

Friends of Comparative Literature

Ode to the West Wind

Percy Bysshe Shelly (1792-1822)

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

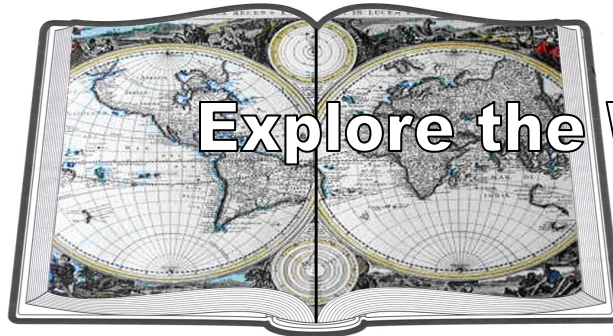
The wingèd seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow

Her clarion o'er the dreaming ear, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere
Destroyer and Preserver; hear, O hear!

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(Editor: Charles Hosale)



Explore the World

From the Coordinator, Caroline Seymour-Jorn

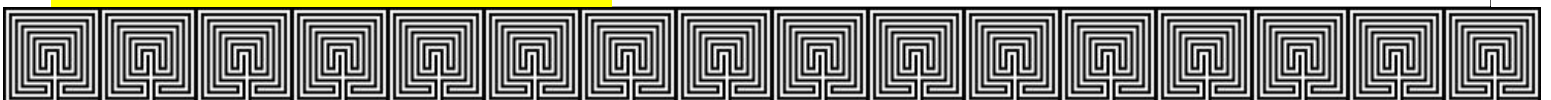
Dear Friends and Students of Comparative Literature at UWM,

It is a pleasure to welcome you to Fall semester! I hope that the semester is off to a good start for all of you. As usual, we have a fascinating array of courses being taught here in Curtin Hall and around campus. Topics range from Michael Fountain's Comp Lit 230 on Nazi Germany, to Dragoslav Momcilovic's Film-Fiction Interaction course (Comp Lit 461) on Global Food Narratives. Our faculty is involved in many programs and activities both on and off campus. Notably, both Professor Xu and Professor Paik are giving lectures on Chinese Film as part of the ever-growing Milwaukee Film Festival.



As you will see in this publication, we have a great selection of courses to choose from next semester, and we are including the course descriptions in the newsletter for your convenience. Readings, art and film that you can study in these courses represent creative work from Asia, Europe, the Middle East, and the Americas. These courses are in my opinion, one of the best ways to improve understanding of the history and cultures of this global world in which we live and work. Maybe even more importantly, as our UWM Distinguished lecturer Iranian writer Firoozeh Dumas suggested, literature is a means by which we can understand our common humanity instead of making assumptions about the ultimate "otherness" of our fellow global citizens.

Happy reading, and I hope to see you around!
Caroline



Comparative Literature News and Announcements

Peter Paik gave a talk titled "When is an Adaptation Not an Interpretation?" at the "Politics of Adaptation" conference held in Frankfurt, Germany on September 25-26. He, with UWM history chair Merry Wiesner-Hanks, is co-editing an essay collection titled *Debt: Ethics, the Environment, and the Economy*, which collects the presentations given at the annual conference of the Center for 21st Century Studies held in 2010.

Caroline Seymour-Jorn gave a presentation for UWM's Master in Arts, Language, Literature, and Translation Colloquium series entitled "The Egyptian Revolution and the Arts" on September 27th. The topic concerned her translation of *A Small Box in the Heart* by avant-garde Egyptian writer Ibtihal Salem, who she interviewed on her recent sabbatical.

Kristin Pitt is now serving as one of the Faculty Co-coordinators of the Latin American, Caribbean, and U.S. Latino Studies program at UWM. Her essay "Discovery and Conquest Through a Poststructural and Postcolonial Lens: Clarice Lispector's *A maçã no escuro*" will be published in a forthcoming issue of *Luso-Brazilian Review*.

Jian Xu coordinated with Milwaukee Film in creating a theme for the Passport: China talk and the panel discussion, and in bringing a speaker to Milwaukee for the Passport talk. He also chaired the Passport: China talk back and panel for the festival.

Comparative Literature Events

Conversation over Lunch: Discussion "Reading With All Your Senses Fully Engaged: A Method of Teaching CompLit" led by Michael Fountain, who will introduce the topic of personal advantages of the close reading method. It will be held on Monday, October 29th at 12:30 in Curtin Hall, room 766.

