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Preface

This Handbook is meant as a reference source for you, the graduate students in Comparative Literature. The nature of our discipline is such that its graduate programs become quite complex and ours is no exception, which explains in part the accumulation of topics covered in these pages. It is hoped that you will find the answers to most questions about your program here, but you should also bear in mind several things regarding the use of this resource. First, not all of your questions will have been anticipated here. The Director of Graduate Studies, the Chairperson, and/or other faculty members of the Department should be consulted for advisement whenever you are unsure about how a policy, practice, or requirement affects you. Do not rely on your fellow graduate students for advisement. They may be even more confused than you are! Second, however and as you will see, an abundance of information is given here in what we hope are the clearest possible terms, so before you consult faculty about department policies, take the time to read over the relevant section of the Handbook. Finally, the USC Catalogue, and not this Handbook, constitutes the official document spelling out the requirements for our degrees. Thus, whereas the Handbook expands considerably on what you will find in the Catalogue the latter remains the document of record for the University and the Graduate School.

The faculty of the Department of Comparative Literature are committed to maintaining the highest standards of graduate education and it is in this spirit that the Handbook was compiled. It is dedicated to you, our students.

1. INTRODUCTION

1.1. The Graduate Program in Comparative Literature

The primary goal of graduate study in Comparative Literature at USC is to prepare students to engage in original literary research and teaching after acquiring: (1) a broadly based knowledge of literature's formal or generic development extending across linguistic boundaries; (2) an understanding of literature's historical development within a number of specific cultural or ideological contexts; and (3) an appreciation of the principles of literary criticism and theory essential to the sophisticated analysis, interpretation, and evaluation of individual works. The core of the discipline of comparative literature is advanced skill in several languages allowing research in several literary traditions.

Graduate students follow individualized programs that combine the study of a major literary tradition in one language with one or more comparative fields. The program has strong faculty resources in the principal literary genres and periods of the Western tradition, European critical thought, Latin American literatures and film, and East Asian literary traditions and cultures.

1.2. Financial Support

1.2.1. Academic Year Support

You have been assured and you can expect to receive up to five years of financial support (full tuition remission and full stipend, at a rate annually determined by the University), provided that you remain enrolled full-time, maintain good academic standing, and make timely progress toward your degree. The kind of support you receive will vary from year to year depending on your circumstances, departmental and College needs or resources, and several other factors.
The most common forms of support are: departmental, College, or Graduate School fellowships, teaching assistantships (in large lecture classes), assistant lectureships (in programs such as beginning language, Freshman Writing, or Thematic Option), and research assistantships. The Director of Graduate Studies (DGS), in consultation with the department Chair, and the Graduate Studies Committee (GSC) decide in the Spring on the distribution of financial support resources for the following year. Every effort is made to assure that each of our students receives both varied apprentice teaching experience in the course of their five years of study and has the opportunity for fellowship or research assistantships, which carry no teaching obligations. But our primary responsibility, to guarantee support to all students who continue to deserve it, does not always allow us to arrange for everyone’s hoped-for assignment and, still less, to offer everyone fellowships every year (we only wish we could!).

As for support beyond the fifth year of full-time enrollment, it is unusual and cannot be expected as a rule, only as an exception.

1.2.2. Summer Support

The Department is often able to make small grants to help defray expenses for summer research or study projects. There are also some summer stipends awarded by USC College of Letters, Arts, and Sciences for which our students are eligible. You will be notified of the deadline to apply for College grants, which is usually in March or April. As for departmental awards, if you have summer plans appropriate for funding, you will be asked to submit a brief description and budget to the GSC, which will disburse available funds as they see fit.

1.2.3. Other Funding

If you are traveling to participate in a conference, to consult research materials, or for job-search related activity, the Department and/or the College can often help defray your expenses. There is no formal application procedure or deadline for consideration of such requests, which are considered by the GSC as they are submitted in the course of the year.

