WLIT (WLIT)

WLIT 201. Greek Prose Authors. 3 Units.
Readings from authors such as Plato, Lysias, Xenophon, and Herodotus. Offered as GREK 201, GREK 401, WLIT 201 and WLIT 401.

WLIT 202. Introduction to Greek Poetry. 3 Units.
Primarily readings from Homer, Hesiod, and Theocritus. Selections from Greek lyric may be introduced at the instructor’s discretion. Offered as GREK 202, GREK 402, WLIT 202, and WLIT 402.

WLIT 203. Gods and Heroes in Greek Literature. 3 Units.
This course examines major works of Greek literature and sets them in their historical and cultural context. Constant themes are war, wandering, tyranny, freedom, community, family, and the role of men and women within the household and the ancient city-state. Parallels with modern life and politics will be explored. Lectures and discussions. Offered as CLSC 203 and WLIT 203. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 204. Heroes and Hustlers in Roman Literature. 3 Units.
This course constitutes the second half of a sequence on Classical literature. Its main themes are heroism vs. self-promotion, love vs. lust, and the struggle between democracy and tyranny. These topics are traced in a variety of literary genres from the period of the Roman republic well into the empire. Parallels with modern life and politics will be drawn. Offered as CLSC 204 and WLIT 204. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 205. Readings from the Epic of Gilgamesh. 3 Units.
In this course, we will read the entire Standard Babylonian recension of the Epic of Gilgamesh, considered the first great work of literature, from the original Akkadian text. While the primary goal of the course will be to become proficient readers of Akkadian, we will take some excursus on topics such as Babylonian religion, whether Gilgamesh was a historical figure or not, how the text was put together, and its possible influence on later heroic traditions such as the Greco-Roman. Offered as AKKD 205, AKKD 405, WLIT 205 and WLIT 405. Counts for CAS Global & Cultural Diversity Requirement. Prereq: AKKD 101 and AKKD 102.

WLIT 211. World Literature I. 3 Units.
Survey of literature from antiquity to 1600. May include Western and non-Western texts by Homer, Vergil, Ovid, St. Augustine, Dante, Boccaccio, Rabelais, Cervantes, Sei Shonagon, Basho, and the Bhagavad Gita.

WLIT 212. World Literature II. 3 Units.
Survey of literature from 1600 to present. May include Western and non-Western texts by Swift, Voltaire, Rousseau, Tolstoi, Baudelaire, Austen, Mann, Kafka, Lispector, Marmon Silko, Soyinka.

WLIT 220. Art & Literature in the Classical Tradition, Pt 1: Renaissance and Baroque (14th to 17th centuries). 3 Units.
Through lectures, varied assignments, and visits to the Cleveland Museum of Art this course will introduce students to the major issues in the study of early modern art and literatures. The emphasis will inevitably be on Italy, as the place where the physical remains of ancient Rome confronted and inspired such remarkable masters as Michelangelo (as poet and artist), Palladio, Gian Lorenzo Bernini, Nicholas Poussin (Bernini and Poussin are represented in the CMAI), though some artists — notably Leonardo — resisted the lure of the classical past. From Italy new ideas spread to the rest of Europe and beyond. We will not have much time to study Shakespeare in the course, but we will not be able to ignore the greatest author of the Renaissance period. Like Shakespeare, we will move between the court and the city, between scenes of often-endangered order and scenes of sometimes-productive disorder, in which classical models provided a key cultural and even psychological resource in challenging times. Recommended preparation: CLSC 232. Offered as CLSC 220 and WLIT 220. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 222. Classical Tradition 2: Birth of Archaeology. 3 Units.
The course will focus on the history of diverse methods for studying societies remote in time and space; i.e., on the formation of the distinct disciplines of archaeology and anthropology, and the interest in the origins of human society and cultural practices. The birth of archaeology occurred in the context of the profound transformation of European cultural life in the eighteenth century, the era of the Enlightenment. On the basis of a range of cultural productions (literary and historical texts, objects of luxury and use, etc.), we will study visual and literary works and consider the relationship between different modes of artistic production and expression, as well as the marketing and display of prestigious objects, whether ancient or modern. We will consider the eighteenth-century model of experiential education, the “Grand Tour,” and the formation of private and public collections, as well as the emergence of the museum as institution. Finally, we will also consider important recent work on the relationship between the production of luxury commodities (sugar, coffee, tea, etc.) through the plantation economy in the Americas and beyond and the development of attitudes and ideas in Europe. Offered as CLSC 222 and WLIT 222. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 224. Sword and Sandal: The Classics in Film. 3 Units.
Gladiator. Alexander. The 300. Contemporary society’s continuing fascination with putting the ancient world on the big screen is undeniable; and yet the causes underlying this phenomenon are not quite so readily apparent. In this course we will watch and discuss a number of movies about the ancient world, running the gamut from Hollywood classics such as Ben-Hur and Spartacus to more recent treatments (the aforementioned 300 and Gladiator, for starters), and from the mainstream and conventional (Clash of the Titans, Disney’s Hercules) to the far-out and avant-garde (Fellini’s Satyricon, anyone?). As we do so we’ll learn quite a bit about the art and economics of film, on one hand, and the ancient world, on the other. And yet what we’ll keep coming back to are the big questions: what does our fascination with the ancient Mediterranean tell us about ourselves as a society? Why do such movies get made, and what kinds of agendas do they serve? To what extent can we recapture the past accurately? And if we can’t, are we doomed to just endlessly projecting our own concerns and desires onto a screen, and dressing them in togas? No knowledge of ancient languages is required for this course. Offered as CLSC 224 and WLIT 224.
WLIT 225. Japanese Popular Culture. 3 Units.
This course highlights salient aspects of modern Japanese popular culture as expressed in animation, comics and literature. The works examined include films by Hayao Miyazaki, writings by Kenji Miyazawa, Haruki Murakami and Banana Yoshimoto, among others. The course introduces students to essential aspects of modern Japanese popular culture and sensibility. Offered as JAPN 225 and WLIT 225. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 232. Vergil. 3 Units.
Primarily readings from The Aeneid; selections from Vergil's other work may be introduced at instructor’s discretion. Recommended preparation: LATN 201 or equivalent. Offered as LATN 202, LATN 402, WLIT 232 and WLIT 432.

WLIT 235. Asian Cinema and Drama. 3 Units.
Introduction to major Asian film directors and major traditional theatrical schools of India, Java/Bali, China, and Japan. Focus on the influence of traditional dramatic forms on contemporary film directors. Development of skills in cross-cultural analysis and comparative aesthetics. Offered as ASIA 235 and WLIT 235.

WLIT 240. Modern Chinese Literature in Translation. 3 Units.
This course examines Modern Chinese Literature from the beginning of the 20th century to contemporary period in the contexts of Chinese historical and cultural transformations. It examines representative works of the major literary genres, including fiction, poetry, drama, and prose writing. We will be making the following inquiries: What is modern Chinese literature? What does it tell us about the cultural, social, psychological, and historical changes that occurred in modern China? Who are the main literary and cultural figures, and what did they contribute to the construction of the Chinese nation? How did Western thoughts impact on the ways in which Chinese reflected on their own cultural identities and social and gender relationships? This course is taught in English. Offered as CHIN 240, ASIA 240 and WLIT 240. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 241. Latin Prose Authors. 3 Units.
Reading and discussion of such prose authors as Cicero, Caesar, Livy or Pliny. Offered as LATN 201, LATN 401, WLIT 241 and WLIT 441. Prereq: LATN 102 or equivalent.