Open House: Stop by the CompLit table at the UWM Open House on Friday October 26th from 9am-4pm, and Saturday October 27th from 9am-2pm. Chat with current students and learn about one of the most interesting degree opportunities UWM has to offer!

CompLit Goes to the Movies: We will be showing Christophe Barratier's film "Les Choristes" in which troubled boys, played by real life choir members, are brought towards healing by their charismatic music teacher. Celebrated at the 2004 Oscars, this film highlights arts and humanities' role in enhancing and even mending the human character. The presentation will take place on November 8th, at 5:30 in Curtin 766. Christiane Ehrenreich will introduce the film while a light dinner is provided. The film is free and all are welcome to attend.

End of the Semester Party for Majors and Minors: Comparative Literature will host a party for majors and minors on Thursday December 6th at 4:30pm in Curtin Hall, room 766. Please come, meet, and be merry with your fellow Comp Lit students, as well as the faculty and staff. We hope to see you there!

Events of Interest to CompLit

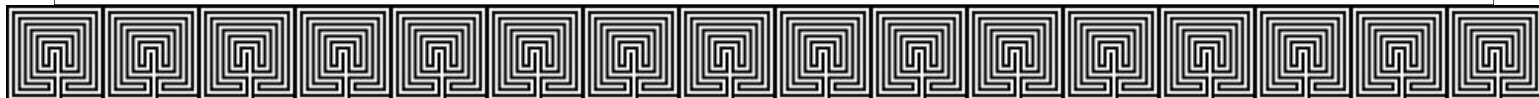
Global Book Club Monday, November 12, 2012 - 11:30am-1pm UWM Union, Room 344

In recognition of International Education Week, the Center for International Education, the Center for Latin American and Caribbean Studies, and the Center for Global Health Equity (Nursing) have organized the fall meeting of the Global Book Club. The club will be reading and discussing *Mountains Beyond Mountains: The Quest of Dr. Paul Farmer, a Man Who Would Cure the World* by Pulitzer Prize winner Tracy Kidder. Dr. Paul Farmer is co-founder of Partners in Health, and has worked "to make human rights substantial" and bring the best in medical treatment to the poorest of the poor in Haiti and several other countries.

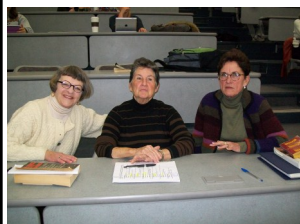
Comparative Literature at UWM on Facebook



The Comparative Literature Program is 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. <https://www.facebook.com/ComparativeLiteratureUWM>

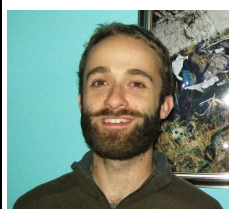


Student Spotlight: The Three Graces of Comparative Literature



The Three mythic Graces surface every once in a while in the modern world. The latest sighting is in CompLit 230. The rhapsodes tried to sing of their virtues and the artists tried marble and oil to picture their beauty, but they all fell short of the delightful picture that we have here. The class would be as reluctant as Paris in trying to determine who is fairest; it would be like comparing the Monday sun with the Tuesday sun with the Wednesday sun or the harvest moon to the planting moon.

Alumnus Spotlight



Justin Engelbart is a returning alumnus who has joined the Media Studies graduate program. Justin received his bachelors in CompLit in Spring '11. He is also teaching two lab sections of Media Studies 201. "It's a harrowing experience," He says, "Teaching is a completely different animal." Justin is also experimenting with film, creating nonfiction, and more traditional screenwriting in his spare time. He hopes to one day obtain his PhD, although he is still undecided on the subject of his thesis. He says, "I'm just relieved not to be working retail anymore." We wish Justin the best in his continued education!

