paper of at least twelve pages. There will be no exams.

Advisory Prerequisites:

Junior standing.

COMPLIT 495 - Senior Seminar in Comparative Literature
Section 001 (SEM)
STILL LIFE-Animals, Technology, Representation
FA 2016
3
Traisnel, Antoine Gabriel

How can we account for photography and hunting’s shared idiom of shooting and capture? The hypothesis of the seminar is that, as the language of capture rooted in hunting and military contexts began to pervade aesthetic, scientific, and technological lexicons at the end of the 19th century, there underwent a transformation in the way we look at our objects of desire and analysis. We will reflect on how mechanized technologies of capture (microscopes, photography, cinema, microphones, etc.) informed and transformed our perception not only of human and animal lives but also subjectivity and objectivity, art and non-art, and even life and death. With the help of literary works by Kafka, Dickinson and Coetzee, visual experiments by Muybridge and Herzog, and
theories by von Uexküll and Sontag, we’ll ask how this leap from the literal to the metaphorical meaning of “capture” signaled a sea change in the work of representation. In your writing assignments, you will be asked to produce critical responses to the readings. This can take the form of a critical analysis of portions of the texts read, comparative readings that bring together various texts, or critical analysis of specific artworks or literary texts informed by our seminar discussions. The course will be discussion-based, with weekly reading assignments ranging from 75 to 140 pages depending on the difficulty of the reading. Requirements: class participation, short class presentation, midterm, final.

Course Requirements:

The course will be discussion-based, with weekly reading assignments ranging from 75 to 140 pages depending on the difficulty of the reading. Requirements: class participation, short class presentation, midterm, final.

Intended Audience:

Upper level students, Comparative Literature majors and those interested in the way one looks at objects of desire and analysis

Class Format:

Seminar discussion

Advisory Prerequisites:

Comparative Literature majors with senior standing.

**COMPLIT 498 - Directed Reading**

Section 001 (IND)

FA 2016

1 - 4

Other: Independent

This course is intended for Comparative Literature majors. It offers a student the opportunity to work closely with a faculty member associated with Comparative Literature on a comparative topic chosen by the student in consultation with the professor. Together they will develop a reading list; establish goals, meeting times, and credit hours (within the range); and plan papers and projects which the student will execute with the tutorial assistance of the instructor. The student will be required to submit a written proposal of his or her course to the Program office. For further information, contact the Program in Comparative Literature, 2015 Tisch.

Enforced Prerequisites:

With permission of instructor.
COMPLIT 600 - Topics in Theory  
Section 001 (SEM)  
Key Issues in Theory  
FA 2016  
3  
Lambropoulos, Vassilios

The first part of a two-part introductory sequence to Comparative Literature, this course will explore the intersection of literature, criticism, and philosophy in the sphere of culture. Conceived as providing a foundation for the study in any number of disciplines both within and beyond the Humanities, the seminar is intended for anyone interested in key theoretical and scholarly issues. Readings will examine contested ideas such as the beautiful, the just, the nomadic, the free, the different, the performative, the true, the post-colonial, the political, the good, the queer, and the friend. Requirements include unflinching intellectual curiosity, engaging class participation, and dazzling term paper.

Advisory Prerequisites:

Graduate standing and permission of instructor.

COMPLIT 698 - Directed Reading in Comparative Literature  
Section 001 (IND)  
FA 2016  
1 - 4  
Other: Independent

Designed for individual students who have an interest in a specific topic (usually that has stemmed from a previous course). An individual instructor must agree to direct such a reading, and the requirements are specified when approval is granted.

Enforced Prerequisites:

With permission of instructor.

Advisory Prerequisites:

Graduate standing and permission of instructor.

