

# Friends of Comparative Literature

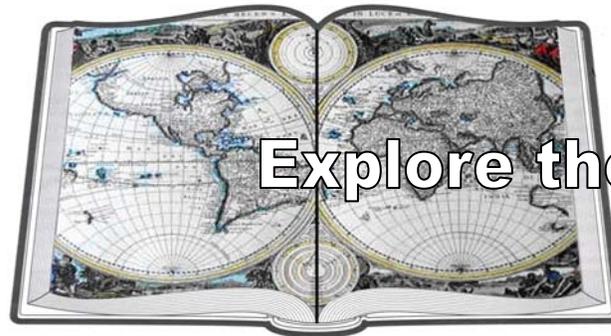


## Autumn Movement

I cried over beautiful things knowing no beautiful thing lasts.

The field of cornflower yellow is a scarf at the neck of the copper sunburned woman, the mother of the year, the taker of seeds.

The northwest wind comes and the yellow is torn full of holes, new beautiful things come in the first spit of snow on the northwest wind, and the old things go, not one lasts.  
-Carl Sandburg



## Explore the World

### News from the Coordinator Jian Xu

Greetings! As you will see from this newsletter, Comparative Literature is beginning another exciting year with a myriad of accomplishments by our students and faculty alike. We continue to thrive despite the rough budget cuts the University has faced. Naturally, Comparative Literature in UWM, as many other academic programs in UW-System, is challenged by the effect of the economic downturn.

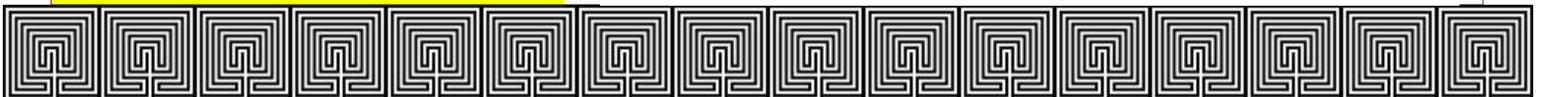
We have been pressured to consolidate and to restructure our faculty resources and course offerings. We now, for instance, hire fewer lecturers with the result of offering fewer sections of some lower-division courses. We also find it necessary to give up some small-size upper-division classes and to create high-enrollment classes while still trying to provide good disciplinary training to our majors and minors. But what is most important is that CL faculty and staff see in the current pressures and constraints an opportunity to develop a more efficient curriculum and more effective teaching.

We recognize in our students and highly value the adventurous spirit and vision that once pushed us to become comparatists; it is their curiosity and passion to probe the secrets of the literatures of the world that compel us to improve. Let me take the opportunity to congratulate this year's recipients of Roy Arthur Swanson Comparative Literature Scholarship: Jeffrey Hughes, Justin Engelbart, Larisa Makshanova and Carolyn Umfress. Please also take a look at our faculty achievements and course offerings for next spring. They all indicate to me that Comparative Literature in UWM has the necessary synergy to become the academic hub of multilingual and multicultural studies in Milwaukee.



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(Editor: Daniel Russell)



## Spotlight on the Academic Staff



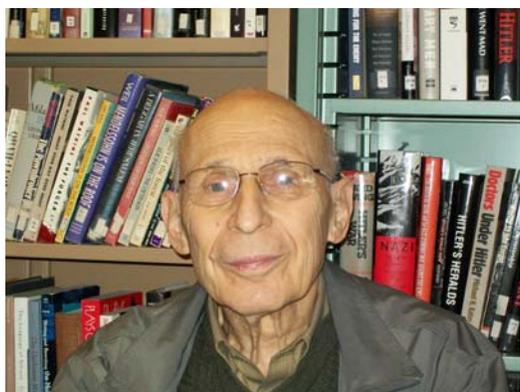
David Reher is a native of Muskego, WI. He graduated from Concordia University in Mequon with a Bachelors in Music, Spanish and English. His professional experience includes work as a secondary teacher one year in Rural Alaska, in a remote village 60 miles north of the Arctic Circle. Following this, he taught English in a technical college in Costa Rica for six months. His research interests include the Middle Ages and Renaissance, transcendent images and symbols, and the evolution of national identities.