Comparative Literature Reading List for Fall 2012

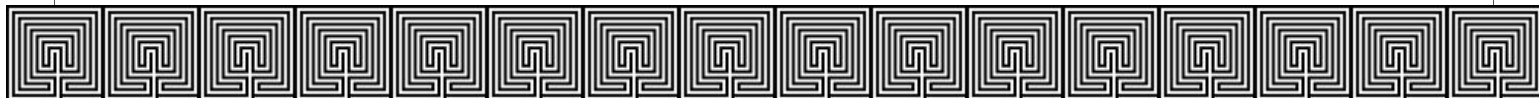
Ana Castillo - *So Far From God*
Daniel Chavarría - *Adios Muchachos*
Stephen Crane - *Maggie, A Girl of the Streets*
Nora Okja Keller - *Comfort Woman*
Nils Johan Ringdal - *Love for Sale: A World History of Prostitution*
Luisa Valenzuela - *Clara*
Emile Zola - *Nana*
Opening the Gates: A Century of Arab Feminist Writing
Latifa Al-Zayyat - *The Open Door*
Sahar Khalifeh - *Wild Thorns*.
Miral AL-Tahawy - *Brooklyn Heights*.
Laura Esquivel - *Like Water for Chocolate*
Jonathan Safran Foer - *Eating Animals*
Ernest Hemingway - *A Moveable Feast*
Franz Kafka - *The Complete Stories*
Colette Rossant - *Apricots on the Nile*
Reay Tannahill - *Food in History*
Heinar Kipphardt - *In the Matter of J. Robert Oppenheimer*
Arthur Miller - *The Crucible*
Harper Lee - *To Kill a Mockingbird*
David Pesci - *Amistad*



Bernard Malamud - *The Fixer*
Michael Berenbaum - *The World Must Know*
Joachim Fest - *The Face of the Third Reich: Portraits of the Nazi Leadership*
Lion Feuchtwanger - *The Oppermanns*
Diane Ackerman - *The Zookeeper's Wife*
Philip Hallie - *Lest Innocent Blood Be Shed*
Klaus Mann - *Mephisto*
Primo Levi - *Survival in Auschwitz*
George W.E. Nichelsburg - *Jewish Literature Between the Bible and the Mishna*
Geza Vermes - *The Complete Dead Sea Scrolls in English*

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.



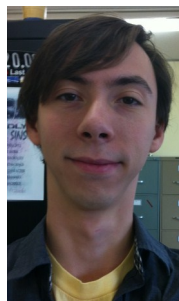
Introducing New Members of CompLit



Dr. S. Vida Muse received her Ph.D. in English Literature from Marquette University in May 2012. Her dissertation is a study of gender politics in the novels of Eliza Haywood, a prolific eighteenth-century novelist who was a contemporary of Daniel Defoe, Henry Fielding and Samuel Richardson. Previously she obtained an M.A. in Comparative Literature and an M.A.T. in English Education at the University of North Carolina at Chapel Hill, an M.A. in Religion from Wake Forest University and a B.A. in Comparative Literature from Brown University. Her teaching and research interests include the seventeenth and eighteenth century, gender and feminist theory, women writers, and the development of the novel. This fall she is teaching a first-year seminar titled "The Literature of Love and Romance" which looks at the representation of love in literature from antiquity to today's mass-market paperbacks shelved under "romance."



Estrella Sotomayor is a new student worker for the '12-'13 school year. She grew up in Puerto Rico but has lived in Milwaukee for the past 26 years. She was previously a senior lecturer in the Department of Spanish & Portuguese, and took a leave of absence to begin UWM's Africology PHD program. She is looking forward to a productive year, and to getting to know us at FICL.



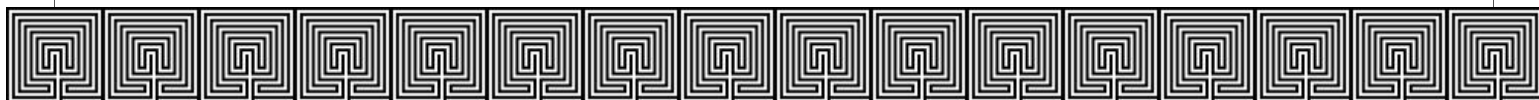
Charles Hosale is also new student worker for the '12-'13 school year. Born and raised in Milwaukee, he received his bachelors in CompLit from our department in May '11 and is currently enrolled in UWM's combined MLIS/MA History program. He is glad to be back amongst some familiar faces and ready to help out around our office.



Carlotta Generali is a new TA for Spring '13. She is a graduate student in UWM's Master of Arts degree in Language, Literature, and Translation, concentrating in translation from Italian to English. She graduated from UW-Milwaukee in May '11 with a Bachelor of Arts degree in Italian Studies, with minors in Comparative Literature and Spanish. She's glad to be back and working in the department!