WLIT 245. Classical Japanese Literature in Translation. 3 Units.
Readings, in English translation, of classical Japanese poetry, essays, narratives, and drama to illustrate essential aspects of Japanese culture and sensibility before the Meiji Restoration (1868). Lectures explore the sociohistorical contexts and the character of major literary genres; discussions focus on interpreting the central images of human value within each period. Japanese sensibilities compared to and contrasted with those of Western and other cultures. Offered as JAPN 245 and WLIT 245. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 250. Classical Chinese Literature in Translation. 3 Units.
This course is a survey of the classical Chinese literature from the pre-Qin Period to the fall of Qing Dynasty in 1911. Students will be introduced to a variety of forms and genres, including classical poetry, lyric, aria, elegy, rhapsody, folk song, narrative verse, parallel prose, classical-language short story, vernacular short story, novel, drama, etc. This course is taught in English. Offered as CHIN 250, ASIA 250 and WLIT 250. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 255. Modern Japanese Literature in Translation. 3 Units.
Focus on the major genres of modern Japanese literature, including poetry, short story, and novel (shosetsu). No knowledge of Japanese language or history is assumed. Lectures, readings, and discussions are in English. Films and slides complement course readings. Offered as JAPN 255 and WLIT 255. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 290. Masterpieces of Continental Fiction. 3 Units.
Major works of fiction from the 19th century and earlier. Offered as ENGL 290 and WLIT 290.

WLIT 295. The Francophone World. 3 Units.
The course offers an introduction to the Francophone World from a historical, cultural, and literary perspective. The Francophone World includes countries and regions around the globe with a substantial French-speaking population (and where French is sometimes, but not always, an official language): North America (Louisiana, Quebec, and Acadia); North Africa (Tunisia, Morocco, Algeria, and Egypt); the Middle East (Lebanon, Syria); the Caribbean (Martinique, Guadeloupe, Haiti); Southeast Asia (Vietnam); and Europe (France, Belgium, Switzerland, and Luxembourg). FRCH 295 provides a comprehensive overview of the Francophone World, while focusing on a particular area or areas in any given semester. Offered as ETHS 295, FRCH 295, and WLIT 295.

WLIT 300. The City in Literature. 3 Units.
Focus on major cities of the world as catalysts and reflections of cultural and historical change. Interdisciplinary approach utilizing the arts, literature, social sciences. Examples include Berlin at the turn of the century, Paris in literature and film; Tokyo in history and literature. Offered as WLIT 300 and WLIT 400.

WLIT 306. Tragedy. 3 Units.
Reading and interpretation of selected plays of Aeschylus, Euripides, and Sophocles. Offered as GREK 306, GREK 406, WLIT 306, and WLIT 406.

WLIT 307. History. 3 Units.
Extensive reading in Thucydides’ History of the Peloponnesian War, especially Books VI and VII, the expedition against Syracuse. Offered as GREK 307, GREK 407, WLIT 307 and WLIT 407. Prereq: GREK 202 or equivalent.

WLIT 308. The Paris Experience. 3 Units.
Three-week immersion learning experience living and studying in Paris. The focus of the course is the literature and culture of the African, Arab, and Asian communities of Paris. Students spend a minimum of fifteen hours per week visiting cultural centers and museums and interviewing authors and students about the immigrant experience. Assigned readings complement course activities. Students enrolled in FRCH 308/408 do coursework in French. WLIT 308/408 students have the option of completing coursework in English. Graduate students have additional course requirements. Offered as FRCH 308, WLIT 308, FRCH 408, and WLIT 408. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 311. Homer. 3 Units.
Reading and translation of extensive selections from the Odyssey. Introduction to epic meter, to Homeric Greek, and to the poet’s style. Consideration of evidences of oral composition and discussion of the heroic tradition. Offered as GREK 311, GREK 411, WLIT 311 and WLIT 411.
WLIT 314. The Poetics of Eros: Love Poetry from Sappho to Shakespeare and Beyond. 3 Units.
This course will explore the theme of love in all its multiplicity of meanings and changes over time from its first appearances in Near Eastern poetry (Song of Songs) and Greek lyric (the titular Sappho) through its various elaborations, Roman, Medieval, Renaissance, and Romantic. It will also address theoretical inquiries into the nature and purpose of erotic desire and its evaluation as an aesthetic phenomenon, including Freudian theory and modern contributions such as Roland Barthes and Georges Bataille. No knowledge of the original languages required. Offered as CLSC 324 and WLIT 314. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 316. Greek Tragedy. 3 Units.
This course provides students the opportunity to read a significant number of ancient Greek tragedies in modern English translations. We shall read, study, and discuss selected works by Aeschylus, Sophocles, and Euripides, and attempt to understand the plays as literature composed for performance. We shall study literary elements within the plays and theatrical possibilities inherent in the texts. As we read the plays, we shall pay close attention to the historical context and look for what each play can tell us about myth, religion, and society in ancient Athens. Finally, we shall give occasional attention to the way these tragic dramas and the theater in which they were performed have continued to inspire literature and theater for thousands of years. Lectures will provide historical background on the playwrights, the plays, the mythic and historical background, and possible interpretation of the texts as literature and as performance pieces. Students will discuss in class the plays that they read. The course has three examinations and a final project that includes a short essay and a group presentation. Offered as CLSC 316, CLSC 416, WLIT 316, and WLIT 416. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 318. Comedy. 3 Units.
Origin, ambiance, and development of Greek Old Comedy and persisting characteristics of the genre. Translation of selected plays from Greek into English. Offered as GREK 308, GREK 408, WLIT 318, and WLIT 418.