It was with disappointment that CompLit had to say “Good-Bye” to one of our favorite teachers. Cary Hensen introduced many students to the world of Comparative Literature. He was skilled at teaching students how to read with the depth of academic engagement proper for university students. He was particularly interested in appreciating the confrontation between literature and the reader, a confrontation that would make the reader more aware of conflicts within him- or herself; aware of the interaction between people with others and with the society in which they live and, finally, aware of the responsibility people have to their environment. Cary did not shy away from confronting with his students such human topics as Violence and Aggression and Genocide.

His mark on the Department will always be framed in Gold-for-Excellence.



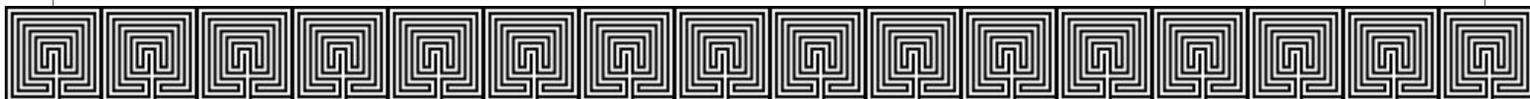
## Returning Student



A familiar face in many classes in the CompLit Program is that of Sidney Lieberman. With the devotion of a special agent spy, he has attended a great many courses taught in the Program of Comparative Literature. His work has extended over many years and he genuinely enjoys what he is doing. “When I introduced him to the O.E.D. (maybe 10 years ago), he was like a child given freedom in a Candy Shop,” says Michael Fountain. Professor Roy A. Swanson inspired Sidney who always felt freedom in gaining knowledge and wisdom from every course he could fit into his busy schedule as a retiree from the world of Real Estate. He has taken courses from Rachel Skalitzy, Arpine Katchadourian, and from almost every other Comp Lit teacher in the last decade of the program at UWM.

## Invitation to Consider a Comparative Literature Major/Minor

Comparative Literature is a discipline that will complement whatever course of study students choose and will be an impressive addition to any Résumé. The skills learned in Comparative Literature classes will benefit beyond reading literature for enjoyment to reading and analyzing journals, history, etc. We would invite you to consider CompLit as a Major (30 Credits of CompLit courses) or Minor (18 Credits of CompLit courses). For more information, talk with your instructor or ask the staff in Curtin 772.



## Comp Lit News

**Michelle Bolduc** participated in a month-long National Endowment for the Humanities Seminar in Prato, Italy, this summer, on Dante's *Divine Comedy* and the Medieval World. Also, her article, "Musical Multilingualism in *Le Roman de Fauvel* (Bibliothèque Nationale de France f. fr. 146)" is forthcoming in *Medieval Multilingualism*, edited by Christopher Kleinhenz and Keith Busby (Brepols, 2009).

**Michael Fountain** presented a workshop at the St. Francis Institute on representations of St. Francis in art, literature, film and architecture, in September.

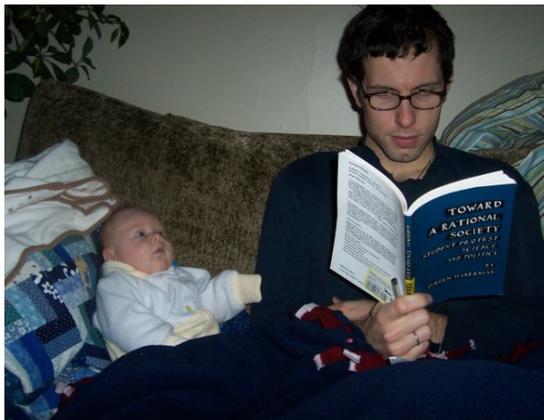
**Joshua Hren** and his wife, Brittany, became the parents of a baby girl, Anaya, in August. Joshua was inducted into Phi Kappa Phi on April 19.