Fare thee well, Friend Daniel

Dan Russell, who provided a steady and capable presence in the FICL office for four years, has moved on, embarking on graduate study in Classics under the MALLT program. He was a dedicated worker as well as a terrific conversationalist. Dan will be sorely missed by the faculty and staff of FICL, but thankfully, the new phase of his life does not take him very far from us - to the 8th floor of Curtin. Dan, thanks for your years of dedication and service - and please come down stairs often!



Spring 2013 Course Offerings

Comparative Literature 133: Contemporary Imagination in Literature and the Arts

MWF 11:00-11:50am (Fountain)

CompLit 133 Section 001 (face-to-face) and 201 (on line) introduces the discipline of Comparative Literature through presentations of basic knowledge of the literary movements, authors, and texts of the 19th and 20th centuries. Students will learn how to do close textual analysis and will be introduced to the practice of different critical methods, enhancing their reading of texts of several genres and their viewing of films. The discipline of Comparative Literature involves the comparison of arts and letters from different languages and nations – an enlightening practice for us all as members of the 21st century global community. The discipline also compares literature to other practices, such as literature and medicine, music, creative arts, and social justice. As individuals, and as a society, we benefit from attention to Comparative Literature: “We read books to find out who we are, what other people, real or imaginary, do and think and feel is an essential guide to who we are and can become” Ursula LeGuin.

Comparative Literature 135: Experiencing Literature in the 21st Century

MW 12:30-1:45pm (Seymour-Jorn) - **Topic: Youth Culture in the Middle East Through Literature, Art and Film.**

This course will explore the many facets of emerging youth culture in the Arab world. We will learn about the rapidly growing “youth bulge” in the Middle East and its impact on family, society, and government through our analysis of new novels, short stories, and film emerging from the region. Through our analyses of these art forms we will examine how young people from Morocco to Iran are re-imagining their worlds and how they are responding to trends including Islamic fundamentalism, consumer capitalism, feminism and globalization.

CompLit 208: World Literature: in Translation: The 17th to the 21st Century

Online (Pitt) - **Topic: 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 17th to the 21st 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. Course offered entirely online. Satisfies L&S International requirement and the GER Humanities requirement. Affiliated with Cultures & Communities and Great Books.

Comp Lit 230: Topics In Comparative Literature Global Detective Fictions

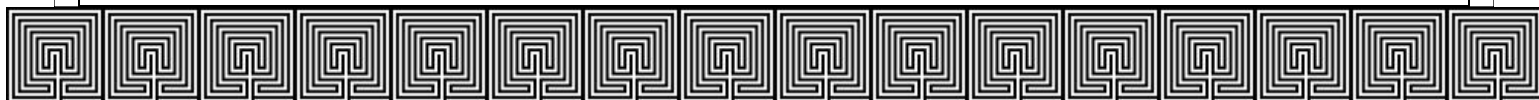
Online (Momcilovic) - **Topic: The World Beyond Sherlock Holmes**

This online course is designed to give students an introduction to the rich global history of the genre of detective mysteries. Though we will re-acquaint ourselves with some of England and America's favorite detectives - including Arthur Conan Doyle's methodical Sherlock Holmes and Edgar Allen Poe's genteel Monsieur Dupin - we will also look at the way international writers, from ages past and present, invent and re-invent the genre in mystical and morose ways. Our survey will tentatively include *The Girl with the Dragon Tattoo* by Stieg Larsson, *The Name of the Rose* by Umberto Eco; selected mystery and detective tales by Emile Gaboriau, Anatole France, Jorge Luis Borges and E. T. A. Hoffman; *Oedipus Rex* by Sophocles; assorted Chinese and Chinese-inspired folk ballads from the Judge Bao and Judge Dee cycles; and selections from the Bible and *Arabian Nights*.

