

*Friends of Comparative Literature***Places We Love**

by Ivan V. Lalic

(translated from the Serbian by Francis Jones)

Places we love exist only through us,
Space destroyed is only illusion in the constancy
of time,

Places we love we can never leave,
Places we love together, together, together,

And is this room really a room, or an embrace,
And what is beneath the window: a street or years?
And the window is only the imprint left by
The first rain we understood, returning endlessly,

And this wall does not define the room, but perhaps
the night

In which your son began to move in your sleeping
blood,

A son like a butterfly of flame in your hall of mirrors,
The night you were frightened by your own light,

And this door leads into any afternoon
Which outlives it, forever peopled
With your casual movements, as you stepped,
Like fire into copper, into my only memory;

When you go, space closes over like water behind you,
Do not look back: there is nothing outside you,
Space is only time visible in a different way,
Places we love we can never leave.

*Department of French,
Italian and Comparative
Literature*

Curtin Hall 772

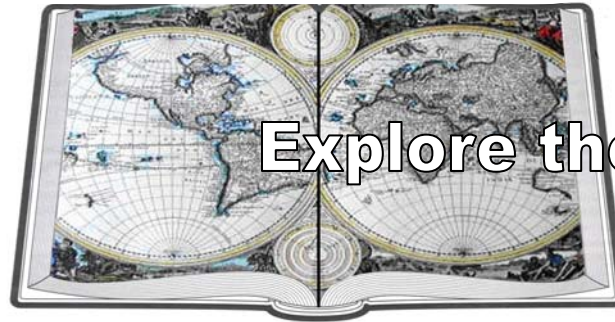
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(Editor: Daniel Russell)



Explore the World

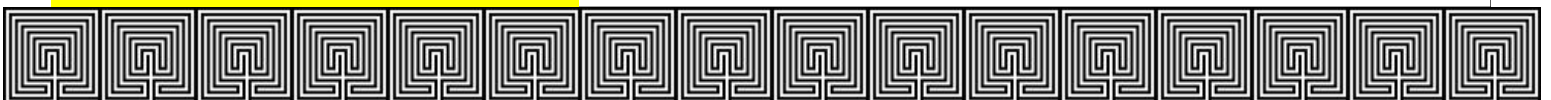
News from the Coordinator, Caroline Seymour-Jorn

Happy Spring to students and friends of Comparative Literature at UWM! Comparative Literature as a field of study seems particularly relevant in 2011, with nation and world changing events occurring across the globe. Since the beginning of this semester, revolutions and large demonstrations are changing the social and political landscape of countries in North Africa and the Middle East. The earthquake, tsunami and nuclear disaster in Japan will no doubt have long lasting social and economic repercussions not only in Japan itself but also in Asia more broadly. Comparative Literature students are well positioned to begin to understand and interpret the changes that are occurring in these regions and in the rest of our rapidly globalizing world.

This is due to the cultural and historical knowledge, and the unique sensitivity that students obtain from their comparative study of world literatures. This knowledge and insight derives from their broad reading of literature that explores the personal, social, economic and political impact of successful and failed technologies, of wars and of social and political revolutions.

The specific futures of many people in places such as Japan, Egypt and Libya hold many uncertainties, but it is clear that there will be new creative production that will delve into these changing social, political and economic environments. I am certain that these works will also find their way into the courses offered in our dynamic program. In the near term, the Comparative Literature program has an array of great courses scheduled for Fall 2011. Please take a look at the listing included in this newsletter, and join us for another stimulating semester of reading and discussion! Best wishes for the upcoming spring months,

Caroline Seymour-Jorn
Comparative Literature Coordinator
April 2011



Comparative Literature News and Announcements

— On Saturday, April 16th, Kristin Pitt presented a talk: "Representing the Harvest: Food and Farm Workers in the Contemporary United States," at the conference Eating, Cooking, Culture: the Politics and History of Food, sponsored by UWM's Centers for International Education, and Latin American and Caribbean Studies. Peter Paik will also moderated a panel at the conference. For more information, please see <http://www.eatingcookingculture.uwm.edu>.