1.3. Graduate Student Participation in the Department

As a doctoral student in Comparative Literature, you are in training to assume full responsibilities one day in a university or college academic department. Although your primary training takes place in the seminar room, in your discussions with your advisors, and in your own teaching experiences, you are also an apprentice member of a department whose activities extend beyond its classrooms, offices, and places of individual research. We expect you to help sustain the intellectual life of a university campus in many other ways, such as attending lectures and colloquia in our department as well as in related departments, participating in other departmental events and affairs, and in general, contributing actively to the life of the intellectual community you have joined. Your participation in department-sponsored or endorsed events will be taken into account in decisions regarding your requests for supplementary or summer funding.

The Department’s graduate students annually elect one of their number to serve as their spokesperson and to represent them at faculty meetings, which are held about six times a year. As a group, graduate students are also encouraged to initiate activities and to work on common projects. The Department can defray expenses for such graduate student activities where appropriate, but many of the most rewarding projects require the expenditure of only time and thought: reading groups or work-in-progress seminars, for example. Both the Department Chair and the DGS are available to advise these activities as needed.
2. FACULTY

2.1. Core Faculty

Dominic Cheung, Professor of East Asian Languages and Cultures and Comparative Literature
Modern and contemporary Chinese literature and poetry; Chinese thought.

Roberto Ignacio Diaz, Associate Professor of Spanish and Comparative Literature
Spanish American literature; U.S. Latino literature; literary history.

Michael Du Plessis, Lecturer in Comparative Literature and English
Word and image studies; theories of the image; comics and graphic novels; illustrated books; fantasy; science fiction; poetry; the 1890s; gender and sexuality studies; literature and culture in South Africa.

Vincent Farenga, Associate Professor of Classics and Comparative Literature
Ancient Greek literature and society; contemporary literary and social theories.

Edwin Hill, Assistant Professor of French and Comparative Literature
20th century French and French West Indian literature; popular music; postcolonial theory and performance studies; race and gender discourse.

Heather James, Associate Professor of English and Comparative Literature
Literature and culture of the English renaissance; Latin literature; Italian renaissance literature.

Peggy Kamuf, Marion Frances Chevalier Professor of French and Professor of Comparative Literature
French literature; literary theory and deconstruction; literature and philosophy.

Moshe Lazar, Professor of Comparative Literature
Medieval Romance and Judeo-Romance languages; medieval, renaissance and modern drama; literature and other arts.

Akira Mizuta Lippit, Professor of Comparative Literature, East Asian Languages and Cultures, and Critical Studies
History and theory of film; world cinema and literature; Japanese film and culture; critical theory.

Anne McKnight, Assistant Professor of East Asian Languages and Cultures and Comparative Literature
Modern & contemporary Japanese literature; literature vis-à-vis mass culture and new media.

Panivong Norindr, Associate Professor of French and Comparative Literature
Postcolonial theory, film, and cultural studies; French colonial ideology in architecture, film and literature in Indochina.

Gloria Orenstein, Professor of Comparative Literature and Gender Studies
Women's Studies in contemporary art, literature and culture; ecofeminism in the arts; women and surrealism; shamanism.

Karen Pinkus, Professor of Italian and Comparative Literature
Cultural studies (20th century and early modern); literary and visual theory; film; psychoanalysis.

Hilary Schor, Professor of English, Comparative Literature, and Law
Contemporary fiction; feminist theory; representations of women in Victorian literature; law and literature.

Peter Starr, Professor of French and Comparative Literature
Realist fiction; psychoanalysis and society; cinema; literary theory.

Antonia Szabari, Assistant Professor of French and Comparative Literature
16th and 17th century French literature and poetry; the Classical tradition; literature and religion; political theology.

William G. Thalmann, Professor of Classics and Comparative Literature
Greek epic and drama; approaches to ancient cultures through anthropology and political theory.
2.2. Associated Faculty

David Bialock, Associate Professor of East Asian Languages and Cultures
Medieval Japanese literature and comparative poetics.

Joseph A. Boone, Professor of English
The novel as genre; gender and queer studies; narrative theory; modernism.

David James, Professor of Critical Studies
Avant-Garde cinema; East-Asian cinema; film and music; working-class culture.

Janet Johnson, Associate Professor of Music History and Literature
Early 19th century literary and theatrical culture in Paris; French and Italian music and Literature.

