

WORLD LITERATURE (WLIT)

WLIT 154. Introducing Hinduism. 3 Units.

This "topics" course offers an introduction to the academic study of Hinduism. Whether approached through a particular theme or as a general historical introduction, each section of this course provides students with a general introduction to the academic study of religion and basic religious literacy in Hinduism, exploring forms of it in a diversity of cultural contexts. Section topics could include, but are not limited to: The Epics, Ritual, Contemporary Practices. Students may repeat the course for credit (up to 6 credits), provided that the two sections are different. Offered as RLGN 154 and WLIT 154. Counts as a CAS Global & Cultural Diversity course.

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.

Students will read major works of Greek literature in English translation to explore the nature and significance of Greek gods, hero-making, and heroic codes. Constant themes are war, wandering, tyranny, freedom, community, family, and the role of men and women within the household and the ancient Greek city-state. The original social and historical performative context of these works will be closely examined, and the power that mythic narratives have continued to hold over the western imagination will be addressed. Mixed lecture and discussion. Offered as CLSC 203 and WLIT 203. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

WLIT 204. Heroes and Hustlers in Roman Literature. 3 Units.

Students will read major works of Latin literature in English translation to explore the nature and significance of 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 as a CAS Global & Cultural Diversity course. Counts as a Communication Intensive course. Counts as a Understanding Global Perspectives course.

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 as a CAS Global & Cultural Diversity course. Prereq: AKKD 101 and AKKD 102.

WLIT 210. Ancient Near Eastern and Egyptian Literature. 3 Units.

This course offers a broad survey of Ancient Near Eastern and Egyptian literature. We will explore the rich heritage of narrative and mythological compositions through which the Mesopotamians and Egyptians tried to explain the natural phenomena, the religious beliefs and the history of the world around them. Examples of this include myths of creation, stories about gods, the great Flood, the Epic of Gilgamesh, the story of Sinuhe and many others. Other genre of literature will be explored such as the most ancient Legal Codes in history, Pyramid Texts, Wisdom Literature and Proverbs, Love Poetry and Humoristic compositions. Finally, some time will be devoted to the relation of these literatures with the texts that were composed in the Levant, where the alphabet was envisioned, and with the Bible, which grew within this Near Eastern context. All the texts will be read in English translation. Offered as ANEE 210 and WLIT 210. Counts as a Communication Intensive course. Counts as a Understanding Global Perspectives course.

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 Baghavad 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 215. The World of Manga. 3 Units.

Manga (comic books and graphic novels) is one of the most important aspects of contemporary visual culture in Japan. It is consumed by millions of Japanese every day, and has attracted intense attention around the world. As it constitutes one third of the annual publications in Japan today, its breadth and scope are limitless. What does manga reveal about contemporary cultural production and consumption in Japan? What kind of special features are used in manga to attract people so much? What kind of genres do they have and what kind of readers do they have? These are some of the questions we will explore by surveying a large number of works produced in the last fifty years. Introducing graphic novels by major artists and writers, the course will expand your understanding of key components, social movements and discourses associated with manga. You will examine the history of manga, its aesthetics, and social impact through assigned readings, including scholarly papers and manga books, as well as works selected by each student (in original Japanese or in English translation). Offered as JAPN 215 and WLIT 215. Counts as a CAS Global & Cultural Diversity course.

WLIT 224. Sword and Sandal: The Ancient Mediterranean in Film. 3 Units.

In this course students will watch and discuss a variety of films about ancient Greece, Rome, the Near East, and Egypt, running the gamut from Hollywood classics such as Ben-Hur and Cleopatra to more recent blockbusters like 300 and Gladiator, and from mainstream hits such as Disney's Hercules to controversial and avant-garde films such as Fellini Satyricon and Spike Lee's Chi-Raq. No prior knowledge of the ancient Mediterranean is necessary; all readings and films will be in English or subtitled in English. Offered as ANEE 224, CLSC 224, and WLIT 224. Counts as a Understanding Global Perspectives course.

