

DEPARTMENT OF COMPARATIVE LITERATURE AND HUMANITIES

Spring 2008 Courses

Humanities Courses

<i>Course#</i>	<i>Title</i>	<i>Sect. Call #</i>	<i>Day</i>	<i>Time</i>	<i>Location</i>	<i>Instructor</i>	<i>Limit</i>
HUMN 1020	Introduction to Humanities II	Lecture	MWF	12:00–12:50	MATH 100	Bernardini – Art A. Eddy - Music	
HUMN 1020	Introduction to Humanities II	011 16972	MWF	9:00–9:50	KTCH 301	J. Voss	30
HUMN 1020	Introduction to Humanities II	021 16974	MWF	11:00–11:50	DUAN G2B60	D. Stockton	30
HUMN 1020	Introduction to Humanities II	031 16975	MWF	10:00–10:50	KTCH 303	M. Vicks	30
HUMN 1020	Introduction to Humanities II	041 16976	MWF	10:00–10:50	KTCH 301	S. McMorris	30
HUMN 1020	Introduction to Humanities II	051 16977	MWF	11:00–11:50	KTCH 303	M. Vicks	30
HUMN 1020	Introduction to Humanities II	061 16978	MWF	11:00–11:50	KTCH 301	L. Labudovic	30
HUMN 1020	Introduction to Humanities II	071 16979	MWF	1:00–1:50	KTCH 303	J. Voss	30
HUMN 1020	Introduction to Humanities II	081 16980	MWF	2:00–2:50	KTCH 303	A. Fobes	30
HUMN 1020	Introduction to Humanities II	091 16981	MWF	3:00–3:50	KTCH 303	A. Fobes	30
HUMN 1020	Introduction to Humanities II	101 16982	MWF	1:00–1:50	DUAN G2B60	L. Labudovic	30
HUMN 1020	Introduction to Humanities II	881 16985	TR	9:30-10:45	KTCH 231	P. Gordon	12
<i>Honors section, 3.3 cumulative GPA required.</i>							
HUMN 2145	African America in the Arts	001 24617	MW	3:00-4:15	HLMS 237	S. Lawler	30
HUMN 2145	African America in the Arts	790 *****	TR	9:30-10:45	DLYC 101	S. Lawler	25
<i>For information please contact the Chancellor's Leadership Residential Academic Program (303-735-1987).</i>							
HUMN 3092	Krishna in S. Asian Lit/Culture	001 25182	TR	2:00-3:15	HUMN 245	P. Lutgendorf	5
HUMN 3093	Murder, Mystery, Meaning	001 16988	TR	12:30–1:45	EKLC M203	C. Braider	30
HUMN 3093	Music/the Romantic Imagination	002 16989	MWF	10:00–10:50	DUAN G2B60	A. Eddy	30
HUMN 3093	Modern Media/Parisian Avant	003 24598	MWF	1:00–1:50	KTCH 235	G. Bernardini	30
HUMN 3104	Film Criticism and Theory	001 23464	TR	2:00–3:15	ATLS 102	J.C. Farmer	3
			W	7:00–9:50	ATLS 102		
HUMN 4004	Film Thry: Realism/Reflexivity	801 *****	TR	11:00–12:15	ATLS 102	B. Kawin	2
			W	4:00–6:50	ATLS 102		
HUMN 4060	Reading Theory	001 23862	TR	9:30–10:45	HUMN 180	H. Pickford	20
HUMN 4093	The Art of Travel	001 17001	MWF	2:00–2:50	KTCH 235	S. Carnahan	30
HUMN 4093	The Idea of Art	002 17002	T	2:00-4:30	FLMG 102	C. Farago	8
HUMN 4110	Greek and Roman Epic	001 22995	TR	3:30-4:45	GUGG 205	D. Rohmann	12
		002 22996	TR	3:30-4:45	GUGG 205	D. Rohmann	6
<i>Section 002 is restricted to Humanities majors.</i>							
HUMN 4150	Decameron: Age of Realism	001 23000	TR	9:30–10:45	HLMS 141	V. Ferme	22
HUMN 4502	Nietzsche: Literature and Values	001 23001	MWF	11:00–11:50	HUMN 135	A. Del Caro	17
HUMN 4555	The Arts of Interpretation	001 17006	TR	11:00–12:15	ECON 205	P. Gordon	20
HUMN 4730	Italian Feminisms	001 24514	MW	3:00-4:15	MCOL E155	C. Seno Reed	20
HUMN 4821	20th Century Russian Lit/Art	001 23002	MWF	10:00–10:50	ECON 13	R. Salys	12