James R. Kincaid, Aerol Arnold Professor of English
Critical theory; American studies; Queer studies.

Marsha Kinder, Professor of Critical Studies
Cultural theory and film; narrative theory; digital media; children's media culture; Spanish cinema.

Marcus Levitt, Associate Professor of Slavic Languages and Literatures
19th and 20th century Russian literature; Alexander Pushkin; 18th century Russian culture.

Tania Modleski, Florence R. Scott Professor of English
American studies; gender studies; feminist theory; film and popular culture.

Margaret F. Rosenthal, Associate Professor of Italian
Social history archival research in 16th century literature and Venetian culture; renaissance popular culture; vernacular and dialect literature; women writers in the western tradition.

David St. John, Professor of English
Poetry writing; contemporary literature.

Alexander Zholkovsky, Professor of Slavic Languages and Literatures
Russian literary studies, with a focus on Soviet Aesopian "art of adaptation"; the poetics of bad writing and intertextuality.

3. Administration and Facilities

3.1. Department Governance

The Chair is the principal officer of the Department. He or she annually names a Chair’s Advisory Committee of three faculty members, which advises the Chair on all departmental matters as necessary. In addition, a Director of Graduate Studies (DGS) chairs the Graduate Studies Committee (GSC) of three faculty, with the Chair serving ex officio. This committee oversees all aspects of the graduate program: recruitment and admission, examination supervision, advising, funding, and awards, and the annual review of current students. Each year, a member of the GSC serves as Major Field Exam Coordinator.

3.2. Facilities

The Comparative Literature Department is located on the first floor of Taper Hall of Humanities in room 161 and adjacent offices. Each graduate student has a mailbox in Taper 166, and departmental Teaching Assistants have desks assigned in Taper 175, which is primarily for their use but other students in the department are invited to use this room when it is free.
The Department shares a library with the Departments of French and Italian and Spanish and Portuguese. Graduate students in all these departments are welcome to use this facility at their convenience during office hours (M-F 8:30-5:00). You will find a number of periodicals, bibliographies, and reference works catalogued there (see section 8.2 below). A bulletin board outside Taper 175 has been set aside for posting information of interest to graduate students—including job opportunities, calls for papers, and notices of upcoming lectures.

The computers in the TA office and the library are for the use of all graduate students on a first come first serve basis. Please show one another the courtesy of sharing these facilities equitably.

4. **BASIC POLICIES AND PROCEDURES**

4.1. **The USC Catalogue**

All graduate degrees at USC are officially conferred by the Graduate School and must therefore satisfy its regulations. These are spelled out in detail in the annual issue of the USC Catalogue, which is available online and can be accessed by following the link for Comparative Literature at http://www.usc.edu/dept/publications/cat2008/schools/college/colt/. For general academic policies, go to http://www.usc.edu/dept/publications/cat2008/academic/. You should familiarize yourself with the Catalogue and refer to it as needed, especially as concerns examination reporting procedures, continuous residency requirements, limits on time to degree, and so forth. Be advised that the Graduate School can be a stickler for details, so the Catalogue is essential (albeit uninspiring) reading. In the unlikely event of a conflict between Comparative Literature Department policy and that of the Graduate School, the latter shall necessarily prevail.

4.2. **Registration**

Shortly after your arrival at USC, you should meet with either the Chair or the DGS for advisement on your selection of courses. You must not attempt to register for courses until you have had this consultation and your schedule has been approved by the Chair or the DGS. You will follow the same procedure every semester for as long as you continue to take classes.

In order to avoid costly late fees, you should register at least one week before the start of classes, or on the day during Registration Week that is indicated in the Schedule of Classes by the first initial of your last name. Prior to starting the registration process, go to the Comparative Literature Department office to have your name, social security number, and fellowship or graduate assistant award entered into the university’s financial system.