WLIT 320. Chinese Popular Culture. 3 Units.
In this course we are going to study Chinese (including Mainland China, Hong Kong, Taiwan, and Chinese Diaspora) popular culture since the 1980s. By examining different forms of popular culture, including popular literature, film, music, TV programs, posters, the Internet, etc., we will be looking into their political, ideological, sociological, cultural, and psychological mechanisms. The film viewing will take place outside the class. Offered as: CHIN 320, ASIA 320 and WLIT 320. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 322. Roman Drama and Theater. 3 Units.
This course is designed as a continuation of and companion to CLSC/WLIT 316/416 Greek Tragedy in English Translation, although it may be taken without having taken, or before having taken, that course. Students in Roman Drama and Theater will read a significant number of ancient Roman plays in modern English translation and study non-literary theatrical entertainment of the Roman Republic and Empire, including mime and pantomime, gladiatorial shows, political speeches, courtroom drama, and various other spectacles. The dramatic texts that we shall study include the fragments of early Latin drama, selected comedies by Plautus and Terence, and the tragedies of Seneca, and the forensic speeches of statesmen such as Cicero. We shall also consider Greek and Roman literature that comments on Roman theatrical practices. These works will be read for their literary merits and theatrical possibilities, while at the same time examining them for what they can tell us about Roma culture and society. Similarly, when studying the non-literary theatrical works we shall examine historical and theatrical context including archaeological evidence from theaters and amphitheaters and material remains (masks, depictions of actors and gladiators on vases, terra cotta lamps, mosaics, etc.). Finally, while the majority of the course focuses on drama originally written in Latin and theatrical performances performed in ancient Rome, the course will conclude with a survey of selected post-classical works indebted to the tradition of Roman drama and theatre. Authors to be studied include Hrotsvitha, Marlowe, Shakespeare, Racine, Mollère, and the legacy of Roman drama and theater in contemporary stage and cinema such as Sondheim’s A Funny Thing Happened on the Way to the Forum. Thus a secondary concern will be to consider how and in what ways the legacy of Roman drama and theater has continued to shape the dramatic arts since antiquity. Offered as CLSC 322, CLSC 422, WLIT 322, and WLIT 422. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 323. Angels and Daemons: The Origins of Inspiration. 3 Units.
The age old myth of the pact with the devil is central to some of the masterpieces of Western literature. Goethe’s poem is focused on the battle between good and evil, angelic and demonic as archetypes of humanity. The confrontation between the two forces illustrates the perennial dichotomy of creation vs. destruction (apocalypse). They represent the origin of life and its continuation even when the angelic has been defeated. The course will contain philosophical and literary readings that treat the opposition, and sometimes simultaneity, of angelic and daimonic. Plato and the Neo-Platonic tradition will be explored in the course as well as various readings from Middle Ages up to 18th century that address the issue of inspiration through contamination with the mysterious forces of the invisible world. Offered as CLSC 323, CLSC 423, WLIT 323 and WLIT 423. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 324. The Sublime and Grotesque in Literature. 3 Units.
Early on in Western culture the question of sublime and grotesque was addressed by philosophers and writers. Aristotle and especially Longinus initiated the debate over what exactly made a work of art “sublime” or “Grotesque.” This debate eventually in the 18th century gave birth to the discipline of aesthetics, which is one of the main foci of this course. To that end, in this course we will examine a few literary works in light of the most representative theories around the concept of sublime and grotesque: Aristotle, Longinus, Kant, Burke, Baumgartner, Nietzsche and Kierkegaard. Their theories will be applied to some of the most celebrated literary masterpieces written by Homer, Ovid, Dante, Cervantes and others. Offered as CLSC 324, CLSC 424, WLIT 324 and WLIT 424. Counts for CAS Global & Cultural Diversity Requirement.
WLIT 325. Hispanic Intellectuals and Society: A Critical Approach. 3 Units.
This course offers an overview of the most important critical approaches to Spanish American culture and literature, with a socio-historical emphasis. Some of the authors we will discuss are Angel Rama, Jose Antonio Cornejo Polar and Nestor Garcia Canclini. We will analyze how the Latin American intellectuals had thought about specific issues such as identity, race, ideology, colonial and post-colonial relations with the metropolis and the process of formation of the nations in the continent. The class, the discussions, exams, oral presentations and papers will be in Spanish. Some of the readings must be in English, but most of them will be in Spanish. Offered as SPAN 325, SPAN 425, ETHS 325, WLIT 325 and WLIT 425. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 329. Modern and Contemporary Drama. 3 Units.
This course explores the development of western drama and theatre from 1860 through present-day productions. The course emphasizes the relationship between different theatrical representations and their historical and social context. Shakespeare's well-known dictum that "theatre holds a mirror up to nature" is expanded when one examines who is holding that mirror, and how their actions participate in the constantly shifting construction of culture. Given this premise, the course investigates the development of specific European cultures (England, France, Germany, and Italy) as well as other regions (the United States, South America, and Russia) through the - live and literary - representations they make of themselves. Offered as THTR 329, WLIT 329 and THTR 429. Prereq: At least Sophomore standing

WLIT 331. Dante and the Classical Tradition: Middle Ages into Modernity. 3 Units.
"Dante and the Classical Tradition" will introduce through the complex work of Dante the concept of classical tradition as an all-encompassing cultural term. Dante represents the grandiose example of the artist who seeks the complete synthesis between humanities and sciences and their incessant collaborative effort to broaden as much as possible the depths of human knowledge. Philosophy, Geography, Physics, Linguistics, Astronomy and Literature are steady landmarks in Dante's work through which he aims to speak about the necessity of ever maintaining continuity between all domains of human knowledge. Dante's work proposes high levels of excellence and while the course's focus will be on his literary output the scientific interests and treatises he demonstrates will not be omitted during class discussion and bibliography included in the syllabus. Last but not least the focus will be on how we understand today the concept of classical tradition as a result of Dante's writings. Offered as CLSC 331, CLSC 431, WLIT 331 and WLIT 431. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 333. Contemporary Caribbean Literature. 3 Units.
In addition to developing a general familiarity with the literature and history of this region, students will acquire an awareness of the interrelational of national identity, memory, and language in the texts produced by contemporary Caribbean authors, and of the cultural hybridity characteristic of this production. The themes treated by these authors include colonialism and postcolonialism, cultural and religious syncretism, and sexual politics. Offered as SPAN 333, SPAN 433, ETHS 333, WLIT 333 and WLIT 433. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 334. Literature of the Republic. 3 Units.
A reading course in prose and poetry of the Roman Republic. Extensive selections from Cicero and Catullus, and one comedy of Terence. Offered as LATN 305, LATN 405, WLIT 334, and WLIT 434.

WLIT 335. Women in Developing Countries. 3 Units.
This course will feature case studies, theory, and literature of current issues concerning women in developing countries primarily of the French-speaking world. Discussion and research topics include matriarchal traditions and FGM in Africa, the Tunisian feminist movement, women, Islam, and tradition in the Middle East, women-centered power structures in India (Kerala, Pondicherry), and poverty and women in Vietnam, Laos, and Cambodia. Guest speakers and special projects are important elements of the course. Seminar-style format, taught in English, with significant disciplinary writing in English for WGST, ETHS, and some WLIT students, and writing in French for FRCH and WLIT students. Writing assignments include two shorter papers and a substantial research paper. Offered as ETHS 335, FRCH 335, WLIT 335, WGST 335, FRCH 435 and WLIT 435. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 336. Elegiac Poetry. 3 Units.
In this course we shall translate and interpret selected elegies by Catullus, Tibullus, Propertius, and Ovid. We will also devote considerable class time to the reading and in-depth analysis of the major secondary literature, starting with the introductory pieces in the newest companions published by Brill and Cambridge, and moving on to fundamental articles and perhaps even a full scholarly monograph. Offered as LATN 356, LATN 456, WLIT 336, and WLIT 436.

WLIT 338. The Cameroon Experience. 3 Units.
Three-week immersion learning experience living and studying in Cameroon. The focus of the course is the culture, literature, and language of Francophone Cameroon, with some emphasis on Anglophone Cameroon. Students spend a minimum of fifteen hours per week visiting cultural sites and attending arranged courses at the University of Buea. Students will prepare a research paper. Coursework is in French. To do coursework in English, students should enroll in WLIT 338/438 or ETHS 338/438. Offered as ETHS 338, FRCH 338, WLIT 338, ETHS 438, FRCH 438, and WLIT 438. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 339. Latin American Poetic Revolt. 3 Units.
Introduction to most important poets in contemporary Latin America, a region home to a significant number of eminent poets, including Nobel Laureates from Chile, Gabriela Mistral and Pablo Neruda. The course focuses on detailed textual analysis of pivotal works, combined with historical-literary perspective, so students gain insight into the diverse styles and tendencies that reflect the tumultuous history of poetry's development in a relentless search for a Latin American cultural identity. Offered as SPAN 339, SPAN 439, WLIT 339 and WLIT 439. Counts for CAS Global & Cultural Diversity Requirement.
WLIT 340. Seminar in Enlightenment Art and Literature: Piranesi and Vico. 3 Units.
This course explores aspects of the European eighteenth century as a transformative epoch in the history of western culture. Though the Enlightenment is usually associated especially with France, in this course we will focus on Italy, as the irresistible goal of travelers taking part in the "Grand Tour," and as a landscape of powerful ancient and modern architecture and artworks universally recognized as exemplary. In particular we will study one of the strangest and most fascinating visual artists of the period, the self-proclaimed architect Giovanni Battista Piranesi (1720-1778) famous no less now than in his own time for his fantastic prison engravings as well as his views of Rome, involving a radical rethinking of the city as a particular kind of inhabited as well as imagined space. Piranesi's polemical response to the advocates of the Greek revival, then coming into fashion, will lead into discussion of the key philosophical debates and aesthetic shifts of the time, notably the emergence of the notion of the sublime as a category eventually subversive of western ideals of rationality and still present -- and potent -- in our own culture. Finally we will place Piranesi within a current of discussion of the origins and nature of language and of human society in general, not least as manifested in architecture and other symbolic practices. The leading figure here is the Neapolitan G.B. Vico, whose New Science of 1725 remains one of the most stimulating texts in the western intellectual tradition. Offered as CLSC 340, COGS 340, WLIT 340, CLSC 440, and WLIT 440.