WLIT 225. Japanese Popular Culture and Society. 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 as a CAS Global & Cultural Diversity course. Counts as a Understanding Global Perspectives course.

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 239. Writers and Government. 3 Units.

Poetry, drama, and fiction enhance the understanding of political realities. This course, an interdisciplinary venture, will focus on literature and politics. At its core is the belief that this emphasis will help students become better thinkers and speakers, readers and writers, as well as better participants in civic affairs. Through literature it will broaden and deepen students' appreciation of human nature, tyranny, democracy, freedom of conscience, and lack of empathy. Offered as POSC 229 and WLIT 239. Counts as a Communication Intensive course.

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: Enduring Aesthetics in Poetry, Prose, Musings, and Plays. 3 Units.

Poetry written by gods, erotic exchanges between ranking courtiers, lists of things lovely, war tales, exorcist theater, Buddhist musings, and love-suicide plays enacted by puppets: classical Japanese literature has something for everyone. From the most ancient myths up to the end of the premodern era (c. 1868), we will explore the relationships between art (both high and low), gender, religion, literature, and performance. This course invites us to rethink our assumptions about what literature is, with an aim at understanding the essential aspects of Japanese culture and sensibility before the modern era. In many cases the themes are recurrent and profoundly influence literature of later periods. The written works of the Japanese premodern period can help us understand what it is to be human, both today and one thousand years ago. Class sessions will combine lectures, discussion, and audio-visual materials. All readings are in English translation and class will be taught in English. No previous course work in Japanese literature, history, or language is expected. Offered as JAPN 245 and WLIT 245. Counts as a CAS Global & Cultural Diversity course. Counts as a Understanding Global Perspectives course.

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 as a CAS Global & Cultural Diversity course. Counts as a Understanding Global Perspectives course.

WLIT 265. Constructing the Samurai: Images of Japanese Warriors from 1100's to the Present. 3 Units.

From concepts of premodern warriors calling out their names before doing hand-to-hand combat to modern salary men crushing the world with their economic prowess, samurai have come to be an iconic image of the Japanese people. Throughout the semester we will pay particular attention to the central themes in the historiography of warrior society, roughly, the years between ca. 1110 and 1850 C.E. We will investigate how these documents were translated by modern societies, both east and west, in samurai film. Students will explore the category of "samurai" through reading selections from The Tale of the Heike, as well as selected Noh plays, legal documents, travel diaries, autobiographies, short stories, and historical texts. In addition, we will investigate other genres contributing to the construction of the idea of "samurai," such as film. This seminar will closely examine the concept of "samurai," particularly its connection to the Japanese identity using an interdisciplinary context of the arts, history, religion, and literature. We will also explore the ways in which daimyo (feudal lords), authors, Buddhist officials, and filmmakers throughout the world created, shaped, and altered the ideal image of the samurai. Key to understanding the concept of samurai will be wrestling with questions of authorship, spirit pacification, nationality, and patronage, with specific focus on the Japanese relationship with Western nations and cultures. We will focus on language and its role in legitimizing the global concepts of "samurai" and "bushido." This class will provide additional insight geared toward the cultural study of linguistic identities beyond those informed by the English language and will include terms expressed in Japanese. Many of the resources used in this course will be translated from the Japanese, allowing us to consider Naoki Sakai's theories of enunciation/ translation/ subjectivity, Haruo Shirane's theory of reception, and Michael Emmerich's theory of replacement. Especially important will be to focus on terms in Japanese with no, or poor, English equivalent (such as samurai, shogun, daimyo, bushido, etc.) but with clear images in the English-speaking imagination(s). The instructor will provide background information on political, cultural, and religious history. Class sessions will be conducted in English and combine lectures, discussion, audio-visual materials, and creative as well as analytical writing exercises. All readings and films will be in English or with English subtitle. Offered as JAPN 265 and WLIT 265. Counts as a CAS Global & Cultural Diversity course. Counts as a Understanding Global Perspectives course.

WLIT 285. Land-Identity-Nation: An Introduction to Israeli Literature. 3 Units.

