

MEETS: 9:30 MUWF, 331 SC 2  
 FORMAT: Lecture  
 AVERAGE CLASS SIZE: 30  
 WEEKLY READING: 1 Chapter  
 PREREQUISITES: Continuing Course

**CH 462 BIOCHEMISTRY (4)**  
 Long/Dahlquist, 379 SC E.W.

MEETS: 13:30 MWF+, 123 SC  
 FORMAT: Lecture/Discussion  
 AVERAGE CLASS SIZE: 60  
 WEEKLY READING: 30 Pages  
 EVALUATION: 60%-2 Midterms; 40%-Final  
 READINGS: Stryer, BIOCHEMISTRY; Saier, ENZYMES IN METABOLIC PATHWAYS  
 DESCRIPTION: Intermediary metabolism, metabolic pathways, interrelationships among enzymes in pathways, energy generation, biosynthesis, transport.  
 COMMENTS: A fast-paced "jog" through some important metabolic pathways with a few stops to savor such delights as the role of the membrane in energy transduction and transport.

## Classics

**CL 304 CLASSICAL COMEDY (3)**  
 Pascal, 302 Condon

MEETS: 11:30 MWF  
 FORMAT: Lecture/Discussion encouraged  
 AVERAGE CLASS SIZE: 30  
 WEEKLY READING: 2 Plays  
 PREREQUISITES: Functional literacy in English  
 EVALUATION: 25%-Papers; 50%-Midterm; 25%-Final  
 READINGS: Menander, DYSKOLOS; Copley-Hadas, ROMAN DRAMA; Hadas, COMPLETE PLAYS OF ARISTOPHANES; Hadas, THREE GREEK ROMANCES; Euripides, Two Plays (xeroxed).  
 DESCRIPTION: This will be a hop-skip-and-jump historical survey of Greek and Roman comedy. Some of the things that may come out in the course are that not all comedies are side-splittingly funny, nor are all tragedies necessarily sad, but are, in fact, the source of at least one comic genre. The course will end with the evolution of the ancient novel from Greek New Comedy.

## Comparative Literature

**CLIT 202 COMPARATIVE LITERATURE: DRAMA (3)**  
 Leblans, 16 Friendly Hall

MEETS: 15:30-16:50 UH, 216 Allen  
 FORMAT: Lecture/Discussion  
 AVERAGE CLASS SIZE: 30  
 WEEKLY READING: 70 Pages  
 EVALUATION: 20%-Paper; 20%-Homework; 25%-Midterm; 30%-Final  
 READINGS: Shakespeare, OTHELLO; Calderon, LIFE IS A DREAM; Roccine, BRITEXNICUS; Moliere, TARTUFFE; Lenz, ZUTOR; Tbsen, AN ENEMY OF THE

PEOPLE; Genet, THE BLACKS; Erech, CUACASION CHALK CIRCLE; Kipphorndt, IN THE MATTER OF J. ROBERT OPPENHEIRNON.  
 DESCRIPTION: An introduction to drama. We will discuss major works from different periods.

**CLIT 202 COMPARATIVE LITERATURE: DRAMA (3)**  
 Turner, 16 Friendly Hall

MEETS: 12:30-13:50 UH, 134 Gilbert  
 FORMAT: Lecture/Discussion  
 AVERAGE CLASS SIZE: 35  
 WEEKLY READING: 1 Play  
 EVALUATION: 10%-Attendance; 60%-Papers; 30%-Final  
 READINGS: Allison, MASTERPIECES OF THE DRAMA; Shakespeare, KING LEAR; Bond, LEAR.  
 DESCRIPTION: If "all the world's a stage," what is there that separates "drama" from the rest of life? Is a stage necessary for the performance of drama, and a fee-paying public required, or can we say that "the play's the thing" no matter where and how it's performed and whether or not somebody's paying to see it? What do we mean when we call a situation in daily life "dramatic," and can we apply this definition to our notion of "drama?" These are the sort of questions we'll be skating around in winter term's course, as we read and discuss the plays. I'll emphasize classical Greek drama, nineteenth-century "realist" drama and the contemporary scene.