Comparative Literature 231: Literature and Religion

Section 001 TR 12:30-1:45pm (Fountain) - **Topic: Saints and Sinners in Literature and Film**

Characters, real and fictional, clothed in virtue or vice, good or evil, play out their roles in the midst of human drama. Each is a book waiting to be written and story waiting to be told. In this course we will look at stories, written and unwritten, in several different genres (from Spencer's *Faire Queen* to biographies and novels), stories of positive roles of “heroes/saints” and even some stories of “sinners/villains” who have, ironically, also served an important social role. After examining the fictional “saints and sinners” in literature and film, we will play the role of Dante in deciding on which level of “heaven or hell” fictional and real historical characters will likely find themselves. Just where are Billy Budd, Captain Vere and John Claggart? Where are Thomas Becket and Henry II, Michelangelo, Carravagio, Pius XII, James Dean, Leni Riefenstahl, Charles Lindbergh? Why was it so difficult for Fr. Damian of Molokai or Franz Jagerstatter to become saints while Mother Teresa and Pope John Paul were hastened to that status? What happened to Robin Hood and King Arthur and his Knights? What about Marilyn Monroe, Vince Lombardi, Al Capone, Billy the Kid, Annie Oakley? We're sure to run out of time before we run out of representations of the “Good, the Bad and the Ugly”.



Spring 2013 Course Offerings

Comparative Literature 231 Literature and Religion

Section 002 MW 9:30-10:45am (Seymour-Jorn) - **Topic: The Qur'an as Literature**

This course will introduce students to the major themes and styles of the Qur'an. We will begin the course with a brief introduction to the life of Muhammad, the Prophet of Islam, and the contexts of revelation. We will then read the text itself with the aid of relevant chapters by Fazlur Rahman and other authorities. We will explore major narrative forms within the Qur'an, along with dominant images and perspectives on issues such as the relationship between humans and God, and the relationship between God and nature. We will discuss issues of exegesis and interpretation from a historical perspective, but we will also look at more contemporary concerns about readings of certain verses.

Comparative Literature 231 Literature and Religion

Section 003 TR 9:30-10:45am (Williams) - **Topic: Introduction to New Testament Literature**

This course is designed as a literary and historical introduction to the canonical literature of the New Testament. For this reason, it will attempt to avoid confessional or doctrinal perspectives. This course will engage issues of authorship, dating, theology, literary genre, and special problems related to the literary-historical study of the New Testament. While this course is designed to be a survey of the New Testament literature, there will be some engagement with literature outside of the canonical New Testament; but only as it relates to special issues and topics in New Testament interpretation.

Comp Lit 233 Literature and Film

Section 001 MW 11:00am-12:15pm (Momcilovic) - **Topic: Existentialism from Page to Screen**

What shapes our lives and give us meaning and justification in the world? Are we bound by fate and power, or are we free to choose our destinies? Is love an act or something that merely happens to us? How do we deal with death? This course gathers together several literary texts and films that allow us to understand broad and powerful concepts most often associated with existentialism, including responsibility, choice, freedom, suffering, passion, faith, torture, authenticity, and despair. Our survey will tentatively include the mystery novel *The Maltese Falcon* by Dashiell Hammett; novel *The Stranger* by Albert Camus, *The Metamorphosis* by Franz Kafka, and *Notes from the Underground* by Fyodor Dostoevsky; the graphic novel *Daytrippers* by Gabriel Ba; the play *Death and the Maiden* by Ariel Dorfman; and shorter theoretical and philosophical texts. We will also screen and discuss some of the most enduring classics of existential cinema and television, including Ingmar Bergman's *The Seventh Seal*, Martin Scorsese's *Taxi Driver*, Akira Kurosawa's *Ikiru*, Jean-Luc Godard's *Breathless*, and selected episodes from the AMC original TV series *Mad Men*.

Complit 233 Literature and Film

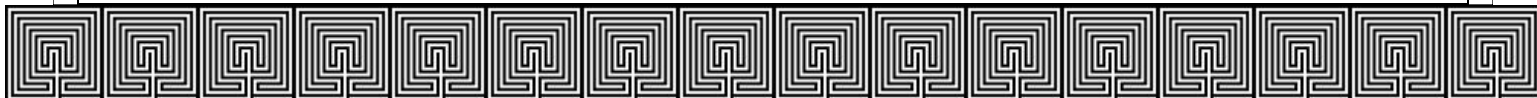
Section 002 TR, 2:00-3:15pm (Xu) - **Topic: The Gangster Film in the East and West**

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 comparative approach, and to learn to construct interpretive arguments that are clear, coherent, persuasive, and well organized. The course satisfies the Humanities GER.

Complit 309 Great Works of Modern Literature

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 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.



