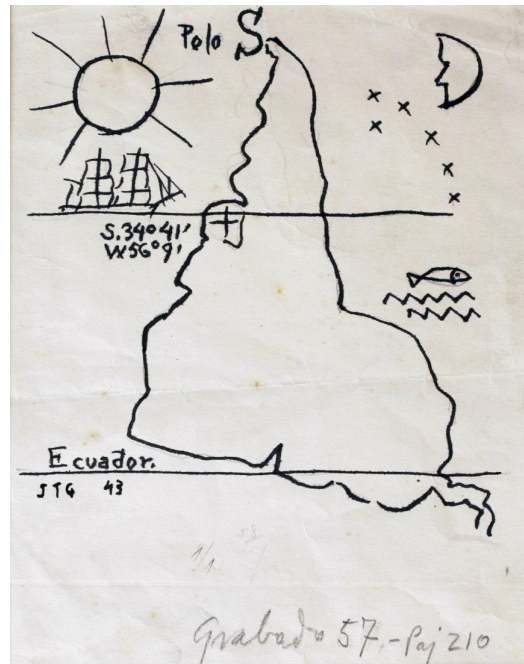


CL 97: Sophomore Tutorial
Tuesday, 9:45-11:45 am
Barker 218

Instructor: Matylda Figlerowicz; matyldafiglerowicz@fas.harvard.edu
Office hours: Monday 2-4pm or by appointment, Dana Palmer 204.

Teaching Fellow: Anna Hennigan, ahennigan@fas.harvard.edu
Office hours by appointment.



Joaquín Torres García, *América invertida*

If you're taking this course, it means Comparative Literature is your concentration or your secondary field. Welcome to the discipline!

But what does it mean to be a comparatist? This spring, we will wander together through the different paths Comparative Literature offers.

This is a course on history and methods. We will trace how the understanding of what it means to compare has changed through time and space. We will examine the sociopolitical roots of the discipline and think together with the intellectuals who shaped its different stages. To tell the stories of the discipline is, of course, also to inquire into its methods. We will experiment with different analytical modes, and see how they allow us to interact with literary texts. And we will explore theoretical and critical possibilities of both grounding and expanding our readings.

Course goals

— By the end of the course, you'll have a sense of comparative literature as a field: its roots and its main debates.

— The course will prepare you to analyze and design comparative frameworks: identify grounds of comparison a study adopts, as well as propose comparative projects you'd be interested in pursuing and explain their comparative foundation.

— In this course we will practice how to differentiate between different theoretical and methodological approaches, and how to put them to use in literary and visual analysis.

— This course aims to get you into the habit of regular writing, and will allow you to work on writing skills you might want to strengthen.

— In this course we will reflect on—and experience—different challenges and pleasures of comparatism.

Evaluation

The grading for this course will be based on four main elements

- 1) class participation and individual meetings (25%)
- 2) weekly assignments (25%)
- 3) final project, including group workshops (25%)
- 4) final oral exam (25%)

Class participation: the evaluation is based on your engagement in class activities, familiarity with course materials, and preparation for class conversations.

You can miss one class without it affecting your grade in any way; and you can make up for one further absence by handing in an extra assignment (in order to do so, reach out to me after a missed class—within a week—to receive the prompt). Each extra absence will result in not getting credit for participation that week.

Throughout the course, you will have two individual meetings with the TF and one individual meeting with the instructor. Not attending one-on-one meetings will affect your grade for class participation.

Weekly assignments: after each session, an assignment will be due by Friday 5pm, which you will send via email to the TF, Anna Hennigan. Each assignment will receive a grade; however, for turning in an assignment on time you receive full credit towards the final grade. The weekly grades are supposed to provide you with helpful information about what skills to work on. Late assignments will result in losing some of the credit for the work, increasing with each day. Assignments will not be accepted after Monday of the following week.

Final project: the final project will be due on May 10th. The final assignment is to write a research paper, 10 pages long. It will be a **comparative** paper, which will explicitly address the grounds for comparison it relies on. It will be built upon **literary analysis** (using at least one

primary text from the course), situated within a **theoretical and critical framework** (using at least one theoretical text from the course, and bringing in at least two critical sources about the primary texts you analyze). You are invited to build the final paper upon the weekly writing assignments—feel free to use them directly or indirectly within the final paper.

Final oral exam: this exam is meant to evaluate your familiarity with the course materials and the main themes we discussed throughout the course, and offer an opportunity to practice discussing your ideas orally.

All evaluation criteria can be modified in conversation with the Disability Access Office (DAO).

Note on content

Some of the works we will see in this course respond to and speak of different forms of violence and oppression. Some texts might use vocabulary or phrasings that feels inadequate or offensive. You are always welcome to bring up any discomfort with the texts—in class or just to me—to discuss it further. Consult the “Content warning” document, available via Canvas, if you want to get a better sense of the themes each work deals with before you engage with the material.