— *Body, Nation and Narrative in the Americas*, by Kristin Pitt, was published in December 2010, by Palgrave Macmillan.

— Peter Paik presented a talk: "Living through the End: Historical Upheaval and Speculative Fiction," at a symposium sponsored by MALLT and the Center for 21st Century Studies.

— Caroline Seymour-Jorn attended the conference, Imagining Culture(s), Rethinking Disciplines, at the University of Miami, and presented her paper, "An Anthropological Reading of Miral al-Tahawy's novel *The Tent*."

— Requiescat in Pace: Our sympathy to David Schiff, a Comp Lit minor, at the death of his beloved wife, Daphne.

— UC Berkeley's Comparative Literature department is launching its first undergraduate journal, and is soliciting submissions, particularly senior undergraduate theses for publication each semester. For more information, please see <http://www.ucb-cluj.org/>

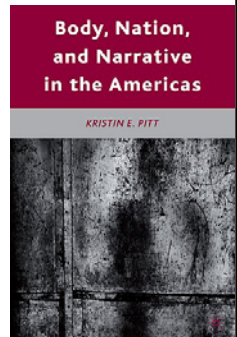


— We welcome back Drago Momcilovic, who previously taught with our program in 2008 and 2009, for the 2011-2012 academic year. See the course descriptions on pages 5, 6, and 7 to read about what he will be bringing to the program.

— Joshua Hren will be presenting "Truth and Lies in the Chestertonian Sense: Innocence and the Fault of the Depraved Saint," at the University of St. Thomas, MN "Reading Across the Fault Lines" conference to be held on May 6th. Using the detective fiction of G.K. Chesterton, Plato's Republic, and Slavoj Žižek's interpretation of the "democratic paradox" the paper probes the virtue of political prudence and its "evil twin" the noble lie.

— The Department of French, Italian, and Comparative Literature approved a resolution stating that the department cares deeply about public education and all the state employees who support the University of Wisconsin-Milwaukee and make it possible for it to perform its mission. We strongly reject current efforts to reduce the already inadequate compensation for public employees. We regard these efforts as detrimental to the ability of the University to carry out its mission, and counterproductive to the long-term welfare of the people of the State of Wisconsin. We further assert the right of all public employees to free association, including collective bargaining, without impediment or restriction.

— There were 349 enrollments in Comparative Literature courses this semester.



Comparative Literature Events

— Michael Fountain presents this semester's installment of the Comparative Literature Conversation over Lunch series on Tuesday, April 26th, at noon in Curtin 766. The topic will be The Epiphany Dinner from *The Dead*, by James Joyce. As always, bring your lunch, we provide dessert!

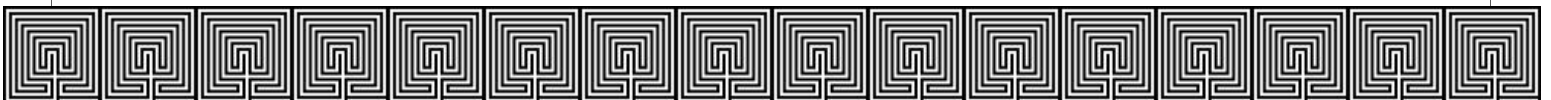
— A party celebrating the end of the semester will be held for Comparative Literature majors and minors on Wednesday, May 4, at 4:30pm, in Curtin 766. Come meet your fellow students, relax, and prepare yourself for the end of the semester.

— This spring, Comparative Literature went to the movies and showed the 1997 Stephen Spielberg film, *Amistad*. Thank you to all who attended. Please keep an eye out for our fall offering, in early November, when we plan tentatively to show *Taking Sides*, directed by István Szabó. This film dramatizes the real events of the de-Nazification trial of German musical conductor, Wilhelm Furtwängler.

Comparative Literature at UWM on Facebook



The Comparative Literature Program is now on Facebook! Like Comparative Literature at UWM to keep connected with the program and receive information about news and upcoming events from your faculty and staff. <http://www.facebook.com/pages/Comparative-Literature-at-UWM/167470999945006>



Student Spotlight- Elizabeth Siercks and Christopher Dolloff



Elizabeth Siercks: Comparative literature has provided me with a wealth of knowledge, which has vast and varied applications. It has improved my understanding of other cultures, as well as my own. Comparative literature has allowed me to develop a deeper appreciation for prose and poetry and to recognize the power of text in that it can inform the reader, but also change them.