**CLIT 350 MODERN HUNGARIAN LITERATURE (3)**  
 Bollobas, 258 PLC

MEETS: 11:00-12:20 UH  
 FORMAT: Discussion  
 EVALUATION: 50%-Homework; 25%-Midterm; 25%-Final  
 READINGS: Klaniczay and Remak, A HISTORY OF HUNGARIAN LITERATURE; Kolumban, TURMOIL IN HUNGARY; Vajda, MODERN HUNGARIAN POETRY; Radnoti, UNDER GEMINI; Illyes, PEOPLE OF THE PUSZTA; Babits, THE NIGHTMARE; Packet  
 DESCRIPTION: Survey of 3 generations of Hungarian poets and prose writers of the 20th century, seen in their relationship to the major social and artistic movements of the mid- and post-war eras. The 'Nyugat'-movement; the Transylvanian heritage, the Populist writers, the absurd in prose, the neo-avantgarde. With special screenings of contemporary Hungarian films.

**CLIT 410G EMPIRE AND TEXT (4)**  
 Wolfe, 317 Friendly

MEETS: 14:30-17:20 W  
 FORMAT: Seminar  
 AVERAGE CLASS SIZE: 12  
 WEEKLY READING: Short fiction novel and critical reading.  
 EVALUATION: 20%-Attendance; 40%-Papers; 40%-Projects  
 READINGS: To be announced  
 DESCRIPTION: This course will investigate the role of empire as a discursive component in the development of modern fiction in four imperial cultures. Drawing on canonic texts from England, France, the United States, and Japan, the course will focus not only on the

thematic presence or absence of imperialist concerns but also on the way in which notions of subject formation inform the developing textuality of the modern novel.  
 COMMENTS: Readings are in English, although students are encouraged to read the originals. Students are also encouraged to bring to bear knowledge of other literatures (Chinese, African, Latin American) with relevant experiences. Undergraduates may write three shorter papers rather than a seminar paper.

**CLIT 410G WOMEN AND LITERATURE (4)**  
 Birn, 325 Friendly

MEETS: 15:30-18:20 H  
 FORMAT: Discussion  
 AVERAGE CLASS SIZE: 15  
 DESCRIPTION: Discussion of works by twentieth-century women writers from several countries, Norway, France, East Germany, Brazil, U.S., etc. Emphasis will be placed on each writer's vision of the world as well as the language in which she expresses this vision. Both fictional works and theory will be included.

**CLIT 507 CERVANTES/ARIOSTO (5)**  
 Hart, 222 Friendly

MEETS: 15:30-18:20 H, 221 Friendly  
 FORMAT: Seminar  
 WEEKLY READING: 150 Pages  
 PREREQUISITES: No specific prerequisites; the seminar is designed primarily for graduate students in comparative literature, English, and romance languages.  
 READINGS: Ariosto, ORLANDO FURIOSO; Cervantes, DON QUIXOTE; Critical essays.  
 DESCRIPTION: An examination of a few central issues in the relationship between DON QUIXOTE and ORLANDO FURIOSO. Among them are the relationship between the novel and other fictional forms, especially romance and epic; differences between modes of reading in the sixteenth century and in the twentieth; comic vision and moral seriousness in Cervantes and Ariosto.  
 COMMENTS: No knowledge of Italian or Spanish is required.

**CLIT 507 PARIS, CAPITAL OF THE 19TH CENTURY (4-5)**  
 Wohlfarth, 404 Friendly

MEETS: 14:30-17:20 M  
 FORMAT: Seminar  
 AVERAGE CLASS SIZE: 15  
 WEEKLY READING: 50 Pages  
 EVALUATION: 100%-2 Papers  
 READINGS: Benjamin, ILLUMINATIONS, REFLECTIONS, ONE-WAY STREET, AND CHARLES BUDELAIRE-A LYRIC POET IN THE AGE OF HIGH CAPITALISM; Marx, SELECTED WRITINGS; Lukacs, HISTORY, CLASS CONSCIOUSNESS; Nietzsche, THE WILL TO POWER; Aragon, LE PAYSAN DE PARIS; Baudelaire, FLOWERS OF EVIL, PARIS SPLEEN.  
 DESCRIPTION: In this course, we will study certain aspects of Walter Benjamin's so-called Arcades Project - a materialist study of nineteenth-century French culture. We will a) situate his theoretical approach within the history of Marxist theory