COMPLIT 122 - Writing World Literatures
Section 001 (REC)  Just Passing Through: Crossing Gender Race Species Lines
WN 2016
4
Reqs: FYWR
Other: WorldLit
Our lives may not interact with these categories every day, but recent scholarship shows that we are subtly (and not so subtly) formed by our collective notions of gender, race and species. What does it mean to create such categories? Are they as stable as they might seem? In this course we will be reading short stories, scholarly essays, music videos, and other forms of media to explore notions of passing, crossing, and undoing binaries (such as man/woman, white/nonwhite) in a variety of cultural contexts. The artists we'll look at have varied understandings of how gender, race, and species fit into our conception of who we are as humans and we'll be looking to map these views in a number of ways. We will pay close attention to the relationship between one’s social and cultural status and the impact of class, noting the ways in which these topics intersect with each other. What does it mean to talk about racial identity alongside animals? What do animals have to do with gender? How does it change our understanding of “normal” to take such questions into account? Over the course of the semester, we will explore unexpected, strange, and wonderful connections. Course material may include works by Franz Kafka, Nella Larsen, Zackary Drucker, Antony and the Johnsons, and Joy Williams.

Course Requirements:
This is first and foremost a writing course, and we will be using these texts to talk about the various ways in which arguments are made. We'll talk about strategies for reading difficult texts and will approach writing as a process, with a strong emphasis on planning and revision.

COMPLIT 122 - Writing World Literatures
Section 002 (REC)  Writing from the Margins: Gender, Race, Class, Sexuality, and Disability
WN 2016
4
Acikgoz,Sahin
Reqs: FYWR
Other: WorldLit
In this class, we will look at a series of texts from different cultural times and milieu that deal with the intersections between writing and the issues of gender, class, race, sexuality, disability, and privilege. Some of the fundamental questions we will ask include but are not limited to: What does it mean to write as a (Black) woman, gay, lesbian, trans person, genderqueer, intersex, racialized Other or disabled person? Is the act of writing neutral or does writing always entail a gendered, racialized, sexualized, classed, able-bodied, and privileged position? How do members of marginalized groups use the medium of writing to challenge institutionalized writing conventions? What does it mean to write from the margins? What does writing mean politically and ideologically in different cultural and historical contexts? We will try to reflect on these questions by reading/discussing scholarly essays, manifestos, autobiographies, and newspaper columns that express the voices of the marginalized communities from different historical and social frameworks (France, Turkey, USA, Brazil, Mexico, Iran, etc.).

Although we will orient our discussions about writing around these themes, we will spend a considerable amount of time on refining our practical writing skills. The main purpose of the class will be to acquire academic writing skills (such as close reading, critical analysis, and developing an individualized writing process) and discursive strategies that we can use not only for the exploration of above-mentioned themes, but also within different areas of study and research. Through several short and long papers, reflective cover letters, peer review workshops, and class discussions, we will strive to become better thinkers, readers, and writers.

COMPLIT 122 - Writing World Literatures
Section 003 (REC)  Welcome to the Monkey House: How Politics Becomes A Reality Show
Donald Trump is a presidential candidate, and, whether you love him or hate him, he makes for great television. At the same time, some of the highest-grossing shows in the U.S. are about the “real world” of politics: House of Cards, Veep, Madame Secretary, The Good Wife, etc. “News” channels like FOX, CNN, and NBC have celebrity guests, colorful personalities, skits, explosive graphics, and all manner of attempts to be “entertaining.” Millennials get their news fix from The Colbert Report, The Daily Show, and Last Week Tonight more than anywhere else. For a while now, it seems, the world of politics has become another lucrative piece of the entertainment industry. The real question is: is this all just an act, hiding the reality of what goes on “behind the scenes,” or, is the act the reality? With cameras and smartphones everywhere, with social media and the 24-hr news cycle, is anything behind the scenes? Is there any distinction between politics and political theater? And what about us—the viewers, the consumers—what role do we play in all of this?