Continuing students should likewise register prior to the start of classes. You must also discuss your choice of courses with the chair of your advisement committee, if you have one (see sections 4.5 and 5.8.3 below), with the department Chair, or the DGS. Do not register until your selection of courses has been approved.
4.3. Transfer Credit

In order for you to receive credit for graduate work done at other universities prior to enrollment at USC, you must contact the Office of Transfer Credit Evaluation—or, in the case of graduate work done outside the United States, the Office of Graduate and International Admissions—to request issuance of a "Transfer Credit Statement" indicating which courses may be available for graduate credit at USC. Prior to taking the Major Field Examination, you will submit a memorandum to the Comparative Literature Graduate Studies Committee listing which of the courses appearing on your Transfer Credit Statement you want considered for transfer from your previous program. Supporting documents such as catalogue descriptions and course syllabi are highly recommended.

According to Graduate School policy, no more than 30 of the 60 units required for the Ph.D. may be transferred from course work completed at other institutions. In evaluating your Major Field Exam, the Graduate Studies Committee will determine which of the courses on your Transfer Credit Statement, if any, will be applied toward your USC degree. The nature and quality of your previous course work, the character of your program of study at USC, and your performance on the Ph.D. Major Field Exam are all factors in the Committee's decision. It is unusual to obtain the maximum number of 30 transfer units.

Following the Major Field Examination, the DGS will report the Graduate Studies Committee's decision on the question of transfer units to the Graduate School.

The transfer credit procedure is the same for students who are candidates for the terminal M.A., with the important exception that, by Graduate School policy, no more than 4 units of previous graduate work may be counted toward the USC M.A. (see section 5.1 below).

For time limits on the validity of transfer credits, please see the USC Catalogue.

4.4. Advisement

The advisement structure for the Comparative Literature graduate program is necessarily complex. In the course of your degree work, you will probably consult many different faculty members in different advising roles. Indeed you are encouraged to supplement official advisement, as outlined below, with the advisement of those faculty best able to guide you in your particular field or fields of study.

The DGS and the Department Chair advise all incoming students and oversee their progress through to the Major Field Exam. They are also available to consult with students at any subsequent point in their study to resolve specific procedural problems.

Students must consult with the Major Field Exam Coordinator well in advance of the date they intend to take the Major Field Exam. For further details on the Major Field Exam process, see section 5.6 below. Upon your successful completion of the Major Field Exam, you must consult the DGS about the formation of a Comparative Field Exercise committee. The purpose and makeup of this committee is described in section 5.8.3. For information on advisement through the Qualifying Exam and dissertation stages, please see sections 5.9.2 and 5.10.2.
4.5. Course Work and Course Load

The Graduate School considers that a course load of three courses per semester constitutes normal progress toward a degree objective. This may at times prove burdensome to students who have considerable graduate assistant responsibilities or other commitments. Nevertheless, you should attempt three courses at least once each year or consider a summer session course as a fifth course for the academic year when such courses are available. Almost all students in the department are full-time, which the University defines as being registered for at least 8 units of 400-level course work or above. (Note that the Graduate School requires that a student holding a full graduate assistantship be enrolled in at least 8 units of 400-level course work or above, unless he or she is registered in COLT 794 or GRSC 800; see the last paragraph in this section.)

If you are planning to take courses in the Department of Spanish and Portuguese, remember that these often count as 3 units instead of 4, and that you may therefore need to register for an additional course or units in order to take the minimum of 8 units required to maintain full-time status.

Please keep in mind that a minimum grade of C is required in order to receive graduate credit for a course (a grade of C- is not acceptable), and that in courses approved for Credit/No Credit (CR/NC) the quality of work must be of B or better to receive graduate credit. In order to remain a student in good standing, however, and thus to remain eligible for graduate support, you must maintain a minimum GPA of 3.0 (B average).

If you have finished your course work and will be taking your Ph.D. Qualifying Exam, in order to be considered a full-time student for the semester in which you take the exam you must register for GRSC 800, which counts for no units. Ph.D. students who have passed their Qualifying Exam are considered full-time when they register for COLT 794abcd.