COMPLIT 720 - Seminar in Translation  
Section 001 (SEM)  
Resistance to Translation  
FA 2016  
3  
Shammas, Anton
Writing on the “task of the translator” in 1923, Walter Benjamin poses the deceptively simple question: "Is translation meant for readers who do not understand the original?" And then he argues, among other things, that translation is meant to liberate the language imprisoned in a text through the recreation of that text. However, “[t]he transfer can never be total, but what reaches this region is that element in a translation which goes beyond transmittal of subject matter. This nucleus is best defined as the element that does not lend itself to translation… Unlike the words of the original, it is not translatable.” “When two languages meet,” the Moroccan critic Abdelfattah Kilito counter-argues at the other end of the 20th century, “one of them is necessarily linked to animality: Speak like me or you are an animal.” Drawing on a variety of theoretical and literary texts, this seminar will focus on resistance to translation — linguistically, disciplinarily, culturally and ideologically. This will be done with the help of — or despite — texts from different disciplines, written throughout the twentieth century. We will grapple with Benjamin’s foundational, anti-translation text, and read some of the commentaries written on it, then end up discussing the ideas put forward by Lawrence Venuti, about translation being a totalizing, domesticating process, meant to restore or preserve the foreignness of foreign texts. A special attention will be given to torture as an act of intersemiotic translation, and the resistance of inflicted pain to being translated and articulated by language as such.

Enforced Prerequisites:

With permission of department.

Advisory Prerequisites:

Graduate standing.

COMPLIT 730 - Seminar in Literary Movements and Periods
Section 001 (SEM)

Literature of the Holocaust
FA 2016
3
Norich, Anita

Holocaust literature has been at the center of questions about the limits of representation and the representation of pain, trauma, and survival. What are the connections between imaginative literature and history or memory and history? How do we understand the documentary and testimonial impulse in much of Holocaust literature? How does this literature shape a contemporary sense of exile, diaspora, or home? How do these texts challenge our notions of national and linguistic borders?

We will read poetry and fiction originally written in several languages — German, Yiddish, Hebrew, French, Polish, Italian, as well as English — during and after the Second World War in order to consider the differences in responses to the Holocaust in the different cultures in which these languages are spoken, read, and written. (All works will be read in English translation; there are no
language requirements for the course. Films, critical, theoretical, and historical texts inform each of our discussions.

Course Requirements:

In addition to lively classroom participation, requirements for the course include weekly brief responses to the readings and an end-of-term paper.

Intended Audience:

No data submitted

Class Format:

No data submitted

Enforced Prerequisites:

With permission of department.

Advisory Prerequisites:

Graduate standing.

**COMPLIT 750 - Seminar: Topics in Comparative Literature**

Section 001 (SEM)

*Queer Theory without Psychoanalysis*

FA 2016

3

Halperin, David M

A detailed survey of the writings and interviews of the French philosopher and historian Michel Foucault, spanning the last fifteen years of his career, from 1969 until his death in 1984. The survey will begin with his texts on discursivity (“What is an Author?” and “The Order of Discourse”) and extend through his political writings (notably, *Discipline and Punish* and the first volume of *The History of Sexuality*) to his late work on subjectivity, ethics, and freedom, including his writings about sexuality and the gay movement, the Iranian Revolution, and the European Enlightenment.

Students will be expected to be familiar with the outlines of Foucault’s career. If not, they should read David Macey’s biography, *The Lives of Michel Foucault*, before the start of class.

Readings will include, in addition to the writings and interviews of Foucault, essays on Foucault by critics and philosophers as well as by cultural theorists and queer theorists who have made use of Foucault in their own work.

The following texts will be required:

Course Requirements:

Attendance at all meetings of the class; punctual completion of all reading assignments; thoughtful, regular participation in class discussions; one short critical paper; and one final project, for which a brief proposal will be due in the middle of the term.

Intended Audience:

Advanced undergraduates interested in literary studies and cultural theory.

Class Format:

Mixture of lecture and discussion.

Enforced Prerequisites:

With permission of department.

Advisory Prerequisites:

Graduate standing.