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COURSE DESCRIPTIONS

HUMN 1020-6 Introduction to Humanities II

This course provides an analytical, chronological, comparative and integrated study of works in literature, music and visual arts from the Baroque to contemporary eras. While students are reading Racine and Moliere, for example, the art and music lectures examine the architecture of Versailles and compositions of Lully and other court composers. In the appropriate context with the literature, such composers as Mozart, Beethoven, Wagner, and Stravinsky are studied, along with such artists as Fragonard, Goya, Monet, and Picasso.

This course is approved for arts and sciences core curriculum in 2 areas: historical context or literature and the arts.

HUMN 2145-3 African America in the Arts
Stewart Lawler

In Africa, they say, “If Elvis is King, then James Brown must be God!” I bet they think the same thing now of Tupac Shakur. Yet even Bill Cosby says he can’t understand the way urban Black youths dress or speak. There is a Guinean proverb that links knowledge and love: “We cannot love that which we do not know.” The aim of this course is to achieve this dual task, focusing especially on Black folk, vernacular, and popular culture.

African American culture is a performative culture with roots in Africa. We will assume that this African culture was transmitted to and transformed in America. We will assume that African cultural practices survived and were passed down and that the elaborate and complex world views or cosmologies encoding social, political, and cultural ideas and systems survived inside these performative practices.

We will examine African American expressive culture as polygenre, polyvocal, polyfocus performance. We will also examine African American arts in a full complex cultural context that avoids and even demolishes any stereotyping and is in cultural clash against a myopic mainstream culture. Finally, we will examine how African American culture aspires to the West and Central African understanding that can be summarized as Performance for Power and the Power of Performance.

Approved for arts and sciences core curriculum: cultural and gender diversity or United States context.

HUMN 3092-3 Studies in Humanities: Krishna in South Asian Literature and Culture
Philip Lutgendorf

For more than two millennia, the alluring figure of Krishna — the dark-skinned flute-player — has been central to the religious experience of many Indians. His diverse roles as mischievous divine child, adolescent cowherd, and adult statesman and philosopher have been celebrated in poetry and prose, painting and sculpture, and through music, dance, and drama. Using literary and visual sources as well as performances, this course explores multiple facets of Krishna’s character as experienced by his devotees, paying special attention to Indian interpretations of the erotic imagery that are so prominent in his story, and to the figure of Radha, Krishna’s mistress and beloved. Featured texts, most of which are translated from Sanskrit, Bengali, and Hindi, include Book Ten of the *Bhagavata Purana*, the spiritual classic *Bhagavad-Gita*, Jayadeva’s song-cycle *Gita Govinda*, and *Journey Through the Twelve Forests*, a modern Westerner’s lyrical yet scholarly account of a walking pilgrimage through the landscape of Krishna’s youth, as well as excerpts from anthologies of the devotional songs of celebrated pre-modern saint-poets.

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Several documentary and feature films will be screened during class sessions. Requirements include a series of short “reaction papers” (roughly every other week), a concluding research paper, and a final exam. This course assumes no prior knowledge of India or Hinduism, and is intended to supplement existing courses in East Asian Languages and Civilizations, Religious Studies, and Anthropology.
Same as HNDI 3831.

HUMN 3093-3 Topics in Humanities: Murder, Mystery, Meaning
Christopher Braider

The course explores detective fiction, with special emphasis on the murder mystery, from ancient Greece and Shakespeare through the Romantics (E.T.A. Hoffman, Mary Shelley, Edgar Allan Poe) to the post-Romantic “modernities” of such crucial representatives as Charles Dickens, Sir Arthur Conan Doyle, Agatha Christie, Dorothy Sayers, Raymond Chandler, John Le Carré, and Walter Mosley. Themes include the genre’s links to the “uncanny” and the “fantastic,” its experiments with semiotic, hermeneutic, and Freudian models of reading, and its telltale relation to the buried forms of violence defining its wider social context. *Restricted to sophomores/juniors/seniors.*