Christopher Dolloff: I hope that my experience with Comparative Literature will afford me the skills necessary to succeed in whatever career choice I come to make, whether professional or academic. The department here and those abroad emphasize strong communication skills, foreign language proficiency, cultural sensitivity and adaptability to changing trends. After graduating, I will use these skills and experiences gained at UWM and at Paris 8 (Saint-Denis) to further enrich my experiences next year as an assistant in the Académie of Versailles and in earning, perhaps, a professional Masters Degree in applied languages at Paris 7 (Diderot). This, I feel, is the strength of the pluralistic approach to Comparative Literature: it is a discipline without borders.



Alumnus Profile- Ricardo Rocha and Kathleen Baertschy



Comparative Literature at UWM gave me the focus, support and intellectual prowess to succeed as a high school literature, writing and drama instructor, and as an actor, translator and director. (I need multiple "ands" to include the all-encompassing yet focused discipline that is comp lit.) Presently, I head the English and Drama Department at a private school in Hollywood. Thankfully, I have the flexibility to pursue stage directing/acting projects in English and Spanish, as well as voiceover, commercial and film projects. I'm producing and directing Tennessee Williams' "A Streetcar Named Desire" which opens May 25th. I have the MALLT and Comparative Literature Departments at UWM to thank, in particular Professors Mazor, Swanson, Pitt, Seymour-Jorn and Jodie Hoks. I hope to return some day to teach at UWM.

Another Comparative Literature alum, Kathleen Baertschy, who graduated in 1984, has been teaching English and Language Arts in Bangkok, Thailand. She also taught in Munich, Germany, Amman, Jordan, and Antwerp, Belgium. She says some of her fondest school day memories are of Professors Gerhard Rauscher, Roy Swanson, Davy Carozza, Roswitha Mueller and Rachel Skalitzky.

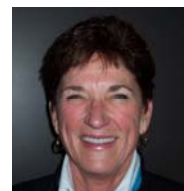
Returning Students: Edith Bahringer and Nancy O'Donnell



Edith Bahringer: I'm 75 years young and enjoy being in class with young folk and have taken many classes from Celtic, Classics, Art history etc. and to date have a Black Reality class. 10 years ago my daughter, a student in the MAFFL department, suggested that I try the Comparative Literature courses as they were free to audit for seniors. I'm so happy that I did. Since then I've been lucky to get into Kristin Pitt's classes quite often and always look forward to more. With the knowledge accrued in the Comp. Lit. classes I have become a better reader. The introduction to many different books by authors on topics so unfamiliar to me has broadened my awareness of the world and it's joys and problems.

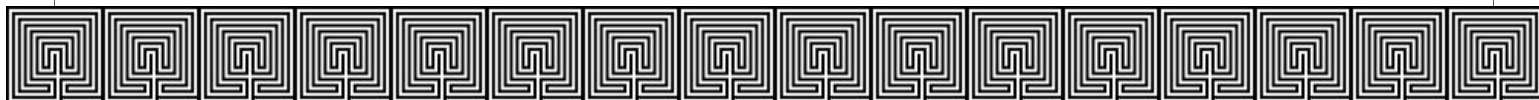
The class Border-Crossing and Migration explored the question of what it means to cross a border and live as a migrant. Another class, Magic, Fantasy and Reality in the Americas presented unfamiliar topics helping me think beyond the written word with imagination as to the question... is it true or isn't it? 10 years of classes already enjoyed. I look forward to the next 10.

Nancy O'Donnell: I have been accused of being a bibliobibule; but, never a bibliolestes, nor a biblioklept; but, truly a bibliomaniac and would be bibliosopher! While my life long passion has been in literature and books, my academic and professional background has been in business and finance!! Prior to retirement, I was an independent financial advisor to individuals and small businesses. I also taught Business and Finance at Concordia University. Since retirement, I have been in the fortunate position to pursue my *raison d'être*— taking classes, studying, and tutoring within the Comparative Literature Department. I enjoy travelling all over the world to meet people of other cultures. Through the Comp Lit Department, I can further learn about other cultures, and their histories, through reading their literature. When I am not reading, I am running, biking, gardening, or cross-country skiing!