WLIT 342. Latin American Feminist Voices. 3 Units.
Examination of the awakening of feminine and feminist consciousness in the literary production of Latin American women writers, particularly from the 1920s to the present. Close attention paid to the dominant themes of love and dependency; imagination as evasion; alienation and rebellion; sexuality and power; the search for identity and the self-preservation of subjectivity. Readings include prose, poetry, and dramatic texts of female Latin American writers contributing to the emerging of feminist ideologies and the mapping of feminist identities. Offered as SPAN 342, SPAN 442, ETHS 342, WGST 342, WLIT 342, and WLIT 442.

WLIT 343. The New Drama in Latin America. 3 Units.
Representative works of contemporary Latin American drama. Critical examination of selected dramatic works of twenty-century Latin America provides students insight into the nature of drama and into the structural and stylistic strategies utilized by Latin American dramatists to create the "new theater," one which is closely related to Latin American political history. Offered as SPAN 343, SPAN 434, ETHS 343, WLIT 343 and WLIT 434. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 345. Japanese Women Writers. 3 Units.
Contributions of women writers to the literature of pre-modern and modern Japan; investigations of how their works exemplify and diverge from "mainstream" literary practices. Emphasis on the social and cultural contexts of the texts. Offered as JAPN 345 and WLIT 345. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 347. Livy. 3 Units.
Readings in Books I and XXI, with other selections from this major Augustan historian. Offered as LATN 307, LATN 407, WLIT 347, and WLIT 447.

WLIT 348. Horace: Odes and Epodes. 3 Units.
Readings and discussion of extensive selections from the poetry of Horace; consideration of Horace as exemplifying the spirit of the Augustan Age. Offered as LATN 308, LATN 408, WLIT 348, and WLIT 448.

WLIT 351. Latin Didactic Literature. 3 Units.
Readings from didactic poetry such as Lucretius and Vergil's Georgics. Parodies like Ovid's Ars Amatoria or prose treatises may also be introduced. Offered as LATN 351, LATN 451, WLIT 351, and WLIT 451. Prereq: 200-level LATN or equivalent.

WLIT 352. History. 3 Units.
Works of the Roman historian Cornelius Tacitus; his Annals I-VI dealing with his portrait of Emperor Tiberius and the Empire after the death of Augustus. Offered as LATN 352, LATN 452, WLIT 352, and WLIT 452.

WLIT 354. Drama. 3 Units.
Reading of at least one play each by Plautus and Terence. Attention to the history of Latin and Greek New Comedy, and the contrasting styles of the two authors. Offered as LATN 354, LATN 454, WLIT 354, and WLIT 454.

WLIT 355. Modern Japanese Novels and the West. 3 Units.
This course will compare modern Japanese and Western novellas, drama, and novels. Comparisons will focus on the themes of family, gender and alienation, which subsume a number of interrelated sub-themes such as marriage, home, human sexuality, amae (dependence), innocence, experience, death, God/gods, and nature (the ecosystem). Offered as JAPN 355 and WLIT 355. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 356. Afro-Hispanic Literature. 3 Units.
This course will survey the literary and cultural production of writers and artists of African descent in Latin America and the Caribbean, paying attention to both their creative and theoretical texts. Discussion of questions of race and ethnicity will allow students to explore the ways in which these texts reformulate the idea of national identity and cultural belonging in the context of the nation-state, whose traditional centrality is being weakened through the effects of migration and exile. Readings include works by writers from Cuba, Puerto Rico, Dominican Republic, Costa Rica, Colombia, Panama, Ecuador, and Peru. Offered as SPAN 356, SPAN 456, ETHS 356, WLIT 356 and WLIT 456. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 358. Latin American Cinema. 3 Units.
This course is designed to introduce students to the basic tools of film analysis as well as to the major trends and movements in Latin American cinema from the 1960s to the present. Through the analysis of representative films from Latin America, the course will examine the development of a variety of cinematic styles, paying particular attention to the historical contexts in which the films were produced and to the political, cultural, and aesthetic debates that surrounded their production. Offered as SPAN 358, SPAN 458, ETHS 358, WLIT 358 and WLIT 458. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 360. Development of Theater: Beginnings to English Renaissance. 3 Units.
This course explores the foundations of theater in Western civilization, beginning with Greece and then charting and analyzing the developments in playwriting, design, acting and theater architecture. Students read a wide variety of plays in order to obtain a comprehensive understanding of the history of the art form, but also learn how theater has played an integral societal function as a medium of political, economic, and cultural commentary. Development of Theater I explores developments from Aeschylus to the English Renaissance. Offered for undergraduates as THTR 325 and WLIT 360. Students who have taken THTR 228/WLIT 228 are not allowed to enroll in this course. Offered as THTR 325, WLIT 360, and THTR 425. Prereq: At least Sophomore standing.
WLIT 361. Development of Theater: Renaissance to Romanticism. 3 Units.
This course explores the many developments in playwriting, design, acting, and theater architecture across the world. Students read a wide variety of plays in order to obtain a comprehensive understanding of the history of the art form, but also learn how theater has played an integral societal function as a medium of political, economic, and cultural commentary.Development of Theater II not only explores the development of theatrical conventions in Spain, England, Italy, France and other European countries that lead to the creation of modern drama, but the course also offers an in-depth look at the history and conventions of theater in India, Korea, China, and Japan. Offered as THTR 326, WLIT 361, and THTR 426. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement. Prereq: At least Sophomore standing.

WLIT 363H. African-American Literature. 3 Units.
A historical approach to African-American literature. Such writers as Wheatley, Equiano, Douglass, Jacobs, DuBois, Hurston, Hughes, Wright, Baldwin, Ellison, Morrison. Topics covered may include slave narratives, African-American autobiography, the Harlem Renaissance, the Black Aesthetic, literature of protest and assimilation. Maximum 6 credits. Offered as ENGL 363H, ETHS 363H, WLIT 363H, ENGL 463H, and WLIT 463H. Counts for CAS Global & Cultural Diversity Requirement. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar. A historical approach to African-American literature. Such writers as Wheatley, Equiano, Douglass, Jacobs, DuBois, Hurston, Hughes, Wright, Baldwin, Ellison, Morrison. Topics covered may include slave narratives, African-American autobiography, the Harlem Renaissance, the Black Aesthetic, literature of protest and assimilation. Maximum 6 credits. Offered as ENGL 363H, ETHS 363H, WLIT 363H, ENGL 463H, and WLIT 463H. Counts for CAS Global & Cultural Diversity Requirement. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSCC, FSNA, FSSO, FSSY, FSTS, or FSCS.