4.6. Directed Research

From time to time, you may wish to pursue a line of inquiry unrelated to normal course offerings in Comparative Literature or related departments. In order to enroll in Directed Research courses in Comparative Literature—COLT 590 (for students who have not completed M.A. requirements) or COLT 790 (for students who have completed M.A. requirements)—you must first approach the faculty member who you would like to supervise your work. If that faculty member agrees to do so, you must complete the departmental approval form to which you append a detailed plan of what you intend to accomplish over the course of the semester, a statement of your research topic, a reading list, and a description of your final project(s). Have your faculty supervisor sign the form and then submit it to the DGS. Only after the DGS has approved your Directed Reading project may you enroll in COLT 590 or 790. For 590 and 790 courses in other departments, you must still obtain approval from the DGS following the same procedure. On limits to the number of Directed Research courses in which you may enroll, see sections 5.3 and 5.7.2 below.

4.7. Incompletes

If there were just one rule to follow throughout your course work, it would be this: avoid incompletes. The road to graduate school wash-out is paved with incomplete courses. Accumulated incompletes not only make it harder for you to complete current work, they can also lead to withdrawal of your graduate support.
That said, there are circumstances—family emergencies, illness, accidents—when you may be forced to request a grade of incomplete in a course. If possible, you must first obtain the consent of the professor and complete the form that notifies the department of the arrangement you have made with him or her to complete your work (see this form in 9.3). You should thus make every effort to complete all required course work left to do within several weeks of the seminar’s end. Papers become harder to write the farther one gets from the seminars that generate them.

When you have completed all course requirements, it is your responsibility to request that the Graduate School send a change of grade form to the course professor. According to Graduate School policy, in order to receive credit for the course you must have satisfied all requirements within one calendar year of the end of the semester in which you took the incomplete grade.

4.8. Leaves of Absence

If you must interrupt your studies for a compelling reason, you may petition for a leave of absence for a stated period, usually not more than one year. A leave of absence must be approved in advance by the Graduate School. International students must also obtain clearance for a leave from the Office for International Students and Scholars.

It is a University policy that graduate students who fail to register in a given semester without an authorized leave are no longer considered to be enrolled in a graduate degree program. If, therefore, you leave the university without obtaining a leave of absence, or if you do not enroll after your leave of absence expires, you will not automatically be readmitted to your program. You must submit an Application for Readmission to the Graduate School at least four weeks before you wish to resume your studies. If you are at the dissertation stage of your program, you may be liable for tuition payments of the units of COLT 794 for the period you were not enrolled.

4.9. Examination Scheduling

The Major Field Exam may be taken on any date up to Aug. 10th after the end of the fourth semester of course work (for students entering without an M.A. in their major field) or after the second semester (for students entering with an M.A. in their field). The Comparative Field oral and the Qualifying Exam, written and oral, are scheduled at the convenience of your committees. (For more details on graduate exams, see sections 5.4, 5.6, 5.8, and 5.9 below.)

5. GRADUATE DEGREES IN COMPARATIVE LITERATURE

5.1. The M.A. and Ph.D. Degrees

The graduate program in Comparative Literature is principally a doctoral program, designed to prepare students to do original research and teaching in Comparative Literature and in at least one major literary tradition. Students thus typically earn the M.A. on their way to the Ph.D., having completed the M.A. requirements as outlined below and passed the Major Field Examination. There are two cases, however, in which the M.A. is awarded as a terminal degree: (1) when the student elects not to continue on to the doctorate, and (2) when the Graduate Studies Committee recommends, in light of the student’s performance in class and on the Major Field Exam, that he or she not be admitted to candidacy for the Ph.D. For further details on the terminal M.A., see section 5.7 below.
5.2. Required Courses

5.2.1. Introductory Seminar: Comparative Literature 502

All first-year graduate students in Comparative Literature are required to complete Comparative Literature 502, Introduction to Literary Theory, by the end of their second semester in the program. In addition to any other requirements in this course (papers, in-class presentations, etc.), all first-year Comparative Literature students take an exam at the end of the semester, on which they must earn at least a B in order to satisfy the requirements for the terminal M.A. or to advance to Ph.D. candidacy. In any given year, the Comparative Literature Department may designate a related course as substitute for 502.