Invitation to Consider a Comparative Literature Major or 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 (36 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.



Favorite Literary Quotes

- “We are not the same persons this year as last; nor are those we love. It is a happy chance if we, changing, continue to love a changed person.” W. Somerset Maugham
- “Art is a lie which makes us realize the truth.” Pablo Picasso
- “Seek not, my soul, the life of the immortals; but enjoy to the full the resources that are within thy reach.” Pindar
- “When we have passed a certain age, the soul of the child we were and the souls of the dead from whom we have sprung come to lavish on us their riches and their spells...” Marcel Proust
- “All great ideas should be followed by an exclamation mark - a warning signal similar to the skull and crossbones drawn on high-voltage transformers.” E. M. Cioran

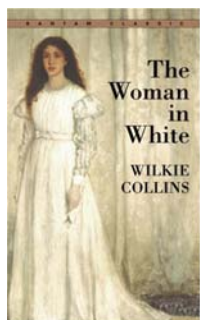
Comparative Literature Reading List for Spring 2011

As a new feature, we present to you what books Comparative Literature classes are reading, this semester:

The Norton Anthology of World Literature
Veiled Sentiments Lila Abu-Lughod
The Tent Miral Al-Tahawy
Women and Words in Saudi Arabia Saddeka Arebi
Persuasion Jane Austen
The World Must Know Michael Berenbaum
Galileo Bertolt Brecht
Divine Comedy Dante
The Interesting Narrative of the Life of Olaudah Equiano: Written by Himself Olaudah Equiano
Sentimental Education Gustave Flaubert
Rescue in Denmark Harold Flender
Elective Affinities Johann von Goethe
Letters from a Peruvian Woman Françoise de Graffigny
Trek Mary Hunt Jentsch
A Bag of Marbles Joseph Joffo
The Poisonwood Bible Barbara Kingsolver
In the Matter of J. Robert Oppenheimer Heinar Kipphardt
To Kill a Mockingbird Harper Lee
On the Edge of the World Nikolai Leskov
The Crucible Arthur Miller
Five Women Robert Musil
Amistad David Pesci
Apology Plato (“The Trial of Socrates”)
Assisi Underground Alexander Ramati
A Thread of Grace Mary Doria Russell
The Red and the Black Stendhal
Kruetzer Sonata Leo Tolstoy

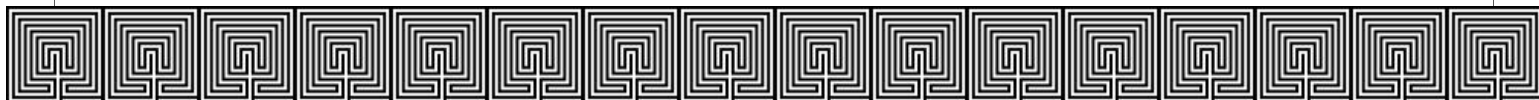
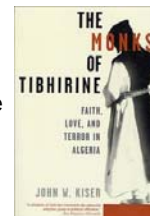


Book Recommendations by Michael Fountain



***The Woman in White*, by Wilkie Collins:** I haven't quite mustered up the gumption to tackle a re-read of Charles Dickens' works, as Professor Swanson has done in the past year. But over Spring Break I did pick up *The Woman in White* by Wilkie Collins, Dickens' friend. This mystery novel was serialized in 1850-60. I had finished the Stieg Larsson trilogy and thought that I had probably finished with the mystery/sensational novels for a great while. I got wound up in this mid 19th century representation of that genre as intensely as I did with the Larsson books. It had property theft, insanity, actual and imposed, manipulation by guardian figures, seduction and marriage for economic advantage only, murder, kidnapping, identity swapping, and forgery. The more than 600 page Collins text flew by just as quickly as the Larsson texts' 600 plus page books. It left me with the same sense of loneliness when I closed the book for the last time. I recommend it to those who have not read it, and even recommend a re-read for those who have. You can't keep a good book down.