The aim of this course will be to harness the critical skills involved in comparative literary study—close reading, textual analysis, critical thinking—and demonstrate how vital these skills are for all of us as political agents. From State-of-the-Union addresses to the spectacle of televised presidential debates, from national protests to Donald Trump’s hat, from popular novels to memes, we will learn to read and study the world of politics like a text. We will also read the narratives that are constructed in our own history, with topics including: Ronald Reagan, Black Lives Matter, the atom bomb, Stephen Colbert, Watergate, the Nixon-JFK debates (and the Frost-Nixon interview), hippies and Rock & Roll, Take Back the Night, etc.

Course Requirements:

We will then use our skills to compose polished, analytical essays, to make strong arguments while appreciating the complexity of political issues. Our goal is to move past the need to see issues in black and white terms, to become better participants in public debate, and to look for a way out of the monkey house.
This course will provide an opportunity to practice the communication skills needed in both academic and non-academic settings. Students will produce 25-30 pages of revised, polished prose divided in four (4) essays, in addition to other assignments.

**COMPLIT 122 - Writing World Literatures**

Section 005 (REC)  *Literature as a Medium of Communicating Human Experience*

WN 2016

4

Caticic, Vedran

Reqs: FYWR

Other: WorldLit

In this course, we will learn how to write in a meaningful and critical way about literary works from various cultures. If you are interested in literature, and different ways of verbalizing the feelings this art form evokes in us, this course might be for you. The goal is to develop skills and competences that will enable you to express in a lucid, persuasive and engaging style your ideas and experiences as a reader of literary works and/or an aspiring critic. We will work on developing critical, analytical and rhetorical tools that are needed to successfully communicate our enthusiasm for the great art of words.

**COMPLIT 122 - Writing World Literatures**

Section 006 (REC)  *Human, Almost too Human: Puppets, Clones, Doubles and Androids*

WN 2016

4

Bolcakan, Ali

Reqs: FYWR

Other: WorldLit

In this first-year writing course we will be studying texts concerning what it means be human through a study of puppets, clones, doubles and androids by looking at a broad range of media: non-fictional (magazine articles, scientific reports and religious texts) and fictional texts (short stories, novels, and graphic novels) and audio-visual material such as feature and documentary films, TV shows, and video games. In our interpretations of the materials we will look at the way these texts handle issues of authenticity, autonomy, mechanisms of control and free will and how they pertain to questions of gender, morals, ethics, politics, and consumerism.

In this course we will unpack these keywords and think about them in the context of historical and current events. Students are also encouraged to think about the topic from different viewpoints.

**Course Requirements:**

Students are expected to participate actively in class discussions; write four essays that critically engage with the readings and class discussions; and improve their writings by working closely with their peers and the instructor through workshops & extensive revision and editing. At the end of the semester each student will have produced 25-30 pages of polished work.

**COMPLIT 122 - Writing World Literatures**

Section 007 (REC)  *Shakespeare on Screen*

WN 2016

4

Miura, Cassie

Reqs: FYWR

Other: WorldLit

This course will consider Shakespeare in a global and contemporary context by examining select film adaptations of his plays. By combining literary and film criticism, students will explore how Shakespearean drama is mediated over time through language, artistic medium, and culture. While the early modern text will significantly inform our discussion of each film, the focus will be on the meaning lost or added in the process of transposition. How is the Shakespearean “original” altered to address a new set of concerns? How can the past facilitate critical engagement with the present?

Readings will include a variety of plays by Shakespeare, secondary criticism, and film adaptations by Akira Kurosawa, Ralph Fiennes, Gus Van Sant, and Grigori Kozintsev, among others.

**Course Requirements:**
The primary objective of this course is to help students advance complex, analytic, and well-supported arguments in clear prose. Working closely with their peers and instructor, each student will produce 25-30 pages of polished prose by the end of the semester. Final grades will reflect writing assignments, quizzes, in class participation, and group workshops.