**Peter Paik** spoke at the inaugural meeting of the Ethics Colloquium Series, sponsored by the Center for International Education, in October. His lecture was an examination of ethical and political dilemmas brought about by the abandonment of perpetual economic growth, when scarcity becomes a dominant factor in the global economy.

**Kristin Pitt** organized "Representing the Detained," in October, a symposium exploring representations of the U.S. immigration detention system, for UWM's Center for 21st Century Studies. Her paper at the symposium was entitled "The Detained Body: Discourses of Detention and Security in Edwidge Danticat's *Brother, I'm Dying*." She will also be co-leading a discussion of Danticat's work at the first meeting of the International Book Club on November 20th.

**John Roberts** received the Jury Prize for short film at the 2009 Milwaukee Film Festival. His film, "Mary's Friend," was an animated adaptation of a sarcastic nursery rhyme he had written. He said, "Finding synesthesia between the visual aspects and the actual narrated rhythm of the poem was no doubt a gift from my time in the Comp Lit program."

**Demetrius Williams** spoke at a MAFLL Colloquium, "Not Getting What You Expected": An Intertextual Reading of Act's Pentecost Paradigm (Acts 2).



Professor Anaya points out the relevant passage to her student, Joshua.

## RASCL Scholarship Winners

We would like to congratulate these Comparative Literature majors and minors who received the 2009-10 RASCL Scholarship as a reward for excellence (*αρετη*) in their studies.



Justin Engelbart



Jeffrey Hughes



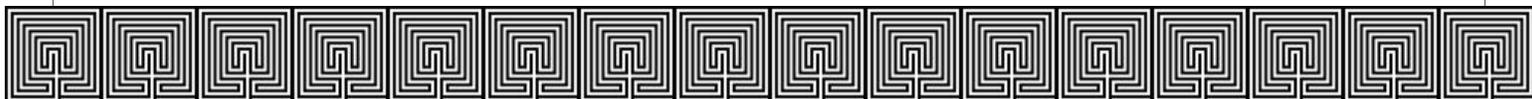
Roy Arthur Swanson,  
Professor Emeritus



Larisa Makshanova



Carolyn Umfress



## Student Spotlight

**Jeffrey Hughes** "It's difficult to sum up why I study Comp Lit. I've tried many times. I know that in choosing the discipline, bridges were created in my studies, personal life/wellness and social understanding. I became a better student, father and person all because of the spark generated by a discipline that became such an integral part of my daily existence. To absorb literature, art, and film in this way brought into focus the Humanities, to me the most important foundation of a fulfilling life. I know that's awfully romanticized, but if one opens their heart and soul to allow a flood of passion in their daily living, be it their studies or their personal lives, such a beautiful experience it is to be alive! Comp Lit as a discipline and the department here at UWM has opened that doorway for me, and created absolutely necessary support for my major in History. I believe my success and love for the study of History places key importance on Comparative Literature, and I believe others will have success and a deeper understanding doing the same. I also feel that any healthy philosophy of life must take into account the Humanities. Comp Lit is an excellent way to fulfill this requirement."

**Charlie Hosale** "I chose to be a comparative literature major after I had taken a selection of literature courses offered by different departments at UWM. I have always had an intimate relationship with literature and the comparative literature courses spoke most to my needs of a class. Comparative literature does not put a limit on the classroom – we contextualize the works observed through comparing their history and artistry. This method is appealing because it examines the work entirely; in this way comparative literature teaches about the author, the work, society, and you. Through comparing and contrasting an intricate web of human connection comes to light and it is this more complete human picture that showed me my need to become a comparative literature major."



## Upcoming Events

**Conversation over Lunch- Tracing the Troubadours through Time and Space:** On March 11, David Reher will share his research project: Culture of the Troubadours, emphasizing his special interest in music and courtly love poetry. The discussion will be held in Curtin 766, from 12-1pm. Bring a bag lunch—we will bring dessert.