WLIT 365. German Literature in Translation. 3 Units.
Goethe defined "World Literature" (Weltliteratur) as "Intellectual Trade Relations" (geistiger Handelsverkehr). This course gives students the opportunity to study German literary works in translation and thus to trade intellectual relations with a literary culture previously unknown to them. Counts toward the German major only as a related course. No knowledge of German required. Offered as GRMN 365 and WLIT 365.

WLIT 365E. The Immigrant Experience. 3 Units.
Study of fictional and/or autobiographical narrative by authors whose families have experienced immigration to the U.S. Among the ethnic groups represented are Asian-American, Jewish-American, Hispanic-American. May include several ethnic groups or focus on a single one. Attention is paid to historical and social aspects of immigration and ethnicity. Maximum 6 credits. Offered as ENGL 365E, WLIT 365E, ENGL 465E, and WLIT 465E. Counts for CAS Global & Cultural Diversity Requirement. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSCC, FSNA, FSSO, FSSY, FSTS, or FSCS.

WLIT 365N. Topics in African-American Literature. 3 Units.
Selected topics and writers from nineteenth, twentieth, and twenty-first century African-American literature. May focus on a genre, a single author or a group of authors, a theme or themes. Maximum 6 credits. Offered as ENGL 365N, ETHS 365N, WLIT 365N, ENGL 465N, and WLIT 465N. Counts for CAS Global & Cultural Diversity Requirement. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSCC, FSNA, FSSO, FSSY, FSTS, or FSCS.

WLIT 365Q. Post-Colonial Literature. 3 Units.
Readings in national and regional literatures from former European colonies such as Australia and African countries. Maximum 6 credits. Offered as ENGL 365Q, ETHS 365Q, WLIT 365Q, ENGL 465Q, and WLIT 465Q. Counts for CAS Global & Cultural Diversity Requirement. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSCC, FSNA, FSSO, FSSY, FSTS, or FSCS.

WLIT 366G. Minority Literatures. 3 Units.
A course dealing with literature produced by ethnic and racial minority groups within the U.S. Individual offerings may include works from several groups studied comparatively, or focus on a single group, such as Native Americans, Chicanos/Chicanas, Asian-Americans, Caribbean-Americans. African-American works may also be included. May cover the entire history of the U.S. or shorter periods. Maximum 6 credits. Offered as ENGL 366G, WLIT 366G, ENGL 466G, and WLIT 466G. Counts for CAS Global & Cultural Diversity Requirement. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSCC, FSNA, FSSO, FSSY, FSTS, or FSCS.

WLIT 368. Topics in Film. 3 Units.
Individual topics in film, such as a particular national cinema, horror films, films of Alfred Hitchcock, images of women in film, film comedy, introduction to film genres, Asian-cinema and drama, dance on screen, science fiction films, storytelling and cinema, and literature and film. A student who has previously taken ENGL 368C may receive credit for ENGL 368 only if the themes/topics are different. Offered as ENGL 368, ENGL 468, WLIT 368, and WLIT 468.

WLIT 370. Greek Prose Composition. 3 Units.
This course introduces students to the principles and practice of composing continuous passages of Greek prose. It is designed to review and to strengthen students' command of Attic forms while becoming more aware of the ways Greek syntax was employed to express thought. Via practice at writing Greek prose, the ultimate goal is for the students to become more proficient and sensitive readers of ancient Greek. Offered as GREK 370, GREK 470, WLIT 370 and WLIT 470.

WLIT 375. Russian Literature in Translation. 3 Units.
Topics vary according to student and faculty interest. May include Russian classical and modern literature, cinema, women writers, individual authors. May count towards Russian minor. No knowledge of Russian required. Offered as RUSN 375 and WLIT 375. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 378. Hispanic Literature in Translation. 3 Units.
Critical analysis and appreciation of representative literary masterpieces from Spain and Latin America, and by Hispanics living in the U.S. Texts cover a variety of genres and a range of literary periods, from works by Cervantes to those of Gabriel Garcia Marquez. The course will examine the relationship between literature and other forms of artistic production, as well as the development of the Hispanic literary text within the context of historical events and cultural production of the period. Counts toward Spanish major only as related course. No knowledge of Spanish required. Offered as ETHS 385, ETHS 485, SPAN 385, SPAN 485, WLIT 385, and WLIT 485.

WLIT 385. Literary and Critical Theory. 3 Units.
A survey of major schools and texts of literary and critical theory. May be historically or thematically organized. Maximum 6 credits. Offered as ENGL 385, WLIT 385, ENGL 485, and WLIT 487. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSCC, FSNA, FSSO, FSSY, FSTS, or FSCS.

WLIT 386. Topics in World Literature. 3 Units.
In-depth examination of specific critical and literary theories and of their relevance for literature and culture studies. Authors, works and instructor may vary. Offered as WLIT 390 and WLIT 490.
WLIT 391. Introduction to Text Semiotics. 3 Units.
Introduction to Text Semiotics addresses both students of Literature and students in Cognitive Science. Most of the authors included in the reading list extend their linguistic approach towards fields that intersect literature, psychology, philosophy, aesthetics, and anthropology. The scholarly traditions of text analysis and structural theory of meaning, including authors from classical formalism, structuralism, structural semiotics, and new criticism will be connected to cognitive theories of meaning construction in text, discourse, and cultural expressions in general. The focus of this course, taught as a seminar, is on empirical studies, specific text analyses, discourse analyses, speech act analyses, and other studies of speech, writing, and uses of language in cultural contexts. This course thus introduces to a study of literature and cultural expressions based on cognitive science and modern semiotics—the new view that has be coined Cognitive Semiotics. Offered as COGS 391 and WLIT 391.

WLIT 395. Advanced Topics in Akkadian Literature. 3 Units.
Directed readings in selected Akkadian texts in the cuneiform script either of the Old Babylonian or the Neo-Assyrian periods to serve the individual interests and needs of students (texts may be drawn from a variety of text genres: mythological, historical, scientific, medical, correspondence, religious, etc.). Offered as AKKD 395, AKKD 495, WLIT 395 and WLIT 495. Counts for CAS Global & Cultural Diversity Requirement. Prereq: AKKD 101 and AKKD 102.

WLIT 397. Honors Thesis I. 3 Units.
Intensive study of a literary, linguistic, or cultural topic with a faculty member, leading to the writing of a research paper. Prereq: Senior status.

WLIT 398. Honors Thesis II. 3 Units.
Continuation of WLIT 397. Prereq: WLIT 397 and senior status.

WLIT 399. Independent Study. 1 - 3 Units.
For majors and advanced students under special circumstances.

WLIT 400. The City in Literature. 3 Units.
Focus on major cities of the world as catalysts and reflections of cultural and historical change. Interdisciplinary approach utilizing the arts, literature, social sciences. Examples include Berlin at the turn of the century; Paris in literature and film; Tokyo in history and literature. Offered as WLIT 300 and WLIT 400. Prereq: Graduate standing.

WLIT 401. Greek Prose Authors. 3 Units.
Readings from authors such as Plato, Lysias, Xenophon, and Herodotus. Offered as GREK 201, GREK 401, WLIT 201 and WLIT 401.