**COMPLIT 140 - First-Year Literary Seminar**
Section 001 (SEM)
*How to Read Philosophy*
WN 2016
3
Dika, Tarek R
Reqs: HU
Other: FYSem, WorldLit

Why read philosophy? To learn how hard it is to become more perfect. Philosophers are not only thinkers, they are also writers, and they think best with their hands, not their heads. In philosophy, style matters. The best philosophers are those who think not only about what they want to say, but how they want to say it. The history of philosophy is a history of literary forms: poems, dialogues between two or more people, written lectures, treatises, essays, meditations, fragments, and — most elevated of all — journal articles. As philosophy changes, so too do the ways in which it is written. In this course, we will examine the history of literary form in philosophy from the Greeks to the present day.

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

**Advisory Prerequisites:**
Enrollment restricted to first-year students, including those with sophomore standing.

**COMPLIT 200 - Translation Across Disciplines**
Section 001 (LEC)
*Translation in the Everyday*
WN 2016
3
Merrill, Christi Ann

This course introduces translation as a movement across languages, media, cultures, discourses, and disciplines. We will explore the following questions:

- Why and how should we think about translation?
- What is translation?
- Who translates?
- When and where do we encounter translation in our daily lives, in our communities, and in the world at large?

Students will read, talk, and blog about translation for discussion sections; lectures will include occasional visits from distinguished faculty in other departments (humanities, social sciences, science, arts) to explain how they think about translation. Instead of a final exam, students will develop and present final projects to explore their own ways of thinking about translation. The goal of this course is to engage translation from multiple perspectives: critical and creative, interdisciplinary and international.

This course serves as a point of entry for students interested in an undergraduate Minor in Translation Studies

**Course Requirements:**
In addition to regular attendance and active participation in discussion sections, students are required to complete weekly reading assignments, submit writing in a series of structured blogging assignments, and respond to blogging by other students. They will work in several stages on designing, developing, and presenting a final project related to translation. Instead of taking a final exam, students will submit a portfolio that includes a selection of blog posts for evaluation, a detailed description of the final project, and a critical reflection on how the course has changed the way they think about translation.

**Intended Audience:**
Appeal to UG from LSA departments and Art & Design, Engineering, Music, Theater & Dance. Special interest to students who wish to learn more about different disciplines, Explore how translation fits into their own major. Introduce students to UG Minor in Translation Studies, counts toward minor.
Class Format:

Course meets twice a week for lectures and once a week for discussion. The discussion is integral to the course providing time and space for students to discuss complex topics covered in lecture, to respond to blogging assignments, and collaborate with other students in developing final projects.

COMPLIT 222 - Great Books in World Literatures
Section 001 (LEC)
Great Books in World Literature: Don Quixote
WN 2016
3
Brown, Catherine
Reqs: HU
Other: WorldLit
Cervantes's novel Don Quixote appeared in 1605 and was so successful it spawned a fake sequel, and then a real one, by Cervantes, in 1615. And it's been inspiring people ever since (google "quixotic" and start counting the hits, if you have the time!). In this class, we'll sample just some of Quixote's progeny — novels, films, and even retail outlets from around the world.

In addition to Don Quixote itself, reading will include:

- Paul Auster, City of Glass
- George Luis Borges, Ficciones
- Vladimir Nabokov, Lolita

Films will include some of the following: Harold and Kumar Go to White Castle, Man of La Mancha, The Saragossa Manuscript, Lost in La Mancha

Course Requirements:

Workload: regular short writing assignments, midterm & finals exams.

COMPLIT 241 - Topics in Comparative Literature
Section 001 (SEM)
Feasts and Fasts: Food in Literature
WN 2016
3
Kashdan, Harry
Reqs: HU
Other: WorldLit

- Are we what we eat?
- How does what we eat matter?
- What about when, where, and with whom?

This course will focus on the role of food in literature. We will begin with the famous madeleine episode from Proust, then move through a range of contemporary texts including minority literatures from the United States and translated works from Latin America, Europe, the Middle East, and East Asia. We will explore the ways food is linked with memory and identity and analyze how the experience of eating is translated into written work. We will supplement our readings with several films which address similar themes while highlighting the visual element of consumption. In addition to primary sources, we will use theoretical readings by scholars of literature, culture, history, and anthropology to contextualize our study of food as a literary object.