**Comp Lit Goes to the Movies– Max Havelaar** (See book recommendation above), directed by Fons Rademakers, based on the 1860 novel which challenged Dutch exploitation of the coffee and sugar trade in their colonies in the Dutch East Indies. The book and the movie give us a good view of the attitudes regarding colonialism in the late 19th century. Because of the length of the film, 170 minutes, it will be shown in two parts, the first on April 8, the second, April 15, at 12pm in the Student Union (room tba).

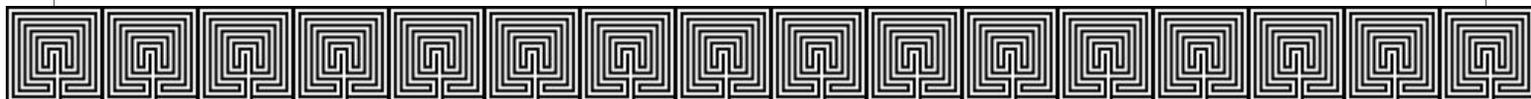
**The International Book Club** will meet on Friday, November 20 to discuss Edwidge Danticat's memoir, *Brother, I'm Dying*. The discussion will be led by Kristin Pitt of Comparative Literature and Kevin Browne of English.

## Recent Events

**Comparative Cookies** on Nov. 6, provided an opportunity for students interested in Comparative Literature to become acquainted with the program, its faculty, and each other.

**Comparative Literature Conversations**, in conjunction with the MAFLC Colloquia series presented "The French Tradition and Earlier Scots Literature: Problems of Mediocrity and Misogyny," featuring Professor William Calin of the University of Florida, on Oct. 29.

**Comp Lit Goes to the Movies**, in commemoration of *Kristallnacht*, Nov. 9-10, 1938, showed the Agnieszka Holland movie, *Europa Europa*, the story of Shlomo Perel, who survived the Holocaust, by disguising himself as a communist komsomol, and a member of the German Hitlerjugend.



## Favorite Literary Quotes

"The person who is really in revolt is the optimist, who generally lives and dies in a desperate and suicidal effort to persuade other people how good they are." -G. K. Chesterton

"Questioning is the piety of thought" -Heidegger

"*Quis custodet ipsos custodes?*" (Who watches the watchmen?) - Juvenal

"*οὐ φροντίζει Ἱπποκλείδης.*" (It is of no concern to Hippocleides.)- Herodotus

"Only in men's imagination does every truth find an effective and undeniable existence. Imagination, not invention, is the supreme master of art as of life." - Joseph Conrad

## Book Recommendations

*Max Havelaar: Or the Coffee Auctions of the Dutch Trading Company* by Maltatuli (Eduard Douwes Dekker) 1860. This book was recommended to me by Ruud van Dijk when he worked in 20th Century Studies before moving back to Holland. He recommended it to me as a "shocking novel" that brought about social change. It was a "damning exposé of the terrible condition in the colonies...and continues to inspire the Fairtrade movement today." (Back cover of the Penguin edition) What he did not warn me about is that it is also a delightful (satire at its modern best) exposé of writing style and technique. It fits well into a vast genre including Upton Sinclair's *Oil!* or *The Jungle* or John Steinbeck's *Grapes of Wrath* proving that a political novel can be a work of art. (Recommended by Michael Fountain)

## Alumni Profile: Tim Walsh



Tim graduated from UWM Summa Cum Laude in 2005, majoring in Comparative Literature and Spanish Literature with a certificate in Latin American Studies, and he was a RASCL award winner. After graduation, Tim worked in La Escuela de la Montaña in Guatemala. He returned to Milwaukee and taught at Vincent High School before returning to UWM to study in the Master of Arts in Foreign Language and Literature (MAFL) Program.

Of his goals there and his experiences, he says, "I hope to study Translation (Spanish to English) and Comparative Literature in the MAFL Program. This double concentration will enable me to pursue a career in a business, non-profit or academic setting. I see strengths in the Translation track's emphasis on the real-world application of the technical skills it teaches as well as the breadth of professional experiences that the MAFL instructors in this field offer.