***The Monks of Tibhirine: Faith, Love and Terror in Algeria*, by John W. Kiser:** Encouraged by the movie release *Of Gods and Men*, I read the book, *The Monks of Tibhirine*. It was more a life experience than just a reading! The book went far beyond being a martyrology, to challenge those who identify Islam only with its fundamentalist expression and judge the Qur'an as promoting violence toward non-Muslims.



Spring 2011 Course Offerings

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

Class Number 38810 Lec001 MWF 11:00-11:50am (Fountain)

Class Number 38811 Lec202 ONLINE (Fountain)

The goal of this course is to present the student with basic knowledge of the literary movements, authors, and texts of the 20th 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.

135 Experiencing Literature in the 21st Century 3cr (U)

Class Number 47171 Lec201 ONLINE (Momcilovic)

Topic: The International Graphic Novel

This online course is designed to give students the opportunity to gain a deeper understanding of the political, social, and artistic practices that have transformed the graphic novel into a serious and increasingly global literary genre within the comic book medium. Our survey will include a wide range of primary texts by contemporary graphic artists like Art Spiegelman, Osamu Tezuka, Rutu Modan, and Marjane Satrapi. Their texts engage a variety of questions that we will explore, including trauma and life writing, commemoration and forgetting, cultural identity, heroism and villainy, and myth. In addition, we will explore the manner in which these themes are connected to and developed through the visual composition, narrative structure, tone, publication history, and historical and intellectual contexts of these works.

207 World Literature in Translation: Antiquity through the 1600s 3cr (U)

Class Number 47186 Lec001 MW 12:30-1:45pm (Russell)

This course is designed to give students an introduction to works of literature from various non-Western and Western literary traditions in the ancient, medieval, and early modern periods. This semester, we will examine how and why the human imagination conceives of the non-human, such as monsters, gods, or figures in the afterlife. In many respects, the non-human helps define what we are by showing clearly what we are not: in disowning our own incommensurate traits or desires (bodily or spiritually) by projecting them onto monstrous others and having an imaginary hero destroy or overcome them, we define who we are and what we would like to imagine ourselves to be. We will begin by studying the ancient Mesopotamian 'Epic of Gilgamesh' and its portrayal of humanity rising to civilization from an earlier beast-like existence. Next, we will examine monsters who act as obstacles and markers on the journeys of heroes finding their way home in Homer's 'Odyssey,' the Indian epic 'Ramayana,' and the tales of Sinbad from 'A Thousand and One Nights.' We will turn to Dante's 'Inferno,' which will show us examples of transgressors whose crimes cause them to forfeit their humanity and become punished as monsters or animals. We will then examine selected tales about the monstrous bodies of the medieval and Renaissance periods, ranging from Buddhist Jataka tales and Ariosto's mock-epic Orlando Furioso. We will then discuss the various cultural stigmas associated with witchcraft in the late Renaissance.

208 World Literature in Translation: The 17th to the 21st Century 3cr (U)

Class Number 38812 Lec001 TR 9:30-10:45am (Fountain)

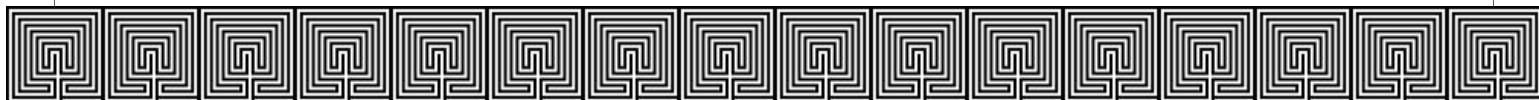
This is a survey of critical readings representing a wide range of literary genres written by authors from different nations who have been recognized as part of the Literary Canon. Students will learn and practice cross disciplinary analyses in the traditional comparatist manner, e.g. individuals struggling in society, political and the environment. We will consider the artist in relation to his/her world and created text. We will consider also the student as reader and a necessary element in the art of "doing" Comparative Literature. The objective will be to advance the students' knowledge of world literature, to practice the discipline of the comparative method of reading and critically analyzing texts through class discussion and written assignments.