Accommodations and support

Look to our Canvas page (tab “Support Resources”) to learn more about academic support, mental health support, and the existing advising network. Also don’t hesitate to reach out to me. To request academic accommodations, reach out to the Disability Access Office (DAO).

Acknowledgment of Land and People — by Harvard University Native American Program

Harvard University is located on the traditional and ancestral land of the Massachusett, the original inhabitants of what is now known as Boston and Cambridge. We pay respect to the people of the Massachusett Tribe, past and present, and honor the land itself which remains sacred to the Massachusett People.

Academic Integrity

Consult the Harvard College Honor Code (<https://oaisc.fas.harvard.edu/honor-code/>) and the Harvard University Plagiarism Policy (<https://usingsources.fas.harvard.edu/harvard-plagiarism-policy>).

In this course, the use of AI to assist in doing any of the coursework is not allowed. Violating this policy will have a strong negative effect on the final grade, not just the grade for the specific assignment. It will similarly affect your grade to hand in an assignment where the use of AI is not confirmed, but for any reason you cannot elaborate on the content of the assignment or on any of the texts you analyze.

Class Attendance and Participation

In-person class attendance is mandatory. The use of computers or other electronic devices is not allowed, unless specified otherwise or recommended by Disability Access Office (DAO).

Texts to acquire:

Elizabeth Bishop, *Geography III*

Gabriel García Márquez, *One Hundred Years of Solitude*

Alison Bechdel, *Fun Home: A Family Tragicomic*

Course Schedule

Session 1. January 27th

Introduction to the course

Module 1. Making Maps with Words [Poetry]

Session 2. February 3rd

Read for class:

Elizabeth Bishop, *Geography III*

Erich Auerbach, "Odysseus' Scar." In: *Mimesis*, pp. 3-23.

Session 3. February 10th

Read for class:

Helen Vendler, "Caught and Freed: Elizabeth Bishop and *Geography III*." In: *Last Looks, Last Books* pp. 94-116.

Jahan Ramazani "Traveling Poetry." In: *A Transnational Poetics*, pp. 51-70.

Module 2. Strangers and Their Tongues [Short story]

Session 4. February 17th

Read for class:

Joseph Conrad, "Amy Foster," in: *Typhoon and Other Stories*, pp. 83-114.

Edward Said, "Reflections on Exile," in: *Reflections on Exile and Other Essays*, pp. 173-186.

Session 5. February 24th

Read for class:

Jacques Derrida, *Monolingualism of the Other, or the Prosthesis of Origin*, pp. 1-18.

Viktor Shklovsky, "Art as Device," in: *Viktor Shklovsky: A Reader*, pp. 73-94.

Module 3. Translating Between Self and Other [Novel]

Session 6. March 3rd

Read for class:

Gabriel García Márquez, *One Hundred Years of Solitude*

Takayuki Yokota-Murakami, *Don Juan East/West*, pp. 1-33.

Session 7. March 10th

Read for class:

Walter Benjamin, "The Task of the Translator." In: *Selected Writings*, pp. 253-263.

Barbara Cassin, Introduction to the *Dictionary of Untranslatables*, pp. xvii-xx.

March 17th Spring break

Module 4. Narrative as Travel, Travel as Narrative [Film]

Session 8. March 24th

Watch for class:

Wong Kar-Wai, *Happy Together* [available via Kanopy]

John Berger, *Ways of Seeing*, Episode 1

Session 9. March 31st

Read for class:

Mary Louise Pratt, *Imperial Eyes. Travel Writing and Transculturation*, pp. 1-12.

Sara Ahmed, *The Promise of Happiness*, pp. 1-20.

Module 5. World and Land [Genre trouble]

Session 10. April 7th

Read for class:

Lof Lafken Winkul Mapu, *¿Mapuche terrorist?* (available online:

<https://reunionreunion.com/Mapuche-terrorist>)

Frantz Fanon, *The Wretched of the Earth*, pp. 1-31.

Session 11. April 14th

Read for class:

J. W. von Goethe and J. P. Eckermann, “Conversations on World Literature.” In: *The Princeton Sourcebook in Comparative Literature*, pp. 17-25.

David Damrosch, *What Is World Literature?* pp. 1-36.

Module 6. Where’s Home? [Graphic novel]

Session 12. April 21st

Read for class:

Alison Bechdel, *Fun Home: A Family Tragicomic*

Rosemary Marangoly George, *The Politics of Home*, pp. 1-9.

Session 13. April 28th

Read for class:

Eve Kosofsky Sedgwick, *Touching Feeling*, “Paranoid Reading and Reparative Reading, Or, You’re So Paranoid, You Probably Think This Essay Is About You” pp. 123-151.

Namwalli Serpell “Notes on Shade” *Post45*, no. 5, <https://post45.org/2021/01/serpell-notes-on-shade/>