"My experiences at the Mountain School and as a teacher at Vincent High School have raised questions of how to relate my background in the humanities to a real-world setting. In Guatemala I found great satisfaction in translating, interpreting, and helping to create a place where language was not a barrier to open discussion about issues such as poverty and immigration. At Vincent, I learned that academic learning must not be separated from the students' personal experiences and values. These lessons will keep my goals for the MAFL Program in perspective, and help me nurture the seeds of inquiry in my roles as a professional in business or academia."

## Study Abroad

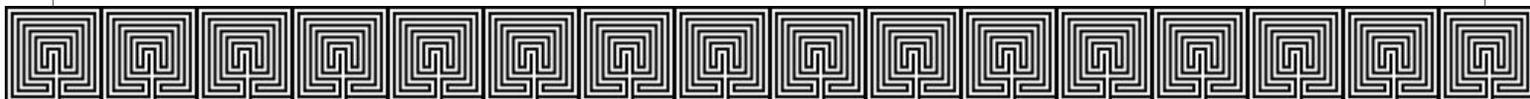
During the spring semester, Professor Michelle Bolduc will lead a study abroad program in Paris for students from both UW-Milwaukee and UW-Madison. Her course, "L'amour et la mort à Paris" (Love and Death in Paris) will explore the interrelation of eros and thanatos in the literature and art of Parisian writers and artists. Bon voyage!

## UWinterIM 2010

### 133 Contemporary Imagination in Literature and the Arts 3cr (U)

Class Number 80083 Lec201 Online (Bolduc)

The goal of this course is to present the student with basic knowledge of the literary movements, authors, and texts of the 20<sup>th</sup> Century. This course will introduce Comparative Literature as a discipline. The students will define basic terms used in the study of the Humanities, practice literary analysis/criticism, and gain an appreciation for the problems involved in literary translation. Requirements will include reading the assigned material, class attendance, participation and assignments. Prereq: None; satisfies Humanities GER.



## Spring 2010 Course Offerings

### 133 Contemporary Imagination in Literature and the Arts 3cr (U)

Class Number 47616 Lec001 MWF 11-11:50am (Fountain)

Class Number 47618 Lec002 TR 12:30pm-1:45pm (Seymour-Jorn)

Class Number 54050 Lec203 Online (Fountain)

The goal of this course is to present the student with basic knowledge of the literary movements, authors, and texts of the 20<sup>th</sup> Century. This course will introduce Comparative Literature as a discipline. The students will define basic terms used in the study of the Humanities, practice literary analysis/criticism, and gain an appreciation for the problems involved in literary translation. Requirements will include reading the assigned material, class attendance, participation and assignments. Prereq: None; satisfies Humanities GER.

### 135 Experiencing Literature in the 21<sup>st</sup> Century 3cr (U)

Class Number 54048 Lec001 TR 9:30-10:45am (Pitt)

#### Topic: Magic, Fantasy, and Reality in the Americas

Through this course, we will examine notions of reality and its artistic representation, asking what the role of the apparently magical is within our apprehensions of literary reality. Is it possible that creative fiction *must* rely upon the magical in order to present "the real" or "the truth"? What are the possible artistic advantages of magical or fantastical representation, and what are the possible sociopolitical implications of these literary modes? Many of our readings will be examples of what has come to be termed "magical realism," literature that does not quite fit traditional definitions of either realism or fantasy. Although many of the texts we read will come from the Spanish American tradition with which magical realism is perhaps most often associated, we will also explore other examples of magical realism and fantastical fiction from around the hemisphere, allowing us to develop a broader sense of the philosophical, political, ideological, and literary implications of the texts. Prereq: None; satisfies Humanities GER. Affiliated with the Latin American, Caribbean, and U.S. Latino Studies major and the Cultures & Communities and Latin American & Caribbean Studies certificates.

