The Department of

Cultural Studies

&

Comparative Literature

Comparative Literature

(CLT)

SPRING 2017
Some courses offered in Asian and Asian American Studies (AAS), Art History & Criticism (ARH), Chinese Language (CHI), Cinema & Cultural Studies (CCS), Classics (CLL), Consortium for Digital Arts Culture and Technology (CDT), English (EGL), European Languages, Literatures and Cultures (FRN, GER, ITL, HUF, HUG, HUI, HUR, RUS), Hispanic Languages and Literatures (SPN), Judaic Studies (JDH), Music (MUS), Philosophy (PHI), Theatre Arts (THR), and Women’s Gender, & Sexuality Studies (WST) may be used to fulfill the Comparative Literature (CLT) major or minor requirements. Students are urged to consult with Prof. Andrea Fedi, Undergraduate Program Director at, andrea.fedi@stonybrook

COURSE COURSES:

CLT 101: INTRODUCTION TO WORLD LITERATURES
A survey of world literatures from an array of cultures, eras, languages, places, and traditions. This global sampling of literatures focuses on the exploration of significant historical moments and phenomena, and their influence on literary and cultural production.

**DEC: B**
**SBC: GLO, HUM**
3 credits
LEC-02 TUTH 11:30 AM-12:50 PM/ Humanities 1023
Magdala Desgranges

CLT 123: SEXUALITY IN LITERATURE
An exploration of the expression and interpretation of sexual experience in literature and culture, through discussion of selections from world literature and art, both classic and contemporary. Themes include temptation and gratification, desire and fulfillment, and how societies shape gender roles and deviance and set limits on sexual representation in literature and art.

**DEC: B**
**SBC: CER, HUM**
3 credits
LEC-01 MW 12:00P M-12:53 PM/ Engineering 143
Robert Harvey

R01-F 12:00 PM-12:53 PM/ Physics P112
Yanling Li

R02-F 12:00 PM-12:53 PM/ Melville Library W 4530
Elin Johannsdottir

R03-F 12:00 PM-12:53 PM/ Humanities 3017
Kimberly Coates

COMPARATIVE ELECTIVES:

CLT 330: LITERARY GENRES: THE AMERICAN AIDS NOVEL
This rendition of CLT 330 introduces students to various U.S. novels that emerged from the HIV/AIDS epidemic. We will explore how each writer addresses the personal, sociocultural, and political consequences of AIDS in novels from the mid-1990s into the present day. As part of this, we will investigate the significant, though often unexamined, role of HIV and AIDS in our everyday lives. Doing such will allow us to reveal how identity categories such as gender, sexuality, race, class, and generation shapes our perception of the AIDS epidemic. Full texts covered in this course include Mark Doty’s *Heaven’s Coast*, Michael Cunningham’s *The Hours*, Andrew Holleran’s *The Beauty of Men*, Sapphire’s *Push*, Dale Peck’s *Martin and John*, and Tim Murphy’s *Christodora*.

May be repeated as topic changes.

*Prerequisite: U3 or U4 standing*

*Advisory prerequisite: Two courses in literature*

**DEC: G**
**SBC: HFA+**
3 credits
LEC-01 TUTH 10:00AM-11:20 AM/ Physics P127
Kenneth Pinion
**CLT 362: LITERATURE AND IDEAS: NOVEL IDEAS**

An inquiry into the primary writings and significant documents in the history of ideas and their effect on the form and content of the literature of a period.

This course examines late 20th- and early 21st-century novels that engage with three crucial ideas of our time: human and animal rights, the banality of evil, and the American dream. We begin with foundational questions (What is an idea? What is literature? How are they related?) before focusing our investigation on the treatment of these ideas in novels by Kazuo Ishiguro, Bernhard Schlink, Ian McEwan, Toni Morrison, Mohsin Hamid, and Jeffrey Eugenides. We read these authors alongside philosophical texts by Peter Singer, David Foster Wallace, J. M. Coetzee, Hannah Arendt, Slavoj Žižek, and Jean Baudrillard. Topics for discussion include the ethics of eating meat, cloning and the question of the human, violence and responsibility, race and racism, 9/11, fundamentalism, neoliberalism, traumatic loss, nostalgia, and memory. May be repeated as the topic changes.