Some of the questions we will address are:

- How do literary texts treat food as a metaphor?
- How do people demonstrate a sense of ownership over their culinary traditions?
- How is the importance of food understood in different cultures?
- Is cooking an art?
- Is a cuisine a kind of language?
Advisory Prerequisites:
COMPLIT 240.

COMPLIT 322 - Translating World Literatures
Section 001 (SEM)

Poetic Expressions
WN 2016
3

Tang Xiaobing
Reqs: ULWR, HU

In this course, we will read a selection of modern poetry, examine various theories and practices of translation, and experiment with translation ourselves. Readings will include poetry originally written in English as well as translated into English, in addition to essays on translation and related topics. This course will introduce us to the pleasure of reading poetry; it will also help us develop skills in writing and translation in general.

Participants in the course are expected to have some basic reading knowledge of a foreign language.

Course Requirements:
Course evaluations will be based on active participation, regular attendance, on-time submission of writing exercises, and the completion of a final project developed under the guidance of the instructor.

Intended Audience:
No data submitted

Class Format:
No data submitted

COMPLIT 322 - Translating World Literatures
Section 002 (SEM)

Translation Workshop
WN 2016
3

Prins, Yopie
Reqs: ULWR, HU

Drawing on a variety of theoretical and literary texts, this course is an interactive introduction to different histories and theories of translation. It is designed to give students of literature, who are interested in translation, an opportunity to build on their skills in foreign languages by exploring the process of translating literary texts from those languages into English. Students will compare various translations of “world literatures” and integrate broad theoretical concepts about translation into a series of creative translation exercises and short critical essays that emphasize the process of reading and re-writing texts.

Course Requirements:
The course leads up to a final translation project, for which students will translate into English 10-12 pages of a literary text of their choosing from the language of their expertise, prefaced by a 6-8 page introduction that reflects critically on their practice as translators. Students will work on this project in several stages to receive feedback from the instructor and from other students through in-class workshops.

Intended Audience:
This course is open to students from all departments who have experience in a foreign language (e.g. through college-level classes, study abroad, or bilingual background). It is designed for students who have completed the LSA First-Year Writing Requirement LSA (or an equivalent college level writing course). COMPLIT 322 can be counted toward the Comparative Culture & Identity subplan for majors in International Studies.

Class Format:
Seminar
The theme of this class is memory and its various vehicles of representation. There is no more central characteristic of human life and identity than the quality and character of memory. How we remember, individually and collectively is a window into who and what we are. In this course we shall consider the crucial role of memory in the literary project broadly bespoken, the way memory is created through a story looping back on its own past. But we will range widely beyond the novel and memoir to film, music and painting to neurology, psychoanalysis and philosophy. Memory will then become a way of understanding the different capacities and characteristics of these various media, how they variously picture and explore, recapitulate and redact memory, or in the case of public events: memorials, memorialization, ritual. From traumatic recall (personal/political), to public consciousness to the ordinary texture of memory v. forgetting through which people can and do live, the course will be a multi-media excursion into memory's haunting.

Course Requirements:
No data submitted

Intended Audience:
No data submitted

Class Format:
No data submitted

Who is Greek? There are many people on an American campus who proudly call themselves "Greek": frats and sorors, gays and lesbians, young and old, immigrants and Greek-Americans, scholars and collectors, fans of things classical or just Big Fat, and many more. These people use Greek words such as Athletics, Ethics, Erotics, Aesthetics, and Politics to claim their Greek identity. But who is truly entitled to such an identity? This course looks for "Greeks" at Michigan (student groups, buildings, museums, departments, streets) since the founding of the University in 1817, and finds them everywhere.

Course Requirements:
class participation; term paper on a U-M organization/institution; midterm; final

Intended Audience:
no requirements; intended for any undergraduate

Class Format:
two meetings per week

We will consider various genres of writing that feature as the main subject the human body engaged in athletic performance. In the process, we will look at the technical and socio-political opportunities and challenges that the athletic body presents to writers who would represent it in language. How does such writing explore the relationship between mind and body? What are the differences
between "sportswriting" (e.g., for the sports section of newspapers) and others kinds of writing that represent sporting performance? How does it address questions or race, gender, and ethnicity? How is the beauty of athletic performance constructed or represented in writing? How about its violence? How does writing the athletic body vary across across time and place?