**HUMN 3093-3 Music and the Romantic Imagination: Craggy Landscapes, Glorious
Ruins, and Hopeless Love:**

Alexandra Eddy

Against the background of nineteenth-century literary effusions about music, we will explore the work of early Romantic composers, often writers of words themselves, always absorbed by the universe of inner emotions and the endless possibilities of the imagination. Among the musical works we will study: Beethoven’s Ninth Symphony; Weber’s Romantic opera *Der Freischütz*; Mendelssohn’s *Fingal’s Cave* Overture; Schubert’s song cycle *Die Winterreise*; Robert Schumann’s piano set, *Papillons*; Berlioz’s *Symphonie fantastique* and his symphonies based on Shakespeare and Byron. Among the literary sources: writings by James Macpherson, Schiller, Schlegel, Schopenhauer, Jean Paul, Byron, E.T.A. Hoffmann, Robert Schumann, Weber, and Berlioz. *Restricted to sophomores/juniors/seniors.*

HUMN 3093-3 Topics in Humanities: Modern Media and the Parisian Avant-Garde, 1848-1914
Giulia Bernardini

From 1848 to 1914, France experienced intense socio-political tension and transformation. Against a backdrop of imperial and republican struggles for power, its cities grew into sprawling urban centers populated by a working class inspired by the ideals of socialism, and by a growing bourgeoisie with expendable income and leisure time. At the frontline of society was the avant-garde: the painters, musicians, and authors whose self-imposed task it was to translate this new state of modernity into their chosen media. This class will study the Parisian avant-garde – its artistic personalities and movements – to investigate the notion of the artist as cultural commentator and to inquire how it built the foundations for twentieth century modernism. Though we will focus primarily on the visual arts, works of literature and music will also be used to enrich our understanding of this era.
Restricted to sophomores/juniors/seniors.

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HUMN 3104-3 Film Criticism and Theory
Clark Farmer

Surveys the range and function of film criticism, introduces major positions and concepts of film theory, and focuses on students' abilities to write about film. *Prerequisite FILM 1502. Same as FILM 3104.*

HUMN 4004-3 Topics in Film Theory: Realism and Reflexivity
Bruce Kawin

A study of classical theory, emphasizing the issue of realism (including the differences between film and reality, what happens when an object is photographed, whether film is inherently photographic, psychological reality, etc.), and the effects of narrative framing, emphasizing contemporary theories of reflexive aesthetics and structures (including films by Kurosawa, Bergman, and Godard and studies of works that appear to be aware they are works of art or may appear to have narrating minds). *Restricted to senior HUMN/FILM/FMST majors. Prerequisite FILM 3104 or instructor consent. Same as FILM 4004 and ARTF 5004. This course is approved for Arts & Sciences core curriculum: critical thinking.*

HUMN 4060-3 Reading Theory
Henry Pickford

This course will examine the place of theory within 20th century critical discourse. It will explore the extent to which every theoretical text is constituted around a central difficulty in the concept of theory itself. Readings from Freud, Benjamin, Lévi-Strauss, Genette, Derrida, Butler, Bhabba, and de Man. *Prerequisite: HUMN 2000 or junior/senior standing. This course is approved for Arts & Sciences core curriculum: critical thinking.*

HUMN 4093-3 Studies in Humanities: The Art of Travel
Shirley Carnahan

This course is an interdisciplinary one intended to examine the art of travel: not where to go and what to do, but rather philosophical concepts about why people travel. Likely areas of discussion will include Exploration, Discovery, Escape, Pilgrimage, the Grand Tour, Expatriotism, Exile, Nomadism, Armchair Travel, and the Sense of Home. Materials will include books by travel writers, novels, films, essays, short stories, art, music, and historical documents. *Prerequisite: HUMN 2000 or junior/senior standing.*

HUMN 4093-3 Studies in Humanities: The Idea of Art
Claire Farago

In what ways do artistic representations mediate actual social identities? Is art a “when” rather than a “what”? How does “art” function in the contemporary era of a neo-colonial global economy dominated by transnational corporations? What differentiates “high art” from tourist souvenirs or from commodities in general? What has been and what should or could be the role of artists, art historians, and cultural critics in maintaining or collapsing distinctions between these categories? These fundamental questions about the effects of the kinds of knowledge that art produces will be explored through a series of readings dealing with art and social identity. This course examines art as a form of knowledge production in a contemporary framework of thought about the ethical responsibilities of intellectuals to society. Using a

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variety of analytical strategies, the course is organized around class discussion and course readings.
Prerequisite: HUMN 2000 or junior/senior standing. Meets with ARTH 4919-003.