Class Number 59151 Lec002 MW 12:30-1:45pm (Paik)

#### Topic: Apocalypse & the Experience of the Extreme

Visions of the end of the world have been a familiar element in Western art, religion, and culture, but these become the object of intense fascination during periods of historical transition. Such fascination with the apocalypse not only stems from the fear of global destruction but also evokes the hopes for social and political renewal and the emergence of a transformed world. We will be reading, viewing, and discussing different types of texts dealing with the end of the world or a world, from the Bible to recent writings about environmental catastrophe. How do visions of the apocalypse affect human behavior in the past? What kind of influence does the fear of the end have on our culture in the present? What kinds of historical or fictional situations convey most forcefully the emotions and actions of people confronted with sweeping historical change as well as the daily struggle to survive drastically altered circumstances? Readings will include *Watchmen* by Alan Moore, *Blindness* by Jose Saramago, *The Sirens of Titan* by Kurt Vonnegut, and excerpts from *The World Without Us* by Alan Weisman. Screenings will include *Children of Men*, *The Time of the Wolf*, and *La Jetee*. Prereq: None; satisfies Humanities GER.

### 208 World Literature in Translation: The 17<sup>th</sup> to the 21<sup>st</sup> Century 3cr (U)

Class Number 47620 Lec201 Online (Pitt)

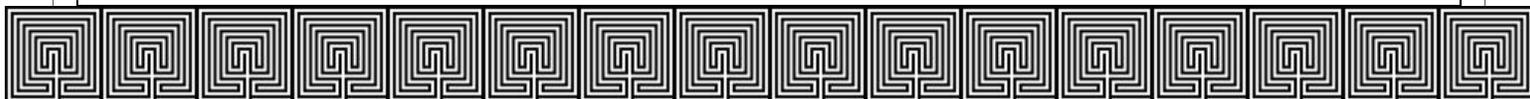
Course Focus: Global Encounters: Cultural Contact and Exchange. In this age of globalization, we recognize that we are increasingly interconnected with societies and peoples around the globe. But what constitutes such connections? What are the possibilities, the difficulties, and the conflicts associated with cross-cultural contact and exchange? This course will survey literary forms from the 17<sup>th</sup> to the 21<sup>st</sup> centuries and from a wide range of global perspectives. Texts will include novels, poems, plays, essays and films that portray the negotiations, understandings, and misunderstandings of "contact zones" and other sites of cultural exchange. Prereq: None; satisfies Humanities GER. Affiliated with Cultures & Communities and Great Books.

### 230 Literature and Society 3cr (U)

Class Number 54776 Lec001 MW 9:30-10:45am (Seymour-Jorn)

#### Topic: Gender and Utopia

How have "perfect" societies been imagined, and how have humans attempted to engineer them? And what do these visions and experiments reveal to us about assumptions or transformative desires regarding gender? In other words, how have utopias constructed gender roles, sexual identities, or reproductive functions? This course will explore the gendered nature of utopias and dystopias (cautionary visions of utopias gone awry), both in utopias that are not explicitly developed to address gendered concerns or identities, as well as in those that are designed specifically to empower or control gendered subjects. Our texts will include literary, philosophical, and political writings and film. Prereq: None; satisfies Humanities GER. Affiliated with Women's Studies and Cultures & Communities.



## Spring 2010 Course Offerings

Class Number 59195 Lec002 MWF 10-10:50am (Fountain)

### Topic: Nazi Control of the Humanities

In the effort toward Gleichaltung (coordination) of the Nazi ideology, the Third Reich in the fall of 1933 developed the Reich Chamber of Culture, a branch of the Office for Public Enlightenment and Propaganda under a fanatic Joseph Goebbels. This office controlled the Humanities allowing only what would bolster the Nazi Ideology. The aim of this course is to consider the Nazi control of the Media (films, radio and press), the Literature, the Art and the Music to propagate the National Socialist message and to control its people. The ultimate aim of the course is evaluate the responsibility of the Humanities to record, form, challenge and evaluate culture. The Humanities must be assured the freedom necessary to fulfill their role in society. In Nazi Germany they either acquiesced, went into inner exile, emigrated or were imprisoned. Prereq: None; satisfies Humanities GER.