5.2.2. Professional Development Seminars

COLT 601 and 603, a two-course Professional Development sequence, are required of all Ph.D. students. These will normally be taken toward the end of course work and on a credit/no-credit basis for 2 units. COLT 601, offered every Fall, covers job searching, drafting of curricula vitae and writing samples, preparation for MLA and on-campus interviews; COLT 603 is a workshop on academic publishing in our fields.

5.3. Other Course Requirements for the Ph.D.

To earn the Ph.D. in Comparative Literature, the student must complete a minimum of 15 courses amounting to at least 60 units. These 15 courses are to be distributed as described below.

5.3.1. Major Literary Tradition

At least 6 courses: A literary tradition is understood to refer to the full scope of a national literature (e.g., Russian or Japanese); the greater part of two or more national literatures in one language (e.g., several Francophone literatures of Europe, Africa and the Americas; peninsular and Latin American literatures in Spanish); or the full scope of a distinctly bilingual tradition such as Classics (Greek and Latin). In selecting these 6 or more courses, you should try to include all or most of the major periods in the tradition's literary history; do not concentrate all courses in two closely related periods such as 19th and 20th century or Medieval-Renaissance. But where your tradition includes two extensive national literatures (e.g., British and American), some narrowing of focus to a period such as the 19th and 20th century may be unavoidable.

5.3.2. Second Literary Tradition

At least 2 courses: This tradition must be in a different language from that of the major literature. If possible, the courses chosen should correspond to those in the major literature through such comparative categories as period, genre, movement, cultural context, or interdisciplinary area.

5.3.3. Third Literary Tradition

At least 1 course: Normally, students will take an additional course in a third literary tradition, as outlined below in 5.4.1. See, however, section 5.4.2 below for an exception.
5.3.4. Comparative Literature

At least 6 courses in comparative literature or comparative fields relating to your program, including COLT 502. Occasionally, there may be courses offered by other departments that qualify for substitution for COLT courses. Only the Chair or the DGS can decide whether to allow a substitution and prior approval is required.

5.3.5. Qualifications, Limitations, and Caveats

Please note: While the minimum number of required courses is 15, and the minimum number of units 60, your exact number of courses may vary if your program includes 3-unit courses. You may need to complete more than 15 courses or 60 units if your guidance committee or the Graduate Studies Committee requires you to complete additional course work essential to your scholarly preparation, or if you have not included a third language in your course work (see section 5.4 below). No more than three of the minimum of 15 courses may be in directed research (COLT 590 or 790 or their equivalents in other departments). At least two-thirds of the units applied toward your degree must be at the 500-level or higher. Also note that Graduate School regulations require that you register for at least 4 (and no more than 8) units of Dissertation 794abcd, which count for 2 units each.

5.4. Foreign Language Requirements

The foreign language requirements for all graduate degrees in Comparative Literature are twofold.

5.4.1. Course Requirements

Students intending to advance to Ph.D. study must, by the time of the Major Field Exam, have successfully completed at least three advanced courses (400-level or higher) in the original languages of two literary traditions other than Anglophone (two courses in one language and one in the other). This will be accomplished in part as you complete your M.A. course requirements (see section 5.7.1 below), since courses taken in your major and secondary literary traditions will be in the original languages. You will then need to include at least one advanced course in a third tradition. Note: Exceptions to fulfilling this requirement by the time of the Major Field Exam may be made for students entering with an M.A. in their major field who take the exam after their second semester.

5.4.2. Examination Option

In rare circumstances, an examination administered by the Comparative Literature Department testing a linguistic skill and breadth of knowledge equivalent to an advanced course (400-level or higher) may be substituted for a course in the third language; permission of the GSC is required in order to make this substitution. If, however, your major literary tradition is Anglophone, you must do advanced course work in two other traditions without the option of an examination in the third tradition. In some cases your guidance committee may require special preparation in languages essential to your program (e.g., Latin or Greek for specialization in the Renaissance).
5.4.3. Literary Analysis Exercise

The second component of the foreign language requirements in Comparative Literature is a two-hour exercise in literary analysis, normally completed in the week following the Major Field Exam and designed to demonstrate your proficiency in your **strongest non-native language outside your major literary tradition**.