HUMN 4110-3 Greek and Roman Epic
Dirk Rohmann

Students read in English translation the major epics of Greco-Roman antiquity such as the *Iliad*, *Odyssey*, *Argonautica*, *Aeneid*, and *Metamorphoses*. Topics discussed may include the nature of classical epic, its relation to the novel, and its legacy. No Greek or Latin required. *Same as CLAS 4110.*
Approved for arts and sciences core curriculum: literature and the arts.

HUMN 4150-3 Decameron: Age of Realism
TBD

Analyzes the rise of realism in 13th and 14th century Italian literature and parallel manifestations in the visual arts. Focuses on Boccaccio's *Decameron* and contemporary realistic prose and poetry with emphasis on gender issues and medieval cultural diversity. Taught in English. *Prerequisite, junior standing or instructor consent. Same as ITAL 4150.*
Approved for arts and science core curriculum: literature and the arts, or cultural and gender diversity.

HUMN 4502-3 Nietzsche: Literature and Values
A. Del Caro

Emphasis is placed on Nietzsche's major writings spanning the years 1872 - 1888, with particular attention to the critique of Western values. A systematic exploration of doctrines, concepts, and ideas leading to the values of creativity. *Restricted to sophomores/juniors/seniors. Same as GRMN 4502.*
Approved for arts and sciences core curriculum: ideals and values.

HUMN 4555-3 The Arts of Interpretation
Paul Gordon

Introduces various hermeneutical methodologies (literary/philosophical criticism, biblical exegesis, art history, etc.) with which to examine the question of interpretation. Methodologies are studied in close conjunction with particular works of art. *Prerequisites, HUMN 2000 or junior/senior standing.*
Approved for arts and sciences core curriculum: critical thinking.

HUMN 4730-3 Italian Feminisms: Culture, Theory, and Narratives of Difference
TBD

Studies Italian women writers, artists, and film makers of this century. Literary and visual texts are analyzed in dialogue with readings of leading Italian gender theorists. Italian history and culture is reread by following the development of a discourse about women. Taught in English; readings in Italian for Italian majors. *Same as ITAL 4730.*
Approved for arts and sciences core curriculum: cultural and gender diversity.

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HUMN 4821-3 20th Century Russian Literature & Art
Rimgaila Salys

Interdisciplinary course emphasizing the influence of art in 20th century Russian literature. Follows the changing cultural landscape from the time when Russia was in the vanguard of modern European literature to the gradual cultural relaxation that culminated in perestroika and glasnost. *Same as RUSS 4821. Approved for arts and sciences core curriculum: literature and the arts.*

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Comparative Literature Graduate Seminars

Prerequisite: graduate standing or instructor consent.

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COML 5610	Intro to Literary Theory	001	12114	R	2:30–5:00	KTCH 231	P. Greaney	12
COML 5660	Islam in Germany and Europe	001	25149	T	3:30–6:00	EDUC 132	B. Weber	5
COML 5830	Nabokov & Modernism	001	12116	W	3:00–5:30	ATLS 1B25	J.E. Rivers	10
COML 5830	Lit of British Isles: 1660-1900	002	24597	R	1:00–3:30	LIBR M549	J. Heydt-Stev.	5
COML 6040	Psychoanalysis	001	12123	T	2:30–5:00	KTCH 231	P. Gordon	12

COML 5610-3 Intro to Literary Theory
Patrick Greaney

In addition to providing an “overview” of the major theorists and methodologies of modern literary theory, this course will also examine literary theory through the “lens” of the notion of disinterestedness. That is, we will not only introduce a variety of established theorists and methodologies (new criticism; word/image; structuralism; reader-response; psychoanalysis; deconstruction; new historicism queer theory; etc.) but we shall do so with our “other eye” open to the way these theories all define themselves with or in opposition to the Kantian notion of disinterestedness in art.

COML 5660-3 Themes, Motifs, Characters: Islam in German and Europe
Beverly Weber

This interdisciplinary course explores contemporary controversies around Islam in Germany by examining their representation in a wide range of cultural “texts,” such as fiction, film, websites, political texts, newspapers, magazines, television. While the focus is on controversies that arise in the German context, we will carefully place the issues in relevant European as well as other transnational contexts. We will also inform our analyses with multiple disciplinary perspectives. Topics may include: Language and identity, headscarf debates, experiences of violence, terrorism, religious institution, public space. Taught in English. Students will have option of completing some work in German if they choose. *Same as GRMN 5520-001.*