Prerequisite: U3 or U4 standing

*Advisory Prerequisites: Two courses in literature*

**DEC:** G  
**SBC:** HFA+  
3 credits

LEC-01 MW 2:30 PM-3:50PM/ Melville Library N 4006  
Joseph Kampff

**OTHER FORMS OF CULTURAL PRODUCTION:**

**CCS 311: GENDER AND GENRE IN FILM:**

Associated primarily with the period directly before the Second World War through the late 1950s, film noir is frequently characterized as a style that refigures the masculine anxieties of the age. This course will examine masculinity and femininity in the context of the film noir as a modernist art form. Issues of race and sexuality will predominate, as intertwined with gender roles. May be repeated as the topic changes.

Prerequisite: One DEC B or HUM course and one course from the following: CCS 101, CCS 201, CLL 215, CLT 235, HUF 211, HUG 221, HUI 231, HUR 241, THR 117, EGL 204, WST 291, WST 305

**DEC:** G  
**SBC:** HFA+  
3 credits

LEC-01 TUTH 10:00 AM-10:53 AM/ Physics P116  
Simone West

LAB-L01 TH 7:00PM-9:00PM/ Melville Library N 4072  
Simone West

**CCS/DIA 383: TOPICS IN GAME STUDIES: GAME AND GAMER CULTURES**

The course critically examines video games within cultural, social, political, and historical contexts. It is designed to afford an immersive study of a range of topics pertinent to the scholarly study of video games. Possible topics include: game history, games art and design, game preservation, game play and experience, games and culture, racial and gendered subjectivities.

This course surveys the history and culture of video gaming as well as the subject of the ‘gamer.’ We will explore cultural and economic conditions, technological advancements, and histories of play both in public and in private that have developed both the gaming experience and the gamer. By examining modes of gaming and play, we will discuss games in cabinets, in consoles, and as wearable and mobile, and we will critically analyze gamer culture and technological advancement. Additionally, we will develop a shared vernacular to discuss gaming in the present and into the future. This course is offered as both CCS 383 and DIA 383. May be repeated as the topic changes, to a maximum of 6 credits.

Previously offered as CCS/DIA 396 and CCS/DIA 397. Not for credit in addition to CCS/DIA 396 and CCS/DIA 397.

Prerequisite: CCS 101 and U3 or U4 status

**DEC:** H  
**SBC:** ESI; STAS  
3 credits

LEC-01 M 11:00AM-12:53PM/ Melville Library W 4535  
James Cohen

LAB-L01 W 11:00AM-12:53PM/ Melville Library W 4535  
James Cohen
CLT 335: INTERDISCIPLINARY STUDY OF FILM:
OUTCASTS AMONG US: CULTURAL IDENTITY & THE PORTRAYAL OF DIFFERENCE
An inquiry into the aesthetics, history, and theory of film as it relates principally to literature but also to disciplines such as art, music, psychology, and cultural history. May be repeated as the topic changes.
It could be anyone, or so it might seem. The social outcast, in film as in literature, often works as a reflection of the past, the present, and the possibilities for the future. The outcast may act as a cautionary tale against deviations from the norm, or conversely as an exemplar of the need for alternative lifestyles. Regardless, the allure of the outcast traverses genre, media, and time. This course will consider how cinema works to define and/or critique conceptions of normalcy.
Through a focus on the figure of the outcast, this course will consider how film as a cultural document shapes and reflects upon its historical and cultural moment.
The outcast in film comes in many forms. Knowing one seminar is not nearly enough to cover them all with any sufficient depth, we will direct our focus towards two spaces in which the figure of the outcast occupies an essential presence: the road and the underbelly. Working within these two thematic frameworks, we will seek to uncover how film presents and uses the figure of the outcast to legitimize or stigmatize patterns of behavior; to reinforce, question or shift value systems; and to scrutinize the dominant cultural landscape through the portrayal of difference.
May be repeated as the topic changes.
Prerequisite: One DEC B or HUM course and one course from the following: CCS 101, CCS 201, CLL 215, CLT 235, HUF 211, HUG 221, HUI 231, HUR 241, THR 117
DEC: G
SBC: HFA+
3 credits
LEC-01 MW 11:00 AM-11:53 AM/ Melville Library N 4072
LAB-L01 W 7:00 PM-9:00 PM/ Melville Library W 4535