WLIT 402. Introduction to Greek Poetry. 3 Units.
Primarily readings from Homer, Hesiod, and Theocritus. Selections from Greek lyric may be introduced at the instructor’s discretion. Offered as GREK 202, GREK 402, WLIT 202, and WLIT 402.

WLIT 405. Readings from the Epic of Gilgamesh. 3 Units.
In this course, we will read the entire Standard Babylonian recension of the Epic of Gilgamesh, considered the first great work of literature, from the original Akkadian text. While the primary goal of the course will be to become proficient readers of Akkadian, we will take some excursus on topics such as Babylonian religion, whether Gilgamesh was a historical figure or not, how the text was put together, and its possible influence on later heroic traditions such as the Greco-Roman. Offered as AKKD 205, AKKD 405, WLIT 205 and WLIT 405. Counts for CAS Global & Cultural Diversity Requirement. Prereq: AKKD 101 and AKKD 102.

WLIT 406. Tragedy. 3 Units.
Reading and interpretation of selected plays of Aeschylus, Euripides, and Sophocles. Offered as GREK 306, GREK 406, WLIT 306, and WLIT 406.

WLIT 407. History. 3 Units.
Extensive reading in Thucydides’ History of the Peloponnesian War, especially Books VI and VII, the expedition against Syracuse. Offered as GREK 307, GREK 407, WLIT 307 and WLIT 407.

WLIT 408. The Paris Experience. 3 Units.
Three-week immersion learning experience living and studying in Paris. The focus of the course is the literature and culture of the African, Arab, and Asian communities of Paris. Students spend a minimum of fifteen hours per week visiting cultural centers and museums and interviewing authors and students about the immigrant experience. Assigned readings complement course activities. Students enrolled in FRCH 308/408 do coursework in French. WLIT 308/408 students have the option of completing coursework in English. Graduate students have additional course requirements. Offered as FRCH 308, WLIT 308, FRCH 408, and WLIT 408. Counts for CAS Global & Cultural Diversity Requirement. Prereq: Graduate standing.

WLIT 411. Homer. 3 Units.
Reading and translation of extensive selections from the Odyssey. Introduction to epic meter, to Homeric Greek, and to the poet’s style. Consideration of evidences of oral composition and discussion of the heroic tradition. Offered as GREK 311, GREK 411, WLIT 311 and WLIT 411.

WLIT 416. Greek Tragedy. 3 Units.
This course provides students the opportunity to read a significant number of ancient Greek tragedies in modern English translations. We shall read, study, and discuss selected works by Aeschylus, Sophocles, and Euripides, and attempt to understand the plays as literature composed for performance. We shall study literary elements within the plays and theatrical possibilities inherent in the texts. As we read the plays, we shall pay close attention to the historical context and look for what each play can tell us about myth, religion, and society in ancient Athens. Finally, we shall give occasional attention to the way these tragic dramas and the theater in which they were performed have continued to inspire literature and theater for thousands of years. Lectures will provide historical background on the playwrights, the plays, the mythic and historical background, and possible interpretation of the texts as literature and as performance pieces. Students will discuss in class the plays that they read. The course has three examinations and a final project that includes a short essay and a group presentation. Offered as CLSC 316, CLSC 416, WLIT 316, and WLIT 416. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 418. Comedy. 3 Units.
Origin, ambiance, and development of Greek Old Comedy and persisting characteristics of the genre. Translation of selected plays from Greek into English. Offered as GREK 308, GREK 408, WLIT 318, and WLIT 418.
WLIT 422. Roman Drama and Theater. 3 Units.
This course is designed as a continuation of and companion to CLSC/WLIT 316/416 Greek Tragedy in English Translation, although it may be taken without having taken, or before having taken, that course. Students in Roman Drama and Theater will read a significant number of ancient Roman plays in modern English translation and study non-literary theatrical entertainment of the Roman Republic and Empire, including mime and pantomime, gladiatorial shows, political speeches, courtroom drama, and various other spectacles. The dramatic texts that we shall study include the fragments of early Latin drama, selected comedies by Plautus and Terence, and the tragedies of Seneca, and the forensic speeches of statesman such as Cicero. We shall also consider Greek and Roman literature that comments on Roman theatrical practices. These works will be read for their literary merits and theatrical possibilities, while at the same time examining them for what they can tell us about Roma culture and society. Similarly, when studying the non-literary theatrical works we shall examine historical and theatrical context including archaeological evidence from theaters and amphitheaters and material remains (masks, depictions of actors and gladiators on vases, terra cotta lamps, mosaics, etc.). Finally, while the majority of the course focuses on drama originally written in Latin and theatrical entertainments performed in ancient Rome, the course will conclude with a survey of selected post-classical works indebted to the tradition of Roman drama and theater. Authors to be studied include Hrotsvitha, Marlowe, Shakespeare, Racine, Molière, and the legacy of Roman drama and theater in contemporary stage and cinema such as Sundelín’s A Funny Thing Happened on the Way to the Forum. Thus a secondary concern will be to consider how and in what ways the legacy of Roman drama and theater has continued to shape the dramatic arts since antiquity. Offered as CLSC 322, CLSC 422, WLIT 322, and WLIT 422. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 423. Angels and Daimons: The Origins of Inspiration. 3 Units.
The age old myth of the pact with the devil is central to some of the masterpieces of Western literature. Goethe’s poem is focused on the battle between good and evil, angelic and demonic as archetypes of humanity. The confrontation between the two forces illustrates the perennial dichotomy of creation vs. destruction (apocalypse). They represent the origin of life and its continuation even when the angelic has been defeated. The course will contain philosophical and literary readings that treat the opposition, and sometimes simultaneity, of angelic and daimonic. Plato and the Neo-Platonic tradition will be explored in the course as well as various readings from Middle Ages up to 18th century that address the issue of inspiration through contamination with the mysterious forces of the invisible world. Offered as CLSC 323, CLSC 423, WLIT 323 and WLIT 423. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 424. The Sublime and Grotesque in Literature. 3 Units.
Early on in Western culture the question of sublime and grotesque was addressed by philosophers and writers. Aristotle and especially Longinus initiated the debate over what exactly made a work of art “sublime” or “Grotesque.” This debate eventually in the 18th century gave birth to the discipline of aesthetics, which is one of the main foci of this course. To that end, in this course we will examine a few literary works in light of the most representative theories around the concept of sublime and grotesque: Aristotle, Longinus, Kant, Burke, Baumgartner, Nietzsche and Kierkegaard. Their theories will be applied to some of the most celebrated literary masterpieces written by Homer, Ovid, Dante, Cervantes and others. Offered as CLSC 324, CLSC 424, WLIT 324 and WLIT 424. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 425. Hispanic Intellectuals and Society: A Critical Approach. 3 Units.
This course offers an overview of the most important critical approaches to Spanish American culture and literature, with a socio-historical emphasis. Some of the authors we will discuss are Angel Rama, Jose Antonio Cornejo Polar and Nestor Garcia Canclini. We will analyze how the Latin American intellectuals had thought about specific issues such as identity, race, ideology, colonial and post-colonial relations with the metropolis and the process of formation of the nations in the continent. The class, the discussions, exams, oral presentations and papers will be in Spanish. Some of the readings must be in English, but most of them will be in Spanish. Offered as SPAN 325, SPAN 425, ETHS 325, WLIT 325 and WLIT 425. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 431. Dante and the Classical Tradition: Middle Ages into Modernity. 3 Units.
"Dante and the Classical Tradition" will introduce through the complex work of Dante the concept of classical tradition as an all-encompassing cultural term. Dante represents the grandiose example of the artist who seeks the complete synthesis between humanities and sciences and their incessant collaborative effort to broaden as much as possible the depths of human knowledge. Philosophy, Geography, Physics, Linguistics, Astronomy and Literature are steady landmarks in Dante’s work through which he aims to speak about the necessity of ever maintaining continuity between all domains of human knowledge. Dante’s work proposes high levels of excellence and while the course’s focus will be on his literary output the scientific interests and treatises he demonstrates will not be omitted during class discussion and bibliography included in the syllabus. Last but not least the focus will be on how we understand today the concept of classical tradition as a result of Dante’s writings. Offered as CLSC 331, CLSC 431, WLIT 331 and WLIT 431. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 432. Vergil. 3 Units.
Primarily readings from The Aeneid; selections from Vergil’s other work may be introduced at instructor’s discretion. Recommended preparation: LATN 201 or equivalent. Offered as LATN 202, LATN 402, WLIT 232 and WLIT 432.