This course explores Israeli literature from the establishment of the state in 1948 to the present day. We will examine the evolution of Hebrew literary production as it encountered the Mediterranean landscape and developed into a vehicle of vernacular literary expression. Topics include secular cultural expression and religious tradition; gender and ethnicity; political ideology and its discontents. Alongside primary literary sources in translation we will read background sources about Israeli history and culture, and critical readings about literature theory. Students will master basic introductory materials relating to Israeli history and culture, with attention to how literature has served as a platform that both shapes and reflects national identity formation. Students will also gain sensitivity and facility in analyzing specific elements of literary form, especially as related to genre, voice and narrative. Offered as JWST 285 and WLIT 285. Counts as a Communication Intensive course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

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 AFST 295, ETHS 295, FRCH 295, and WLIT 295. Counts as a CAS Global & Cultural Diversity course.

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. Immigration and the Paris Experience. 3 Units.

Three-week immersion learning experience living and studying in Paris. The focus of the course is the culture, literature, and the arts of the African, Arab, and Asian communities of Paris. At least half of the course looks at issues surrounding immigration that affect women in particular. 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, ETHS 308, and WGST 308 students have the option of completing coursework in English. Graduate students have additional course requirements. Offered as FRCH 308, WLIT 308, ETHS 308, WGST 308, FRCH 408, and WLIT 408. Counts as a CAS Global & Cultural Diversity course.

WLIT 310. Tel Aviv-Jaffa-Jerusalem and the Israeli Cultural Imaginary. 3 Units.

This course examines the importance of urban space in Israeli culture, focusing on three paradigmatic sites: Tel Aviv, Jaffa and Jerusalem. After an introductory discussion of urban space and the Israeli condition, we examine the depiction of these cities in a variety of texts. We will read primary literary sources in light of recent critical material on space and consider the following questions: how have competing political and cultural claims shaped the Israeli cultural imaginary? How do ideas of sacred space explicit in Jerusalem's ancient authority compare to Tel Aviv's claims as a modern city, and Jaffa's status as a historical center? How are notions of exile and homeland, always central to space and identity, transformed as they are grounded in actual geographic sites? How does Jerusalem's status as a politically contested site complicate the meaning of competing national, social and religious claims? Students will learn how to think critically about urban space, its literary depiction and cultural meaning. Offered as JWST 310 and WLIT 310. Counts as a Communication Intensive course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

WLIT 315. Origins of Anime: Classical Texts, Modern Manga, Anime, and Tales. 3 Units.

Modern anime and manga authors and artists captivate audiences with rich stories and stylized art. This course investigates the origins of these stories by engaging premodern Japanese texts (in English language translation) and modern literary theory. Throughout the semester we will pay particular attention to commonalities among these literatures and narrative genres, as well as the extent they differ due to temporal/socio/religio/political concerns. Western and Asian literary theories, especially those concerning topics of translation, replacement, negotiation with classics, and gender and sexuality will also be extensively explored. We will interpret the historic human endeavor of story telling within the contexts of time and space and through a critical self-awareness of our own positions in the modern world. Students will prepare individual research projects and be responsible for finding and presenting primary sources and secondary research. The instructor will provide background information on political, cultural, and religious history as well as present on details of literary theory. The aim is to encourage students to critically analyze the modern perception of past events. Every topic will be addressed in three phases. First, the students will discover historical events, literature, and people through reading primary sources in English translation. In a second phase, we will see how these stories are depicted in movies, animation, or manga. Finally, students will perform research to explore the differences between the premodern sources and their modern adaptation and determine how we can use such a comparison to critically analyze the way modern storytellers recreate the past. Class sessions will combine lectures, discussion, and audio-visual materials. Offered as JAPN 315 and WLIT 315. Counts as a CAS Global & Cultural Diversity course.

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 319. Greek Tragedy: Plays and Performance in Ancient Athens. 3 Units.