### 231 Literature and Religion 3cr (U)

Class Number 47622 Lec001 TR 2-3:15pm (Williams)

#### Topic: The Dead Sea Scrolls

This course offers a chronological survey of the broad range of the Jewish literature of the ancient world that was not included in the canon of the Hebrew Bible (Old Testament - OT) or in standard rabbinic works. These religious writings (brought together into various collections) are commonly known as the writings of the "Old Testament Apocrypha" (including works such as, 1 & 2 Maccabees, Tobit and Sirach), the "Old Testament Pseudepigrapha" (including works such as, 1 Enoch, Testament of the Twelve Patriarchs, and Jubilees), or most recently under one broad rubric, such as, the "Literature of Second Temple Judaism". This literature was written generally between the 4<sup>th</sup> century BCE and the 1<sup>st</sup> century CE. Important also in the survey of the literature of this period are the sectarian writings that were discovered in 1947 known as the "Dead Sea Scrolls" (because they were buried in the caves on the banks of the Dead Sea in ancient times circa 70s CE). This course then will explore questions related to the social-historical situation, literary genre, thematic motifs and theological tendencies of this broad assortment of religious writings. Prereq: None; satisfies Humanities GER.

Class Number 54036 Lec002 TR 9:30-10:45am (Fountain)

#### Topic: Representations of Saints and Sinners

Course Description: Characters, real and fictional, have vested themselves in virtue or vice, good or evil, and played out their role in the drama of human society. The positive role of heroes/saints may seem obvious but could it be that "sinners" also may serve an important role? After examining the fictional "saints and sinners" in literature and film, we will play the role of Dante and decide which level of "heaven or hell" fictional and real historical characters will likely find themselves. Just where is Mary of Scotland, Michelangelo, Pius XII, James Dean, Leni Riefenstahl, Charles Lindbergh, Fr. Damian of Molokai, Marilyn Monroe, Vince Lombardi, Al Capone, Billy the Kid, or Annie Oakley. Prereq: None; satisfies Humanities GER

### 233 Literature and Film 3cr (U)

Class Number 59149 Lec001 TR 2-3:15pm (Xu)

#### Topic: The Gangster Film in the East and West

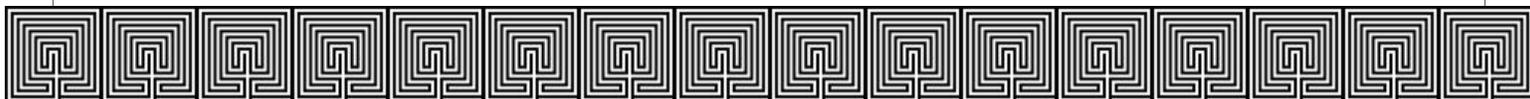
This class will study the gangster film as a genre originating in America and how after traveling to other parts of the world, especially Asia, it undergoes interesting changes while retaining important generic features. Although as in other continents the genre has been frequently bent, hybridized, or parodied to fit the cultural needs of the local, its transplant has also made it truly global. By comparing Asian gangsters with their Western counterparts in theme, style, visual content, and social function, we want to find out what common qualities bind them. A good knowledge of how this popular cultural form travels and finds home in the East may lead to a deepened understanding about the processes of global modernity that has been inexorably transforming the spatial and temporal structures of our lives. Our objectives are to learn to analyze film texts from different parts of the world with a comparatist approach, and to learn to construct coherent interpretive arguments. Prereq: None; satisfies Humanities GER

### 309 Great Works of Modern Literature 3cr (U/G)

Class Number 59148 Lec001 TR 11am-12:15pm (Xu)

#### Topic: The Truth of Others

In this class we are going to study an experience of modern literature that is often mediated by a narrative encounter with otherness. This otherness can be cultural, social (e.g. class), racial/ethnic, professional, religious, or sexual. We will focus on a range of influential works from different parts of the world and examine how in these works the encounter with otherness unsettles our normal ways of looking at the world, bringing to crisis our value systems, moral compasses, cultural identities, and sense of a stable and coherent self always in control... Central to our study are various textual formations that condition our experience of the encounter and produce an array of literary subjectivities answering to the truth of others. We will examine how modernist, postcolonial, and postmodern texts (including their many variations) posit different epistemological relations to this truth and in what sense our experience of otherness through literature can be one of authenticity. The goal of the course is to enable students to experience the transformative power of literature and to equip them with interpretive tools to make sense of a number of influential works produced in diverse cultures under different social conditions so that they can discuss and critique them comparatively and in a theoretically informed way. Prereq: Junior status; satisfies Humanities GER.