CCS 395: TOPICS IN DIGITAL TECHNOLOGY AND CULTURE
This course will examine the influence of digital technology on contemporary film and visual media. Drawing on art history, cinema studies, architecture, and media studies we will historicize the radical shift brought about by digital technology while engaging in debates over our post-digital, post-internet, post-cinematic media culture. Rather than critique the “newness” of new media, we will take seriously the claim that digital technology marks a radical break with earlier media forms, and that this transformation has had a profound influence on the way we view and understand the world around us. Ultimately we will ask what comes “after the digital” as a moment or period in the history of the media, while speculating on what might come after digitization is over, that is, at the end of the digital.
Prerequisite: One DEC B or HUM course; CCS 101
DEC: H
SBC: ESI; STAS
3 credits
LEC-01 MW 4:00 PM-5:20PM/ Humanities 1023

CLT 444: EXPERIENTIAL LEARNING
This course is designed for students who engage in a substantial, structured experiential learning activity in conjunction with another class. Experiential learning occurs when knowledge acquired through formal learning and past experience are applied to a "real-world" setting or problem to create new knowledge through a process of reflection, critical analysis, feedback and synthesis. Beyond-the-classroom experiences that support experiential learning may include: service learning, mentored research, field work, or an internship.
Prerequisite: WRT 102 or equivalent; permission of the Instructor and approval of the EXP+ contract
SBC: EXP+
1 credit, S/U grading

CLT 458: SPEAK EFFECTIVELY BEFORE AN AUDIENCE
A zero credit course that may be taken in conjunction with any CLT course that provides opportunity to achieve the learning outcomes of the Stony Brook Curriculum's SPK learning objective.
Pre-or corequisite: WRT 102 or equivalent; permission of the instructor
SBC: SPK
S/U Grading

Andrea Fedi
CLT 459 - WRITE EFFECTIVELY IN COMPARATIVE LITERATURE
A zero credit course that may be taken in conjunction with any 300- or 400-level CLT course, with permission of the instructor. The course provides opportunity to practice the skills and techniques of effective academic writing and satisfies the learning outcomes of the Stony Brook Curriculum's WRTD learning objective.
Prerequisite: WRT 102; permission of the instructor
SBC: WRTD
S/U Grading
Andrea Fedi

CLT 475 - UNDERGRADUATE TEACHING PRACTICUM I
Work with a faculty member as an assistant in one of the faculty member's regularly scheduled classes. The student is required to attend all the classes, do all the regularly assigned work, and meet with the faculty member at regularly scheduled times to discuss the intellectual and pedagogical matters relating to the course.
Prerequisites: U4 standing; permission of instructor and Chairperson
SBC: EXP+
3 credits, S/U grading
Andrea Fedi

CLT 476 - UNDERGRADUATE TEACHING PRACTICUM II
Work with a faculty member as an assistant in one of the faculty member's regularly scheduled classes. Students assume greater responsibility in such areas as leading discussions and analyzing results of tests that have already been graded. Students may not serve as teaching assistants in the same course twice.
Prerequisites: CLT 475; permission of instructor and Chairperson
SBC: EXP+
3 credits, S/U grading
Andrea Fedi

CLT 487 - INDEPENDENT READING AND RESEARCH
Intensive reading and research on a special topic undertaken with close faculty supervision. May be repeated.
Prerequisites: Permission of instructor and department
SBC: CER; ESI
0-6 credits
Andrea Fedi

CLT 495 - COMPARATIVE LITERATURE HONORS PROJECT
A one-semester project for comparative literature majors who are candidates for the degree with departmental honors. The project involves independent study under close supervision of an appropriate faculty member, and the written and oral presentation to the department faculty colloquium of an honors thesis.
Prerequisites: Permission of instructor and department
SBC: ESI
3 credits
Andrea Fedi