This course provides students the opportunity to read a significant number of ancient Greek tragedies in modern English translations. We read, study, and discuss selected works by Aeschylus, Sophocles, and Euripides, as well as selected criticism, ancient and modern, of these plays. All semester we read the plays as literature composed for performance. We study literary elements within the plays and theatrical possibilities inherent in the texts. As we read the plays, we pay close attention to the historical context and look for what each play can tell us about myth, religion, ethics, and society in ancient Athens. Finally, we give 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 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 discuss the plays that they read in class. The course has three examinations and a final project that includes writing an essay and staging a monologue or scene from one of the tragedies. Offered as CLSC 319, CLSC 419, THTR 319, THTR 419, WLIT 319, and WLIT 419. Counts as a CAS Global & Cultural Diversity course.

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 as a CAS Global & Cultural Diversity course.

WLIT 322. Theater in Ancient Rome. 3 Units.

This course is designed as a continuation of and companion to CLSC/THTR/WLIT 319/419 Greek Tragedy: Plays and Performance in Ancient Athens, although it may be taken without having taken, or before having taken, that course. Students in Theater in Ancient Rome 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, that may include 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. 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 Roman civilization. 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 may include a brief survey of selected post-classical works indebted to the tradition of Roman drama and theater. Authors that may be studied include Hrotsvitha, Marlowe, Shakespeare, Racine, Molière, 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, THTR 322, THTR 422, WLIT 322, and WLIT 422. Counts as a CAS Global & Cultural Diversity course.

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. Counts as a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. Prereq: At least Sophomore standing

WLIT 336. Elegiac Poetry. 3 Units.

In this course we shall translate and interpret selected elegies by Catullus, Tibullius, 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 337. Love and Loss: Reading The Tale of Genji. 3 Units.

Murasaki Shikibu's *The Tale of Genji* (c. 1000 CE), the great Japanese classic often referred to as "the world's first novel," has been praised by countless readers and scholars since it was first circulated within the imperial court. In this course we will read the entire text in English translation. We will focus on themes of love and loss, paying special attention to the substitution that results from the hero, the shining prince Genji, losing his mother at a tender age and attempting to fill the void she left. Since Genji is popularly thought of as a "playboy," we will investigate the thematic, historic, political, social, and religious descriptions within Genji's (many) love affairs, with a special emphasis on issues of gender. We will also consider the poetry, imagery, costume, music, religion, theater, and material culture of the mid-Heian era, which is encapsulated in the tale. Students will prepare individual research projects and be responsible for finding and presenting primary sources and secondary research. The instructor will provide background information on political, cultural, and religious history as well as present on details of literary theory. The aim is to encourage students to critically analyze the modern perception of the past. Class sessions will combine lectures, discussion, and audio-visual materials. All material is in English translation. The course is conducted in English. Offered as JAPN 337 and WLIT 337. Counts as a CAS Global & Cultural Diversity course. Counts as a Communication Intensive course. Counts as a Understanding Global Perspectives course. Prereq: Passing letter grade in an Academic Inquiry Seminar (AIQS) or SAGES First Seminar.

WLIT 341. Power of Words: Ritual Uses of Premodern Japanese Literature. 3 Units.

In premodern Japan, it was not only death and mourning ritual and practice that could pacify the spirit of the deceased, but also language. Authors consciously crafted the words of their works to simultaneously express the grief associated with longing and pacify the spirits of the dead. These words are called kotodama (power of words). From as far back as the eighth-century *Kojiki* (Records of Ancient Matters) and *Nihon Shoki* (The Chronicles of Japan) textual representations of mourning were linked with special uses of language and spirit pacification. At the death of Ame-no-wakahiko (a mythological god), his parents constructed a mourning hut and performed songs to secure his spirit in the afterworld. As several authors have demonstrated, from kotodama in the mid-eighth-century poetic anthology *Man'yōshū* (Collection of Ten Thousand Leaves) to linked verse (*renga*) in medieval Japan, carefully constructed literary language also had a place in ritual pacification of the spirits of the dead. Words were not simple expressions of grief; they held power. All material is in English translation. The course is conducted in English. All material will be provided via PDF. Offered as JAPN 341 and WLIT 341 and RLG 341. Counts as a CAS Global & Cultural Diversity course. Counts as a Communication Intensive course. Counts as a Understanding Global Perspectives course. Prereq: Passing letter grade in an Academic Inquiry Seminar (AIQS) or SAGES First Seminar.