**COMPLIT 750 - Seminar: Topics in Comparative Literature**

Section 002 (SEM)

*Diversity and Inclusion*

FA 2016

3

Tsoffar, Ruth

The seminar discussions intend to develop a methodology and theory that effectively describe, map and situate diversity. Reading in this seminar intends to deconstruct several hierarchical systems and ideologies of inclusion and exclusion, building on specific vocabulary and strategies of textual legitimacy, canonization, writing difference, subjectivity and otherness.

Course Requirements:
In addition to active participation in the weekly meetings, student’s evaluation is based on a final paper. Students are encouraged to suggest and write on subjects that are relevant to their field of study.

**Intended Audience:**

Graduate students interested in the topic of diversity.

**Class Format:**

Seminar

**Advisory Prerequisites:**

Graduate standing.

**COMPLIT 770 - Seminar: Interdisciplinary Approaches to Literature**  
Section 001 (SEM)  
*Non-Western Homosexualities: Framing Same Sex Love in 21st Century Literary Texts and Films*  
FA 2016  
3  
*Ekotto, Frieda*

In this course we will use contemporary literary texts and films to explore questions related to diverse aspects of LGBTQI’ lives, such as sexuality, gender and race. Our aim is to understand what it means to be in a same-sex relationship within specific historic and sociopolitical contexts of Non-Western homosexualities. We will examine the social, political, economic and historical contexts presented in the texts and films in order to understand shifting attitudes towards LGBTQI. We will also use interdisciplinary theoretical perspectives and literary criticisms to help us better analyze how gender, identity, race and LGBTQI are constructed and performed in these socio-historic contexts.

**Advisory Prerequisites:**

Graduate standing.

**COMPLIT 790 - Seminar in Literary Theory**  
Section 001 (SEM)  
*Gender and Sexuality in Medieval France*  
FA 2016  
3  
*McCracken, Peggy S*

This seminar explores the role and function of concepts of embodiment (including race, gender, and sexuality) in definitions of the human. The first part of the seminar is devoted to devising a
theoretical repertoire drawn from theorists not primarily known for their interest in gender, but who have provided influential theories of the social, disciplinarity, sovereignty, the biopolitical, and the posthuman. In the second part of the seminar, we will use these theories to think through issues of agency, sovereignty, and power in relation to species, gender, sexuality, and race. We will focus on two literary case studies composed of a cluster of intertexts: the stories of Philomel and Cressida across the medieval and early modern periods in English and in French (all French texts available in English translation). Literary authors include Chaucer, Chrétien de Troyes, Shakespeare, and translators of Ovid; theorists include Foucault, Derrida, Deleuze, Agamben, Latour, and Grosz. Throughout the Term we will consider the tension, in both theory and literary representation, between being and becoming.

Students will complete a major research project grounded in their own primary research areas and that engages with the theoretical paradigms offered in the course. Requirements include an annotated bibliography, an oral presentation of research questions, and a final paper. The class will culminate in the presentation of student research with the goal of preparation for publication.

Although the case studies for the course will be located in the medieval and early modern periods, no prior training in those areas is assumed, and the seminar should be useful to any student interested in gaining a broader understanding of contemporary theory and developing a methodological tool kit for engaging with both literary texts and historical issues in any period.

Enforced Prerequisites:

With permission of department.

Advisory Prerequisites:

Graduate standing.

**COMPLIT 990 - Dissertation/Precandidate**

Section 001 (IND)

FA 2016

1 - 8

Other: Independent

Election for dissertation work by doctoral student not yet admitted as a Candidate.

Enforced Prerequisites:

With permission of department.

Advisory Prerequisites:

Election for dissertation work by doctoral student not yet admitted as a Candidate. Graduate standing.
Graduate School authorization for admission as a doctoral Candidate. N.B. The defense of the dissertation (the final oral examination) must be held under a full term Candidacy enrollment period.

Enforced Prerequisites:

Graduate School authorization for admission as a doctoral Candidate. With permission of department.