COML 5830-3 Topics: Nabokov and Modernism
Ed Rivers

A study of Nabokov’s major English-language works, with attention to his self-translated Russian and French writing, his literary theory, and his reputation as a scientist in the study of Lepidoptera (butterflies and moths). Because his career has a Russian, a European, and an American phase and merges literature with science, the course will emphasize intercultural and interdisciplinary topics. Among these will be his use of cinematic techniques in his writing, his use of film as a theme, and his influence on film. (We will study his *Lolita* screenplay together with the two film versions of *Lolita* and will consider the film adaptations of some of his other works, such as *The Defense*.) Other topics will include his prose style, his poetry, his ethics, his metaphysics, his theory and practice of translation, and his treatment of sexuality and gender. In addition, we will consider his butterfly hunting from both a scientific and an ecocritical perspective. Many of these topics—especially the film study—will receive multimedia presentation and investigation. The course will meet in the new ATLAS building and make full use of its extensive

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technology. Laptops will be available in the classroom for every student, and we will use them for researching Nabokov on the web among other purposes. The emphasis will be on Nabokov now: his connection to modernism and post-modernism and his ever expanding (and ever controversial) role as a nexus for interdisciplinary thought and cultural criticism. The main goal will be for each student to produce, by semester's end, a substantial (15-20 pages) and publishable paper revolving around Nabokov and /or his impact on literature, theory, or culture. In addition to criticism by and about Nabokov, the reading list (subject to revision) will include the following: his novels *Lolita*, *Invitation of a Small Fool*, *Pnin*, *Pale Fire*, *Bend Sinister*, and *The Real Life of Sebastian Knight*; his *Lolita: A Screenplay*; his autobiography *Invitation of a Small Fool*, *Speak, Memory*; plus selected poems, essays, interviews, translations, and scientific writings. For further information about the course, email ed.rivers@colorado.edu. *Taught with ENGL 5529-001.*

COML 5830-3 Introduction to Literature of the British Isles: 1660 - 1900
Jillian Heydt-Stevenson

This course, which is called "Introduction to the Literature of the British Isles 1660-1900," will move beyond those parameters to include a comparative approach. One of the dominant themes, among other concerns we'll address, is "Social Contracts: Individuals, Communities, and Nations." I'd like us to explore the challenges (including the tragedies and successes) of the national, aesthetic, and romantic contracts individuals and communities form. We will read English, German and French literature (all in translation), including many if not all of the following authors: Voltaire, Pope, Rousseau, Bernardin de St. Pierre, Fanny Burney, John Locke, Kant, Austen, Mme de Stael, Byron, Wordsworth, Coleridge, P.B. Shelley, Barrett Browning, Hugo, Browning, Anne Bronte, Zola, and Henry James. Works will be drawn from the 18th and 19th centuries, and we will learn about the French and British Enlightenments, the Romantic Period, the Victorian Era, Romance, Realism, and Naturalism. Genres will include poetry, fiction, and drama. *Same as ENGL 5059-001.*

COML 6040-3 Psychoanalysis
Paul Gordon

Psychoanalysis can be one of the most effective tools for analyzing what has always been acknowledged as the necessarily latent meaning of the work of art. At the very least, every student of art and literature must understand the basic terms and ideas of psychoanalysis – if only to critique them.

The purpose of this class is three fold: first, to familiarize students with psychoanalysis as a particular hermeneutic methodology; second, to demonstrate the practical value of incorporating psychoanalysis into the study of art and art-related matters; third, to examine the psychoanalytic corpus "after Freud," particularly the writings of Jacques Lacan, Sarah Kofman, Jacques Derrida, Neil Hertz, Charles Bernheimer, Shoshana Felman, Jane Gallop, Jean Laplanche, Slavoj Zizek, Laura Mulvey and others who have engaged psychoanalysis theoretically, either pro or con. Finally: a major facet of this class will deal with "Psychoanalysis and Feminism", particularly in the area of Film Studies.

The course will read some of the general works (Introductory Lectures on Psychoanalysis, Beyond the Pleasure Principle, etc.) before beginning our reading of Freud's essays on art and art-related matters ("The Poet and Daydreaming", "On the Uncanny", "The Theme of the 3 Caskets", etc.) and incorporating whenever possible readings of the artworks Freud discusses (Gradiva, Oedipus, Judith and Holofernes, The Sandman, etc.). We will then attempt to incorporate Freud's ideas into readings of a number of films and literary works of the class's choosing before turning our attention to the other writers after Freud already mentioned.