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 349. Medieval Latin. 3 Units.

Reading and interpretation of Latin texts from the Middle Ages. Material selected according to the needs and interests of students. Offered as LATN 309, LATN 409, WLIT 349, and WLIT 449.

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 353. Science and Technology in France. 3 Units.

This course is an exploration of the development of science and technology in France, from their rise in the 18th and 19th centuries to their recent renaissance, from both a scientific and a humanities perspective. A significant component will focus on the contributions of women to science in France. Site visits in France will include the Marie Curie laboratory, the Pasteur Institute, and the Museum of Natural History. Readings will come from the fields of history of science, French cultural history, and French literature. Offered as FRCH 328, FRCH 428, WGST 333, WLIT 353 and WLIT 453. Counts as a CAS Global & Cultural Diversity course.

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 a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. Counts as a Understanding Global Perspectives course.

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. Counts as a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. 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 a CAS Global & Cultural Diversity course. Counts as a SAGES Departmental Seminar course. Prereq: At least Sophomore standing.

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. Recommended preparation: Academic Inquiry Seminar (AIQS) or SAGES First Seminar. Offered as ENGL 365E, ENGL 365EC, ENGL 465E, WLIT 365E and WLIT 465E. Counts as a CAS Global & Cultural Diversity course.

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 AFST 365N, ENGL 365N, ETHS 365N, WLIT 365N, ENGL 465N, and WLIT 465N. Counts as a CAS Global & Cultural Diversity course. 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. Recommended preparation: Academic Inquiry Seminar (AIQS) or SAGES First Seminar. Offered as ENGL 365Q, ENGL 365QC, ETHS 365Q, WLIT 365Q, ENGL 465Q, and WLIT 465Q. Counts as a CAS Global & Cultural Diversity course.

WLIT 368. Topics in Film. 3 Units.

Individual topics include Horror Films, Storytelling & Cinema, Science Fiction Films, Films of Alfred Hitchcock, American Cinema & Culture, History of Cinema, and many others. This course has no prerequisites and welcomes first year students. Other than the number of credits from one department a student can apply toward graduating, there is no limit to the number of times Topics in Film can be taken. 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 as a CAS Global & Cultural Diversity course.

WLIT 386. Russian Culture and Civilization: From Varangians to Revolutionaries (862-1917). 3 Units.

This course will explore the history, art, and literature of the Eastern Slavic/Russian people from the ninth century to end of the Russian empire in 1917. Students will trace the formation and transformation of the Slavic/Russian state, from Kievan Rus' to the Tsardom of Muscovy and to the Russian empire. The historical background will be illuminated by the literary and artistic works created by outstanding Russian writers, poets, painters, and composers. At the end of the course, students will gain a solid knowledge of the Russian cultural ground and understand the roots of Russian national and cultural identity. Offered as RUSN 386 and WLIT 386. Counts as a CAS Global & Cultural Diversity course.

WLIT 387. 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. Recommended preparation: Academic Inquiry Seminar (AIQS) or SAGES First Seminar. Offered as ENGL 387, WLIT 387, ENGL 487, and WLIT 487.

WLIT 390. 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 been 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 as a CAS Global & Cultural Diversity course. 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 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 as a CAS Global & Cultural Diversity course. 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. Immigration and the Paris Experience. 3 Units.

Three-week immersion learning experience living and studying in Paris. The focus of the course is the culture, literature, and the arts of the African, Arab, and Asian communities of Paris. At least half of the course looks at issues surrounding immigration that affect women in particular. 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, ETHS 308, and WGST 308 students have the option of completing coursework in English. Graduate students have additional course requirements. Offered as FRCH 308, WLIT 308, ETHS 308, WGST 308, FRCH 408, and WLIT 408. Counts as a CAS Global & Cultural Diversity course. Prereq: Graduate standing.