230 Literature and Society 3cr (U)

Class Number 41993 Lec001 MWF 10-10:50am (Fountain)

Topic: Musicians under the Nazis

The goal of this course is to use literary genres -fiction, biography and memoir- to trace the history of music under the Nazis. In the first part of the course the students will briefly explore the music culture of the Weimar period as they examine the work of Christopher Isherwood and the movies "The Harmonists" and "Cabaret." The second part of the course will examine music in the Nazi period. The history text of Berenbaum will give the background necessary to understand the fictional works of Weil and Bor. A class project will compile a biographical sketchbook of musicians during this period. This project will expand the students' knowledge of musicians and the role of music in society. The third part of the course will examine the Ghetto/Camp period which will be represented by the memoirs of Szpilman and Fenelon and the Death Camp music of Kuliziewicz and Arnold Schoenberg's personal memoir of *A Survivor from Warsaw*. Finally, the students will consider music as memorial in the post-Holocaust period, e.g. Shostakovich's *Babi Yar* and Prenderecki's *Dies Irae*.



Fall 2010 Course Offerings

231 Literature and Religion 3cr (U)

Class Number 47184 TR 2-3:15pm (Momcilovic)

Topic: Mysticism and Global Literature

Mystical experiences of the divine and mortal realms have long played a constitutive role in the development, protection, and sometimes critique of existing religious doctrines, practices, communities and institutions. They have also been the subject of countless artistic recreations of humanity's encounters with the visible and unseen worlds. This course explores the rich areas of intersection opening up between religion and literature through a consideration of mystics and their visions, mystical interpretations of sacred texts, and their appropriation by secular writers of the modern era. We will read a wide range of texts that address key issues such as mystical consciousness and prescient experience; the discovery and transfiguration of the self; beatific and apocalyptic visions; the reconciliation of private experience with public life; the relationship between gender, the body and spirituality; and the exaltation of devotion, love, sensation, and feeling. We will frame our exploration of these themes within a larger consideration of the various ancient, medieval, and modern literary forms and genres in which they appear, and with reference to some of the world's most renowned mystical traditions – including Islamic Sufism, Christian Mysticism, and Zen Buddhism.

232 Literature and Politics 3cr (U)

Class Number 47185 MW 2-3:15pm (Momcilovic)

Topic: Literature and Human Rights

This course is a cross-cultural exploration of the rise of human rights discourse in the mutually resonant spheres of law, philosophy, and literature and the arts. We will look at a variety of thematic preoccupations these discourses share, including the right to dignity and equality, the gestures toward universality, the various regimes of enforced exclusion and punishment, and the political and social campaigns to redress those wrongs through reconciliation, compliance, commemoration, and efforts to re-imagine the individual in national, international, and globalized communities. Our exploration will be consistently framed by considerations of literary and representational convention and innovation, and informed by discussions about the relationship between these themes and the various genres of human rights literature, including the Latin American testimonio, the declaration, the novel, the essay, and reportage.

233 Literature and Film 3cr (U)

Class Number 41261 Lec001 TR 2-3:15pm (Xu)

Topic: Body and Desire from Hollywood to Bollywood

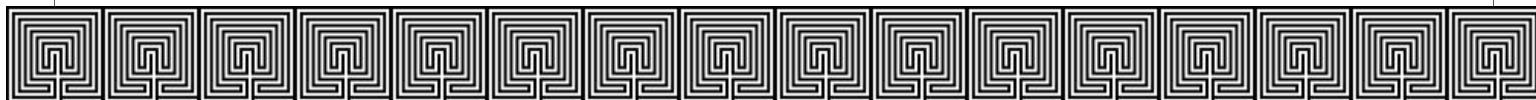
The human body, by dint of its placement in culture and history, is laden with meaning. Its movement in space, posture, stylization, affect and sensation, cannot but signify. But besides this semiotic inevitability, the body also lives a life in materiality. This material body, though unsymbolizable, is intensely explored in cinema, by way of crises that endanger its being, producing narrative tension and visual fascination. This being body in crisis reveals a complex of desire, desire both as a sociohistorical imprint that structures the body's meaning and as a material transgression against that meaning. Through a group of films produced in different parts of the world, this class will study how the human body in cinema is often straddled between meaning and being, performing the paradoxical function of creating an otherness within the symbolic. We'll examine how films from different cultures stage unusual situations to call forth the material body, and what critical agency such a body often brings forth. We'll observe how such psychosomatic practices as religion (eastern), martial arts, music and dance, occult rituals, dragging, psychiatric therapy, scientific experiments, etc., mold, affect, or produce the body's meaning and desire, and how film diegesis mediates that meaning and desire through its own cultural codes. The objective of our study is to discover how this unique cinematic body opens up dimensions of truth we do not normally see, truth that undermines the entrenched norms of society by overstepping many boundaries, from those of race, class, gender, sex, to what it means to be human. The course satisfies the international requirement.