The Major Field Exam Coordinator will typically ask a colleague in Comparative Literature or related departments to choose one or more passages from a work, most likely unfamiliar to you, in the language in question. The passage(s) will be identified as to the author's name, the work's title (or the title of a longer work from which the passage(s) are taken), as well as the date of original publication.

Your aim in this exercise is to show your linguistic mastery by bringing out the specific linguistic and textual features of a relatively unfamiliar passage in your chosen language (much as a student of piano might be asked to sight read a more or less unfamiliar piece of music). One way of conceptualizing this task would be to imagine that you need to convince a hypothetical reader of the importance of reading the passage in question in the original language. What specific words or phrases, what qualities of diction or tone, etc., should you adduce in order to make that case? How do these features add up to an at least provisional reading of the subject passage—a reading, in other words, that is not necessarily informed by specific knowledge of the text's literary historical or critical context? Your analysis should also bring out the prominent literary qualities of the passage, e.g., rhetorical devices, narrative structure, and other formal features.

You will have 2 hours to write your analysis. You will be allowed to use one or more dictionaries. You may not use (nor should you need) any other books or notes.

Students whose concentration is in Classics take a three-hour exam testing their abilities to translate from both Greek and Latin, as well as their analytic abilities. Students whose principal non-native language is a technically difficult one such as Arabic, Chinese, or Russian may, at the discretion of the GSC, be asked to translate as well as analyze the passage(s) selected for them.

The examining faculty member communicates his or her evaluation of the analysis exercise to the GSC, which determines whether or not the student has passed. Upon recommendation of the GSC, this exercise may be retaken once.

5.5. Screening Procedure

The Comparative Literature Department conducts a thorough review of the course work of all first-year students at the end of the second semester. This review is based on completed course work, input from instructors, results of COLT 502 final exam, and the COLT 502 seminar paper. To be permitted to continue doctoral work, students must receive a satisfactory evaluation in this review.

5.6. Major Field Examination for the Ph.D.

Please note that, throughout this Handbook, the term "Major Field Examination" corresponds to what the USC Catalogue calls the "Master's Examination." For more on how evaluation of the Major Field Exam differs in the case of Ph.D. candidates and candidates for the terminal M.A., see section 5.7 below.
5.6.1. General Description

The Major Field Examination consists of a six-hour written examination covering the full scope of your major literary tradition (or, if your tradition is so defined, the greater part of two or more national literatures in one language, such as 19th- and 20th-century British and American literatures).

5.6.2. Timing of the Exam

Students who enter the program without prior graduate work should plan on taking the Major Field Exam before August 10th of the summer following their fourth semester. Those who enter with the M.A. in the field they designate as their major literary tradition will do so after their second semester and before August 10th. Students who have taken an M.A., but not in their major tradition, should consult the Chair or the DGS about the timing of their exam.

5.6.3. Reading Lists

If your major literary tradition is one of those covered by the Comparative Literature Department Reading Lists (see sections 6.1-6.7 below), then you are required to use that list. Limited substitution of titles is permitted, with approval of the Major Field Exam Coordinator or another designated faculty member. Where there is no established reading list for a given literary tradition, you should prepare one yourself in consultation with the Major Field Exam Coordinator and at least one other faculty member with expertise in the field who may be from outside the Comparative Literature Department.

Please note that the reading list is intended to provide a focus for the exam questions and is not designed to limit the subject matter on which you may be examined. You should expect the exam questions to cover issues and texts that range beyond the specific titles on your list.

5.6.4. Preparation and Procedure

In the semester preceding that after which you plan to take the Major Field Exam, you should consult with the member of the Graduate Studies Committee who is currently serving as Major Field Exam Coordinator. In this consultation, the Major Field Exam Coordinator draws up a list of faculty members from Comparative Literature and other literature departments who represent the areas to be covered on the exam. The Coordinator then solicits questions from these colleagues and prepares the written exam.

The exam consists typically of three broad essay topics, for which you will have a choice among several questions. Sample past exams are on file in the department office and you are encouraged to consult them in advance.