**Course Requirements:**
No data submitted

**Intended Audience:**
No data submitted

**Class Format:**
No data submitted

**COMPLIT 490 - Comparative Cultural Studies**
Section 001 (SEM)
*From Post-Modern to Post-Human*

WN 2016

3

Masuzawa, Tomoko

Other: WorldLit

In the latter half of the 20th century — the period generally called post-war in the West and, in some other places, post-colonial — a number of terms with a prefix post- came into regular use. Phrases such as postindustrial society, postmodern art and architecture, and poststructuralist criticism are some of the prominent examples. These post-words not only name an age or era, but also describe a particular material condition, a form of social organization, artistic style, philosophical orientation or theoretical principle, among others. What do they all mean? And what does this proliferation of “post-” words indicate about our sense of time and history?

We will examine a mix of critical-theoretical treatises, creative-literary texts, and films that are effective in provoking the discussion about our state of post-. We will also consider the significance of the more recent surge of second-generation post-words, as it were. These are the terms that have appeared since the beginning of the present century, most notably: post-secular, post-gender, and post-human.

**Course Requirements:**
No data submitted

**Intended Audience:**
No data submitted

**Class Format:**
No data submitted

**Advisory Prerequisites:**
Junior standing.

**COMPLIT 496 - Honors Thesis**
Section 001 (IND)

WN 2016

3

Other: Honors, Independent

In the Honors Thesis course the Honors student typically develops the seminar work done in Comparative Literature 495 (Senior Seminar) into a longer, more thorough study under the auspices of a faculty thesis director. Students who need help in arranging for a thesis director should contact the Comparative Literature office, 2015 Tisch Hall, 763-2351.

**Enforced Prerequisites:**
With permission of instructor.

**Advisory Prerequisites:**
COMPLIT 495 and Honors concentration in Comparative Literature.
**COMPLIT 498 - Directed Reading**
Section 001 (IND)
WN 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 601 - Contemporary Theory**
Section 001 (SEM)

*Preparation for the Preliminary Examination in Comparative Literature*

WN 2016
3
Shammas, Anton
The second part of a two-part introductory sequence to Comparative Literature.

**Enforced Prerequisites:**
With permission of department.

**Advisory Prerequisites:**
Graduate standing and permission of instructor.

**COMPLIT 698 - Directed Reading in Comparative Literature**
Section 001 (IND)
WN 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 department.

**Advisory Prerequisites:**
Graduate standing and permission of instructor.

**COMPLIT 731 - Seminar in Literary Movements and Periods**  MT ENGLISH (owner)
Section 001 (SEM)
WN 2016
3
Levinson, Marjorie
A seminar in literary movements and periods. Content varies by term and instructor.

**Advisory Prerequisites:**
Graduate standing.

**COMPLIT 751 - Topics in Comparative Literature**  MT GERMAN (owner)
Section 001 (SEM)

*German, Jewish and Turkish Narrative Encounters*
WN 2016
3
Dickinson, Kristin
This course will explore the role of Jewish and Turkish experiences as ethno-religious Others in the German cultural realm: What new shared narratives emerge via texts that bring Turkish and Jewish historical legacies of trauma and integration into contact? Throughout the semester we will consider the staying power and/or inadequacy of diverse categories of analysis, such as “Berührungspunkte” (Senocak), “touching tales” (Adelson), “missed encounters” (Ertürk), and “East West Mimesis” (Konuk), as well as the very concept of comparison itself. Scholars such as Edward Said, Aamir R. Mufti, and Emily Apter have all traced the birth of Comparative Literature in its contemporary guise to scholarship by German-Jewish émigrés in 1930s Istanbul, where they were called upon to reform the Turkish system of higher education. Considering this seminal role played by German-Jewish-Turkish relations, we will further question what new grounds of comparison have emerged in the 21st century: How do points of multifocal literary contact pose a challenge to national memory cultures, ethnic collectivities, and monolingual modes of belonging? What new, and often multidirectional formulations of Germanness, Jewishness and Turkishness are forged in their wake?