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 419. Greek Tragedy: Plays and Performance in Ancient Athens. 3 Units.

This course provides students the opportunity to read a significant number of ancient Greek tragedies in modern English translations. We read, study, and discuss selected works by Aeschylus, Sophocles, and Euripides, as well as selected criticism, ancient and modern, of these plays. All semester we read the plays as literature composed for performance. We study literary elements within the plays and theatrical possibilities inherent in the texts. As we read the plays, we pay close attention to the historical context and look for what each play can tell us about myth, religion, ethics, and society in ancient Athens. Finally, we give 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 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 discuss the plays that they read in class. The course has three examinations and a final project that includes writing an essay and staging a monologue or scene from one of the tragedies. Offered as CLSC 319, CLSC 419, THTR 319, THTR 419, WLIT 319, and WLIT 419. Counts as a CAS Global & Cultural Diversity course.

WLIT 422. Theater in Ancient Rome. 3 Units.

This course is designed as a continuation of and companion to CLSC/THTR/WLIT 319/419 Greek Tragedy: Plays and Performance in Ancient Athens, although it may be taken without having taken, or before having taken, that course. Students in Theater in Ancient Rome 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, that may include 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. 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 Roman civilization. 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 may include a brief survey of selected post-classical works indebted to the tradition of Roman drama and theater. Authors that may be studied include Hrotsvitha, Marlowe, Shakespeare, Racine, Molière, 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, THTR 322, THTR 422, WLIT 322, and WLIT 422. Counts as a CAS Global & Cultural Diversity course.

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 436. Elegiac Poetry. 3 Units.

In this course we shall translate and interpret selected elegies by Catullus, Tibullius, 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 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 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 449. Medieval Latin. 3 Units.

Reading and interpretation of Latin texts from the Middle Ages. Material selected according to the needs and interests of students. Offered as LATN 309, LATN 409, WLIT 349, and WLIT 449.

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 453. Science and Technology in France. 3 Units.

This course is an exploration of the development of science and technology in France, from their rise in the 18th and 19th centuries to their recent renaissance, from both a scientific and a humanities perspective. A significant component will focus on the contributions of women to science in France. Site visits in France will include the Marie Curie laboratory, the Pasteur Institute, and the Museum of Natural History. Readings will come from the fields of history of science, French cultural history, and French literature. Offered as FRCH 328, FRCH 428, WGST 333, WLIT 353 and WLIT 453. Counts as a CAS Global & Cultural Diversity course.

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 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. Recommended preparation: Academic Inquiry Seminar (AIQS) or SAGES First Seminar. Offered as ENGL 365E, ENGL 365EC, ENGL 465E, WLIT 365E and WLIT 465E. Counts as a CAS Global & Cultural Diversity course. 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 AFST 365N, ENGL 365N, ETHS 365N, WLIT 365N, ENGL 465N, and WLIT 465N. Counts as a CAS Global & Cultural Diversity course. 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. Recommended preparation: Academic Inquiry Seminar (AIQS) or SAGES First Seminar. Offered as ENGL 365Q, ENGL 365QC, ETHS 365Q, WLIT 365Q, ENGL 465Q, and WLIT 465Q. Counts as a CAS Global & Cultural Diversity course. Prereq: Graduate standing.

WLIT 468. Topics in Film. 3 Units.

Individual topics include Horror Films, Storytelling & Cinema, Science Fiction Films, Films of Alfred Hitchcock, American Cinema & Culture, History of Cinema, and many others. This course has no prerequisites and welcomes first year students. Other than the number of credits from one department a student can apply toward graduating, there is no limit to the number of times Topics in Film can be taken. 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 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. Recommended preparation: Academic Inquiry Seminar (AIQS) or SAGES First Seminar. 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 as a CAS Global & Cultural Diversity course. Prereq: AKKD 101 and AKKD 102.

WLIT 601. Independent Study. 1 - 18 Units.

For graduate students under special circumstances. Prereq: Graduate standing.

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

(Credit as arranged.)