Spring 2013 Course Offerings

Comparative Literature 350 Topics in Comparative Literature

Section 001 TR 9:30-10:45am (Williams) - **Topic: Gnosticism, The Hated and “Heretical” Secret Teachings of “the Left Hand” of Early Christianity**

This course will explore the exciting and engaging literary productions of various “Gnostic” schools and their theological developments. These diverse “Gnostic” groups were challenged and considered “heretical” by the emerging “proto-orthodox” Church Fathers. But in many ways “Gnosticism” contributed directly and indirectly to the theology, ethics and ecclesiology of the emerging “proto-orthodox” (or *catholic*, i.e., “universal”) church. These “heretical” movements posed one of the greatest challenges to the early proto-orthodox Christian tradition. Even in recent times, the movie *Stigmata* (1999, starring Patricia Arquette) fictively highlights the potentially world-shattering teaching of one of the Gnostic texts, if it were to be released to the public.

Comparative Literature 350 Topics in Comparative Literature

Section 002 MW 12:30-1:45pm (Momcilovic) - **Topic: Love and Morality from the Greeks to Madonna**

Love and eroticism have long been an important topic for writers who are interested in what is good for the self, the family, the community, and even the nation. Love becomes the means by which we grapple with the moral distinction between decent and indecent forms of love; the linkages between gender, identity and sexual behavior; the social and legal institutions of love; the nature of sexual transgression and the discourses of sexual disease; the criminalizing of certain lifestyles; the suppression of provocative texts and the definitions of pornography; and the philosophical issues of beauty, excitement, seduction, and flirtation. In this course we will read and think about some of the key texts across the ages that look at love and erotic attachment within the context of these debates. Our readings will include Plato's Symposium, selections from the Kama Sutra, William Shakespeare's Antony and Cleopatra, the Marquis de Sade's Philosophy in the Boudoir, Leopold von Sacher-Masoch's Venus in Furs, photographic collections by Brassai and Madonna, poetry by Sappho and Charles Baudelaire, stories by Junichiro Tanizaki, and essays and theoretical texts by Michel Foucault, Georges Bataille, Susan Sontag, Sigmund Freud, and Roland Barthes.

COMPARATIVE LITERATURE 461: Film-Fiction Interaction II

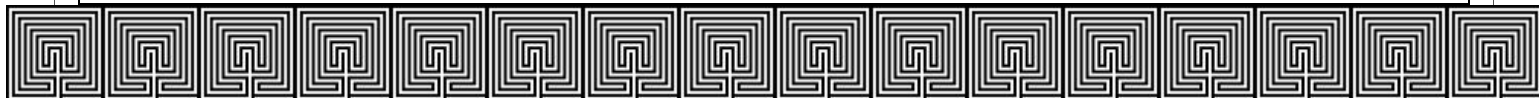
T 3:00-6:30 (Paik) - **Topic: The New South Korean Cinema**

Since the beginning of the new millennium, a major world cinema has emerged in South Korea. South Korean filmmakers such as Park Chan-wook, Lee Chang-dong, Pak Chan-ok, Na Hong-jin, and Bong Joon-ho have won prizes at international film festivals, while South Korea has become one of a handful of nations where films made within the country attract larger audiences than those produced by Hollywood. This course examines the historical conditions behind the emergence of the new South Korean cinema and the ways in which South Korean films reflect the dynamic and unsettled character of South Korean society, which has gone from being one of the world's poorest countries during the 1950s and 60s to one of the globe's leading high tech economies. We will explore how South Korean cinema deals with the traumas of Korea's modern history (Japanese colonialism, the Korean War, the military dictatorship of Pak Chung-hee, the struggle for democracy, and the Asian financial crisis) as well as lays bare the insidious pathologies of postmodern affluence. We will also consider how South Korean cinema compels us to reconsider the relations, divergences, and points of incommensurability between democracy, modernity, capitalism, and the premodern past. The films we will view may include: *The Quiet Family* (dir. Kim Jee-woon), *The Isle* (dir. Kim Ki-duk), *Oldboy* (dir. Park Chan-wook), *Secret Sunshine* (dir. Lee Chang-dong), *Paju* (dir. Pak Chan-ok), *Tae-guk-gi* (dir. Kang Jae-gyu), *Blue Swallow* (dir. Yoon Jong-chan), *Mother* (dir. Bong Joon-ho), *The Yellow Sea* (dir. Na Hong-jin), *Bedevelled* (dir. Jang Cheol-soo), *The King of Pigs* (dir. Yeon Sang-ho), and *Dance Town* (dir. Jeon Kyu-hwan).