WLIT 433. Contemporary Caribbean Literature. 3 Units.
In addition to developing a general familiarity with the literature and history of this region, students will acquire an awareness of the interrelation of national identity, memory, and language in the texts produced by contemporary Caribbean authors, and of the cultural hybridity characteristic of this production. The themes treated by these authors include colonialism and postcolonialism, cultural and religious syncretism, and sexual politics. Offered as SPAN 333, SPAN 433, ETHS 333, WLIT 333 and WLIT 433. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 434. Literature of the Republic. 3 Units.
A reading course in prose and poetry of the Roman Republic. Extensive selections from Cicero and Catullus, and one comedy of Terence. Offered as LATN 305, LATN 405, WLIT 334, and WLIT 434.
WLIT 435. Women in Developing Countries. 3 Units.
This course will feature case studies, theory, and literature of current issues concerning women in developing countries primarily of the French-speaking world. Discussion and research topics include matriarchal traditions and FGM in Africa, the Tunisian feminist movement, women, Islam, and tradition in the Middle East, women-centered power structures in India (Kerala, Pondicherry), and poverty and women in Vietnam, Laos, and Cambodia. Guest speakers and special projects are important elements of the course. Seminar-style format, taught in English, with significant disciplinary writing in English for WGST, ETHS, and some WLIT students, and writing in French for FRCH and WLIT students. Writing assignments include two shorter essays and a substantial research paper. Offered as ETHS 335, FRCH 335, WLIT 335, WGST 335, FRCH 435 and WLIT 435. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 436. Elegiac Poetry. 3 Units.
In this course we shall translate and interpret selected elegies by Catullus, Tibullus, Propertius, and Ovid. We will also devote considerable class time to the reading and in-depth analysis of the major secondary literature, starting with the introductory pieces in the newest companions published by Brill and Cambridge, and moving on to fundamental articles and perhaps even a full scholarly monograph. Offered as LATN 356, LATN 456, WLIT 336, and WLIT 436.

WLIT 438. The Cameroon Experience. 3 Units.
Three-week immersion learning experience living and studying in Cameroon. The focus of the course is the culture, literature, and language of Francophone Cameroon, with some emphasis on Anglophone Cameroon. Students spend a minimum of fifteen hours per week visiting cultural sites and attending arranged courses at the University of Buea. Students will prepare a research paper. Coursework is in French. To do coursework in English, students should enroll in WLIT 338/438 or ETHS 338/438. Offered as ETHS 338, FRCH 338, WLIT 338, ETHS 438, FRCH 438, and WLIT 438. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 439. Latin American Poetic Revolt. 3 Units.
Introduction to most important poets in contemporary Latin America, a region home to a significant number of eminent poets, including Nobel Laureates from Chile, Gabriela Mistral and Pablo Neruda. The course focuses on detailed textual analysis of pivotal works, combined with historical-literary perspective, so students gain insight into the diverse styles and tendencies that reflect the tumultuous history of poetry’s development in a relentless search for a Latin American cultural identity. Offered as SPAN 339, SPAN 439, WLIT 339 and WLIT 439. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 440. Seminar in Enlightenment Art and Literature: Piranesi and Vico. 3 Units.
This course explores aspects of the European eighteenth century as a transformative epoch in the history of western culture. Though the Enlightenment is usually associated especially with France, in this course we will focus on Italy, as the irresistible goal of travelers taking part in the “Grand Tour,” and as a landscape of powerful ancient and modern architecture and artworks universally recognized as exemplary. In particular we will study one of the strangest and most fascinating visual artists of the period, the self-proclaimed architect Giovanni Battista Piranesi (1720-1778) famous no less now than in his own time for his fantastic prison engravings as well as his views of Rome, involving a radical rethinking of the city as a particular kind of inhabited as well as imagined space. Piranesi’s polemical response to the advocates of the Greek revival, then coming into fashion, will lead into discussion of the key philosophical debates and aesthetic shifts of the time, notably the emergence of the notion of the sublime as a category eventually subversive of western ideals of rationality and still present -- and potent -- in our own culture. Finally we will place Piranesi within a current of discussion of the origins and nature of language and of human society in general, not least as manifested in architecture and other symbolic practices. The leading figure here is the Neapolitan G.B. Vico, whose New Science of 1725 remains one of the most stimulating texts in the western intellectual tradition. Offered as CLSC 340, COGS 340, WLIT 340, CLSC 440, and WLIT 440.

WLIT 441. Latin Prose Authors. 3 Units.
Reading and discussion of such prose authors as Cicero, Caesar, Livy or Pliny. Offered as LATN 201, LATN 401, WLIT 241 and WLIT 441.

WLIT 442. Latin American Feminist Voices. 3 Units.
Examination of the awakening of feminine and feminist consciousness in the literary production of Latin American women writers, particularly from the 1920s to the present. Close attention paid to the dominant themes of love and dependency; imagination as evasion; alienation and rebellion; sexuality and power; the search for identity and the self-preservation of subjectivity. Readings include prose, poetry, and dramatic texts of female Latin American writers contributing to the emerging of feminist ideologies and the mapping of feminist identities. Offered as SPAN 342, SPAN 442, ETHS 342, WGST 342, WLIT 432, and WLIT 442.

WLIT 443. The New Drama in Latin American. 3 Units.
Representative works of contemporary Latin American drama. Critical examination of selected dramatic works of twentieth-century Latin America provides students insight into the nature of drama and into the structural and stylistic strategies utilized by Latin American dramatists to create the “new theater,” one which is closely related to Latin American political history. Offered as SPAN 343, SPAN 434, ETHS 343, WLIT 343 and WLIT 434. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 447. Livy. 3 Units.
Readings in Books I and XXI, with other selections from this major Augustan historian. Offered as LATN 307, LATN 407, WLIT 347, and WLIT 447.

WLIT 448. Horace: Odes and Epodes. 3 Units.
Readings and discussion of extensive selections from the poetry of Horace; consideration of Horace as exemplifying the spirit of the Augustan Age. Offered as LATN 308, LATN 408, WLIT 348, and WLIT 448.