## Spring 2010 Course Offerings

### 350 Topics in Comparative Literature 3cr (U/G)

Class Number 54044 Lec 201 Online (Seymour-Jorn)

#### Topic: Arabic Women's Writing

This course will explore Arabic women's literary production. We will focus primarily upon novels and short stories from the Arab East (Lebanon, Palestine, Syria and Iraq) and from Egypt. However, we will also look at some examples of short fiction and poetry from the Arab West (Algeria and Morocco). The course will explore narrative and other strategies that women writers use to represent female experience of gender ideologies, war, religion and family life. We will also explore women writers quest for identity in rapidly changing social, economic and political contexts. Throughout the course, we will make use of the texts to discuss the complex dynamic between Arab/Middle Eastern nationalisms and feminisms, and the ways in which women have been involved in these ideological movements. Prereq: Junior status; satisfies Humanities GER.

### 464 Seminar in Comparative Literary Criticism 3cr (U/G)

Class Number 59150 Sem001 TR 12:30-1:45pm (Paik)

#### Topic: The Quarrel Between Poetry and Philosophy

According to Plato, the quarrel between poetry and philosophy was already quite old by the time he wrote of it in his dialogues. Many are familiar with some of Socrates' notorious statements about the need to banish poetry from the just city except for hymns to the gods and praises of famous men, prescriptions which critics have condemned as proto-totalitarian arguments for state censorship. But such dismissals of Plato have been challenged by scholars who emphasize the highly poetic nature of the dialogues themselves, especially given his use of striking metaphors and the deeply mystical accounts of the soul's relationship to truth. Thus, some have concluded that Plato himself must be regarded as a poet, and that the expulsion of poetry by philosophy actually attempts to put the two into a dialogue with each other or seeks to reconcile art and truth. In this course we will be reading, in addition to Plato, the writings of his predecessor and adversary Heraclitus, as well as more recent poet-thinkers such as Friedrich Nietzsche and Martin Heidegger. We will consider the form of the aphorism as the distillation of philosophic striving and poetic insight, and examine the writings of Plato's most striking modern disciple, the French mystic Simone Weil. Prereq: Junior status; satisfies Humanities GER.

### 707 Seminar in Methods of Literary Analysis 3cr (G)

Class Number 60239 Sem001 R 5:30-8:10pm (Williams and Mazor)

#### Topic: Old Testament, New Testament, & Lit Analysis

This uniquely designed MAFL/MALLT Graduate Seminar aims to introduce to the student the innovative and novel avenues of utilizing and practicing theories and methodologies of literary analysis using the Hebrew Bible/The Old Testament and the Christian Bible/The New Testament as the focus texts. The various avenues of literary analysis have been developed by some of the world's most esteemed thinkers such as Aristotle, as well as by the most influential schools of literary criticism, such as Russian Formalism, French Structuralism, American New Criticism, Post Structuralism, Feminism, and Deconstruction. Although the Bible serves as the literary text under scrutiny, the student will learn how to apply the various perspectives of literary analysis, which will not only unearth the most latent aesthetic mechanisms that operate on the underlying layers of the Biblical texts, but will also demonstrate how these "cryptic" aesthetic mechanisms serve and enhance the ideological (religious, moral, historical, national, ritual, social) messages which are molded and delivered by these Biblical texts. Prereq: Graduate status and consent of the MALLT coordinator.

I THINK that I shall never see  
A poem lovely as a tree.

A tree whose hungry mouth is prest  
Against the sweet earth's flowing breast;

A tree that looks at God all day,  
And lifts her leafy arms to pray;

A tree that may in summer wear  
A nest of robins in her hair;

Upon whose bosom snow has lain;  
Who intimately lives with rain.

Poems are made by fools like me,  
But only God can make a tree.

- Joyce Kilmer