Comparative Literature 464 Seminar in Comparative Literary Criticism

MW 2:00-3:15 (Pitt) - **Topic: Approaches to the Body**

This seminar will examine a variety of critical and theoretical approaches to the human body that have challenged traditional Western understandings of the body as inert, obvious, or undeserving of attention when compared to the human mind. How do the ways in which we write about and represent the body shape what we think about it and even what we are able to perceive? How do we construct the body through text, and how have these constructions been contested through literature and theory? Students will read scholarly work examining the body through a variety of lenses, including gender, race, sexuality, disability, technology, and medical and legal discourses, along with literary and cinematic works that complement the critical and theoretical texts. In their final research papers, students will explore one of these approaches to the body in more detail.



Crosslisted Offerings

GLOBAL STUDIES 371 Rethinking Global Security (students will receive Comp Lit credit)

MW 2:00–3:15pm (Paik)

What does security mean in an interconnected and interdependent world, where boundaries are uncertain and grievances can easily be magnified? How might we best address the leading threats of the present day – global warming, terrorism, new epidemics such as SARS and bird flu, and cyber-crime? What are the unseen or little-noticed hazards that a focus on the recognized dangers might lead us to overlook? This course will not only examine the fundamental issues associated with the concept of international security, but also look at problems relating to culture, religion, and ways of life that often go unaddressed in the notion of security as understood by many of the analytic frameworks provided by political science and international relations. Students will view films like *The Battle of Algiers* (dir. Gillo Pontecorvo, 1966), which was screened by intelligence officials to understand the unfolding of insurgencies during the most violent phases of the US occupation of Iraq, *Minority Report* (dir. Steven Spielberg, 2002), which treats the risks and limitations of predictive technologies, and *Contagion* (dir. Steven Soderbergh, 2011), which portrays the course of a global pandemic. Readings will be drawn from the work of Michael Klare and Thomas Homer-Dixon on resource depletion and include novels such as *The Reluctant Fundamentalist* by Mohsin Hamid and *The Zenith Angle* by Bruce Sterling.

Favorite Literary Quotes

- “Society is to blame for not giving free education; it is responsible for the darkness it creates. The soul in darkness sins, but the real sinner is he who caused the darkness” - Victor Hugo
- “The sovereignty of man lieth in knowledge; wherein many things are revered that kings with their treasure cannot buy, nor with their force command.” - Francis Bacon

Book Recommendations

This past August, I enjoyed reading four of Erik Larson’s historical narrative books: *In the Garden of Beasts* a historical novel presenting 1933 Berlin life from the perspective of American Ambassador Dodd’s family; *The Devil in the White City* advertised as a work of heaven and hell, just 16 blocks from each other and dealing with the intrigues behind the building of the Chicago World’s Fair and the Jack-the-Ripper style mass murdered H.H. Holmes, *Isaac’s Storm* an account of the Galveston Hurricane of 1900 and *Thunderstruck* a rather intriguing story of two lives (Hawley Crippen and Guglielma Marconi) overlapping to reveal the workings of a criminal mind and the personal trials of an inventor.

You would think that would pretty well take care of my reading excitement for the month but there was just enough relaxation on the farm porch facing to the south eastern hills and the deck overlooking the wooded valley toward the west. Even the Sunrises and Sunsets could not steal the enjoyable time of reading two books, *The Quiet Twin* and *Pavel and I*, by Dan Vyleta of UWM’s German Department. The excellent writing and the creative stories grabbed me and whirled me on a reading journey with the excitement of a rollercoaster ride. Unless Dan Vyleta comes out with comparable novels, next August will be wanting on the porch to the south east and the deck to the north west.

- Michael Fountain

“We just had our book club tonight, in fact. We read *The Talented Mr. Ripley* by Patricia Highsmith. The last time anyone has paid real attention to that book is in 1998 when the movie came out starring many well known actors. It was an interesting comparison with those who have read the books and seen the movie. I have a t-shirt that says, “The Book Was Better” but in this case, most of us agreed that the movie had more character play and suspense. Who knew? And as always, I try to impart some of my Comparative Literature knowledge with the group. The application of the term anti-hero (one of Swanson’s favorites) was first introduced to the group with the main character in *Beat the Reaper* by Josh Bazell and brought up again in tonight’s interpretation of Ripley himself. What good is an MA if you can’t share what you’ve learned. That is, if you remember what you’ve learned...” - Annie Bahringer (CompLit Alumnus)