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

Class Number 46745 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, 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. The course satisfies the international requirement.



Fall 2010 Course Offerings

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

Class Number 41274 MW 12:30-1:45pm (Williams)

Topic: Early Christian Literature

This course is designed as an upper level introductory course to the diverse literature of early Christianity from the second through the fourth centuries of the Common Era (100s – 300s C.E.). While no prior knowledge of the literature is required, a close reading and serious engagement of the literature is expected. The purpose of this course is two-fold: (1) to introduce students to a broad array and of examples of early Christian literature *outside* of the New Testament canon; and (2) to critically examine and explore the variety of early “Christianities” and other related social and religious issues that are reflected in these writings.

360 Seminar in Literature and Cultural Experience 3cr (U/G)

Class Number 42168 MW 12:30-1:45pm (Momcilovic)

Topic: Cuisine, Community, and Literature

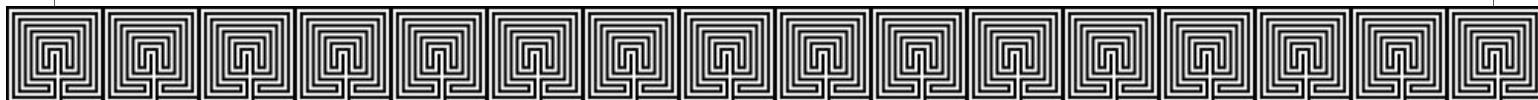
This course takes a comparative look at cultural practices, identities and communities that are informed by the preparation, consumption, distribution and contemplation of food and cuisine. Much of our survey will be devoted to literary texts from various genres, cultural traditions and historical periods that deal explicitly with cuisine, but we will also look at the literary impulses animating texts that emerge and develop specifically within and in response to food cultures – including cooking and etiquette manuals, demonstrations, menus, and advertisements. We will consider the triangular relationship between cuisine, community and literature within larger debates about literary and culinary taste; innovation and creativity; culturally sanctioned and unsanctioned modes of consumption; health and the human body; hospitality and ritual; and culinary cultures prioritized around concerns for environmental sustainability, animal rights, and local identity.

461 Film-Fiction Interaction 3cr (U/G)

Class Number 45948 W 3-6:10pm (Paik)