WLIT 451. Latin Didactic Literature. 3 Units.
Readings from didactic poetry such as Lucretius and Vergil’s Georgics. Parodies like Ovid’s Ars Amatoria or prose treatises may also be introduced. Offered as LATN 351, LATN 451, WLIT 351, and WLIT 451.
WLIT 452. History. 3 Units.
Works of the Roman historian Cornelius Tacitus; his Annals I-VI dealing with his portrait of Emperor Tiberius and the Empire after the death of Augustus. Offered as LATN 352, LATN 452, WLIT 352, and WLIT 452.

WLIT 454. Drama. 3 Units.
Reading of at least one play each by Plautus and Terence. Attention to the history of Latin and Greek New Comedy, and the contrasting styles of the two authors. Offered as LATN 354, LATN 454, WLIT 354, and WLIT 454.

WLIT 456. Afro-Hispanic Literature. 3 Units.
This course will survey the literary and cultural production of writers and artists of African descent in Latin America and the Caribbean, paying attention to both their creative and theoretical texts. Discussion of questions of race and ethnicity will allow students to explore the ways in which these texts reformulate the idea of national identity and cultural belonging in the context of the nation-state, whose traditional centrality is being weakened through the effects of migration and exile. Readings include works by writers from Cuba, Puerto Rico, Dominican Republic, Costa Rica, Colombia, Panama, Ecuador, and Peru. Offered as SPAN 356, SPAN 456, ETHS 356, WLIT 356 and WLIT 456. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 458. Latin American Cinema. 3 Units.
This course is designed to introduce students to the basic tools of film analysis as well as to the major trends and movements in Latin American cinema from the 1960s to the present. Through the analysis of representative films from Latin America, the course will examine the development of a variety of cinematic styles, paying particular attention to the historical contexts in which the films were produced and to the political, cultural, and aesthetic debates that surrounded their production. Offered as SPAN 358, SPAN 458, ETHS 358, WLIT 358 and WLIT 458. Counts for CAS Global & Cultural Diversity Requirement.

WLIT 463H. African-American Literature. 3 Units.
A historical approach to African-American literature. Such writers as Wheatley, Equiano, Douglass, Jacobs, DuBois, Hurston, Hughes, Wright, Baldwin, Ellison, Morrison. Topics covered may include slave narratives, African-American autobiography, the Harlem Renaissance, the Black Aesthetic, literature of protest and assimilation. Maximum 6 credits. Offered as ENGL 363H, ETHS 363H, WLIT 363H, ENGL 463H, and WLIT 463H. Counts for CAS Global & Cultural Diversity Requirement. Prereq: Graduate standing.

WLIT 465E. The Immigrant Experience. 3 Units.
Study of fictional and/or autobiographical narrative by authors whose families have experienced immigration to the U.S. Among the ethnic groups represented are Asian-American, Jewish-American, Hispanic-American. May include several ethnic groups or focus on a single one. Attention is paid to historical and social aspects of immigration and ethnicity. Maximum 6 credits. Offered as ENGL 365E, WLIT 365E, ENGL 465E, and WLIT 465E. Counts for CAS Global & Cultural Diversity Requirement. Prereq: Graduate standing.

WLIT 465N. Topics in African-American Literature. 3 Units.
Selected topics and writers from nineteenth, twentieth, and twenty-first century African-American literature. May focus on a genre, a single author or a group of authors, a theme or themes. Maximum 6 credits. Offered as ENGL 365N, ETHS 365N, WLIT 365N, ENGL 465N, and WLIT 465N. Counts for CAS Global & Cultural Diversity Requirement. Prereq: Graduate standing.

WLIT 465Q. Post-Colonial Literature. 3 Units.
Readings in national and regional literatures from former European colonies such as Australia and African countries. Maximum 6 credits. Offered as ENGL 365Q, ETHS 365Q, WLIT 365Q, ENGL 465Q, and WLIT 465Q. Counts for CAS Global & Cultural Diversity Requirement. Prereq: Graduate standing.

WLIT 466G. Minority Literatures. 3 Units.
A course dealing with literature produced by ethnic and racial minority groups within the U.S. Individual offerings may include works from several groups studied comparatively, or focus on a single group, such as Native Americans, Chicano/Chicana, Asian-Americans, Caribbean-Americans. African-American works may also be included. May cover the entire history of the U.S. or shorter periods. Maximum 6 credits. Offered as ENGL 366G, WLIT 366G, ENGL 466G, and WLIT 466G. Counts for CAS Global & Cultural Diversity Requirement. Prereq: Graduate standing.

WLIT 468. Topics in Film. 3 Units.
Individual topics in film, such as a particular national cinema, horror films, films of Alfred Hitchcock, images of women in film, film comedy, introduction to film genres, Asian-cinema and drama, dance on screen, science fiction films, storytelling and cinema, and literature and film. A student who has previously taken ENGL 368C may receive credit for ENGL 368 only if the themes/topics are different. Offered as ENGL 368, ENGL 468, WLIT 368, and WLIT 468. Prereq: Graduate standing.

WLIT 470. Greek Prose Composition. 3 Units.
This course introduces students to the principles and practice of composing continuous passages of Greek prose. It is designed to review and to strengthen students' command of Attic forms while becoming more aware of the ways Greek syntax was employed to express thought. Via practice at writing Greek prose, the ultimate goal is for the students to become more proficient and sensitive readers of ancient Greek. Offered as GREK 370, GREK 470, WLIT 370 and WLIT 470.

WLIT 485. Hispanic Literature in Translation. 3 Units.
Critical analysis and appreciation of representative literary masterpieces from Spain and Latin America, and by Hispanics living in the U.S. Texts cover a variety of genres and a range of literary periods, from works by Cervantes to those of Gabriel Garcia Marquez. The course will examine the relationship between literature and other forms of artistic production, as well as the development of the Hispanic literary text within the context of historical events and cultural production of the period. Counts toward Spanish major only as related course. No knowledge of Spanish required. Offered as ETHS 385, ETHS 485, SPAN 385, SPAN 485, WLIT 385, and WLIT 485. Prereq: Graduate standing.

WLIT 487. Literary and Critical Theory. 3 Units.
A survey of major schools and texts of literary and critical theory. May be historically or thematically organized. Maximum 6 credits. Offered as ENGL 387, WLIT 387, ENGL 487, and WLIT 487. Prereq: Graduate standing.

WLIT 490. Topics in World Literature. 3 Units.
In-depth examination of specific critical and literary theories and of their relevance for literature and culture studies. Authors, works and instructor may vary. Offered as WLIT 390 and WLIT 490. Prereq: Graduate standing.

WLIT 495. Advanced Topics in Akkadian Literature. 3 Units.
Directed readings in selected Akkadian texts in the cuneiform script either of the Old Babylonian or the Neo-Assyrian periods to serve the individual interests and needs of students (texts may be drawn from a variety of text genres: mythological, historical, scientific, medical, correspondence, religious, etc.). Offered as AKKD 395, AKKD 495, WLIT 395 and WLIT 495. Counts for CAS Global & Cultural Diversity Requirement. Prereq: AKKD 101 and AKKD 102.
WLIT 590. Seminar in World Literature. 3 Units.
Topics vary depending on student and instructor interests; may include Postcolonial literature; Latin American literature and film; African Anglophone and Francophone literature. Prereq: Graduate standing.

WLIT 595. Independent Research. 1 - 3 Units.
For graduate students under special circumstances. Prereq: Graduate standing.

WLIT 601. Independent Study. 1 - 18 Units.
For graduate students under special circumstances. Prereq: Graduate standing.

WLIT 651. Thesis M.A.. 1 - 18 Units.