Course Requirements:
Readings and discussion in English. Students with knowledge of German and/or Turkish are encouraged to read texts in the original.

Intended Audience:
Graduate students

Class Format:
Graduate seminar

Advisory Prerequisites:
Graduate standing.

COMPLIT 751 - Topics in Comparative Literature  MT ENGLISH (owner)
Section 002 (SEM)
WN 2016
3
Halperin,David M
Comparative Topics.

Advisory Prerequisites:
Graduate standing.

COMPLIT 771 - Interdisciplinary Approaches to Literature  (COMPLIT OWNER) – MT w SLAVIC
Section 001 (SEM)
Vampiric Nations: or When Is It Dying Already
WN 2016
3
Aleksic,Tatjana

The course examines the cultural appropriation, use and reinvention of the national myth and its historical development to this day through the media of text and image. Literature and film have both been pivotal channels for national invention and definition. This course will attempt to critically examine two prominent and conflicting theoretical approaches to the national problematic. The first examines the nation as a modern phenomenon (or a modern myth) that emerges at the time of the Industrial Revolution and has no real continuity with preceding forms of social organization, although it busily seeks its imagined origins in antiquity. The other is a historical mapping of the nation that considers its historically progressive role, but also searches to establish its origins in much older ethnoscapes. While, on the one hand, poststructuralist theory has been concerned with the death of the nation, on the other, globally, the nation seems to be of more significance than ever. How can such conflicting views persist? And, why does cultural theory keep ignoring the phenomenon that keeps poking it in the eye? Has the nation been replaced by another concept, or is its ‘death’ a result of the postmodern confusion resulting in general devaluation of traditions? The course explores the historical shift of the national paradigm through postmodernity, some recent cases of the fabrication of national imaginary and collective national memory, function of literature as national institution and, ultimately, the reading of the nation through the vampiric metaphor.

Course materials include theory, fiction and film.

Course Requirements:
Evaluation is based on participation, a presentation, a mid-term and a final paper.

Intended Audience:
If poetry is a distillation of what we mean by the literary, metaphor is a distillation of what we mean by the poetic. Literally understood, metaphor is a carrying over of one meaning onto another. At its most banal, it is the stuff the most ordinary speech is made of: language, as Emerson said, is fossilized poetry. While still fresh and vital, metaphor's compressed juxtapositions have a remarkable power to surprise, illuminate, transform, and transcend. Philosophers traditionally despised it for its capacity to seduce and deceive. Poets—along with lovers and madmen—found its capacity to bend our thoughts beyond the straight and narrow passageways of common sense or logical reason an essential source not only of rhetorical power but of renewal, solace, and insight. In this course, we will explore the workings of metaphor in considerable depth and from a variety of complementary perspectives drawn from literary theory, philosophy, cognitive psychology, and anthropology. We will examine the ways in which an understanding of metaphor, in turn, can cast new light on problems in comparative poetics, theories of translation, and theories of mind. We will consider metaphor alongside the three other so-called master tropes—metonymy, synecdoche, and irony—and poke and prod at evocative exemplars of the device from selected works of English poetry of the past four centuries that retain, thanks largely to their metaphorical genius, the ability to take the tops of our heads off.

**Course Requirements:**

No prior experience with literary or rhetorical theory is required or presumed, just a bit of imagination and a lively curiosity concerning the intricate workings of language.

**Intended Audience:**

Graduate Students with an interest in poetry and metaphor.

**Class Format:**

Seminar

**Advisory Prerequisites:**

Graduate standing.

**COMPLIT 990 - Dissertation/Precandidate**

Section 001 (IND)

WN 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.

**COMPLIT 995 - Dissertation/Candidate**

Section 001 (IND)

WN 2016
Other: Independent
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.