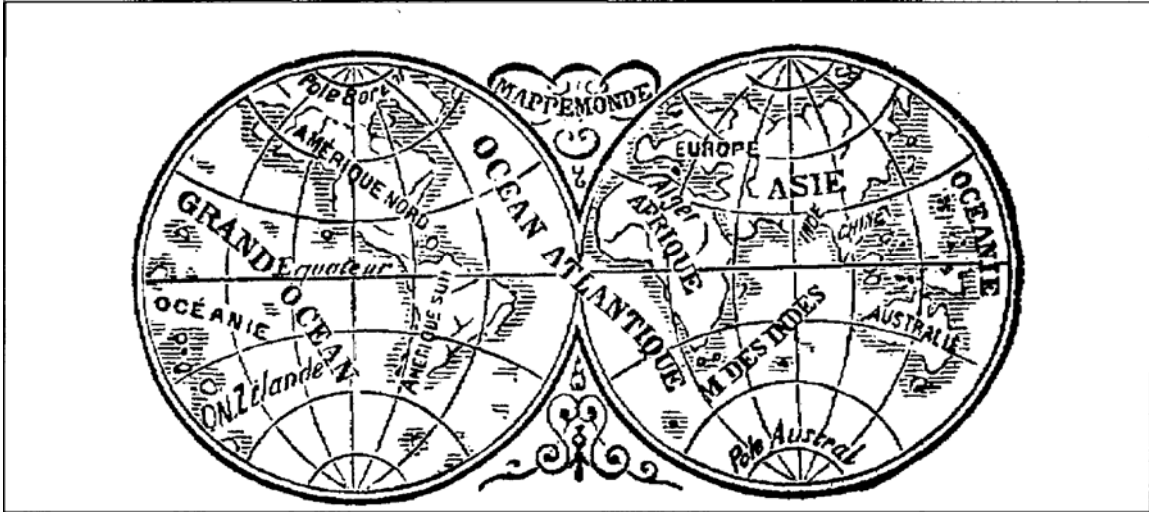
Topic: Politics of Dystopia

In the present historical moment, we are confronted by two sharply divergent and possibly incommensurable visions of the future. On the one hand, there are the optimistic visions of a high-tech society, in which advances in robotics, nanotechnology, genetics, and nuclear fusion brings an end to poverty, pollution, disease, and aging, and makes possible the unceasing enjoyment of leisure and luxury. On the other hand, nightmarish visions of civilizational collapse and endemic strife have become widespread in our culture, in conjunction with growing fears over the impact of resource depletion, climate catastrophe, and terrorism on the fragile, interconnected structures of the global economy. What is particularly significant about the bleak and resolutely negative view of the future is that it is no longer limited to the high culture critique of capitalism and industrial society, but has in fact become a vital part of mainstream entertainment, in the form of blockbuster films turning apocalyptic calamities into spectacle. How ought we to theorize and understand the schizophrenia with which the prospect of such vastly different horizons threatens us? Should these two visions be understood as strict contraries, so that we may grasp what choices are actually available to us and thereby illuminate the paths that enable us to avoid disaster? Or are they perversely contained within each other, or mutually complicit in fostering a sense of helplessness? Might one future come true for a few, and the other future become the fate of the majority? We will examine our historical present, schizophrenically divided between such drastically different perspectives, by reading recent novels and viewing films.



Roy Arthur Swanson Merit Scholarship in Comparative Literature

University of Wisconsin- Milwaukee
Annual Merit Scholarship: Comparative Literature
Department of French, Italian and Comparative Literature
The UWM Foundation



The Comparative Literature program has established a Merit Scholarship in honor of Professor Roy Arthur Swanson, whose scholarship and teaching excellence constitute an example for students whose love of literature leads them to the discipline that he has fostered and promoted.

Current award:

\$500-\$1000 for UWM tuition and academic expenses during the 2011-2012 academic year.

Eligibility:

1. Attendance at UWM with a declared major or minor in Comparative Literature.
2. A grade-point average of 3.5 or higher in Comparative Literature courses.

Application:

Submit your name, your address and a recent UWM transcript copy to:

Prof. Jian Xu

Department of French, Italian and Comparative Literature

Curtin Hall 772

Use the form provided on the reverse side. A special committee will check all applications and inform all applicants of its decision in the merit competition. Please submit a brief essay of 2-3 pages explaining your interest in and commitment to the discipline of Comparative Literature. You may feel free to talk about a particular book, film, or other work of art that you have come across in your studies that has been particularly meaningful for you – what did you learn from it, and how did it spark your interest in the major or minor? You may discuss as well any significant learning experience you have had in the courses offered by the program in Comparative Literature. The essay will be evaluated by the award committee of the program.

Deadline: April 29, 2011

APPLICATION FORM
Roy Arthur Swanson Merit Scholarship in Comparative Literature

Please consider me a candidate for this year's award.

Signature

Name (please print): _____

Address: _____

E-mail Address (if applicable): _____

Daytime Phone Number: _____

I am majoring minoring (circle one) in Comparative Literature.

_____ I have enclosed a copy of my UWM transcript.

Deadline for submission application: April 29, 2011

Statement of Interest and Commitment:
(Please attach the short essay to this application)