You will have six hours to write the exam. On the day you have designated in advance, you will pick up your exam at 10am in the Comparative Literature office. At 4pm, you must return it to the COLT office. How you budget your time between 10am and 4pm is entirely up to you.
5.6.5. Evaluation

All faculty members who have submitted questions evaluate the exam and report back to the Major Field Exam Coordinator. These evaluations are reviewed by the GSC, which decides whether the exam is a satisfactory pass. In order to be advanced to candidacy for the Ph.D., you will be expected to demonstrate on the Major Field Exam a solid understanding of the whole range of works in your major literary tradition, together with a level of theoretical and/or cultural understanding requisite for successful doctoral work.

If the student is passed on the Major Field Exam, he or she is formally admitted to candidacy for the Ph.D. If the student is deemed to have failed the Major Field Exam, the GSC can recommend either that the student not be admitted to Ph.D. candidacy, and thus be eligible only for a terminal M.A. (as described in section 5.7) or that the student be given a second opportunity to take the exam, normally with the same set of examiners. The Graduate School does not permit a student to retake the Major Field Exam/Master’s Examination more than once.

5.7. Requirements for the M.A.

As noted above (section 5.1), the M.A. in Comparative Literature is primarily a transitional degree awarded to students upon their formal entrance into doctoral candidacy. It also serves, however, as a terminal degree for those students who are not continuing on to the Ph.D. In both cases, the M.A. in Comparative Literature is awarded when the student has completed the course and foreign language requirements outlined below and has been passed on the Major Field Examination.

5.7.1. Course Requirements for the M.A.

To earn the M.A., you must have completed at least 8 courses (29-32 units), distributed as follows: (1) at least three courses in different periods of one major literary tradition, as defined in section 5.3 above; (2) at least two courses in a second tradition, as defined in section 5.3.1 above; and (3) three additional courses in Comparative Literature, including COLT 502.

5.7.2. Qualifications, Limitations, and Caveats

Please note: The total number of minimum credits for the eight required courses will vary from 29 to 32, depending on your selection of 3- and 4-unit courses in the various literature departments. More than the minimum of eight courses or 29-32 units may be required if additional course work is judged necessary by the Graduate Studies Committee. No more than one of the required minimum of eight courses may be in directed research (COLT 590 or its equivalent in other departments). At least two-thirds of the units applied toward your degree must be at the 500-level or higher, and you must have maintained a minimum GPA of 3.0.

5.7.3. M.A. Foreign Language Requirements for the M.A.

Students stopping at the M.A. must successfully complete at least two advanced courses (400-level or higher) in the original language of a literary tradition other than the Anglophone.
5.7.4. Evaluation of the Major Field Exam for the Terminal M.A.

Students who evince a generally competent grasp of their major tradition while nonetheless failing to meet the standards for admission to Ph.D. candidacy (see section 5.6.5 above) may, at the discretion of the Graduate Studies Committee, be deemed to have passed the Major Field Exam, and be awarded the M.A., without being invited to continue on to the Ph.D. Students who elect to stop at the M.A. will likewise be evaluated by these criteria.

5.7.5. Filing for the M.A.

Note: Even if you are advanced to candidacy upon passing the Major Field Exam, you should file the paperwork for the M.A. It is not, however, required if for some reason you do not wish to go through this procedure and be officially awarded this degree.

The awarding of the "non-Thesis" Master's Degree now falls under departmental jurisdiction. In the semester preceding the one in which you plan to take your Major Field Examination, you should let the department administrator know of your intention to file for the M.A. so she can begin preparing a "Verification of Completion of the Requirements for the non-Thesis Master's Degree" form for you. (This form replaces the "Triple Card.") When you have passed the Major Field Exam, the department administrator will complete the form, obtain the Chair's signature, and enter the date of completion on the Student Information System. With that, your Master's degree will be conferred.

5.8. The Comparative Field Exercise

5.8.1. Purpose

The purpose of the Comparative Field Exercise is to demonstrate the breadth of your expertise as a student of Comparative Literature. It is crucial, therefore, that the material covered by the Comparative Field Exercise be distinctly different from that involved in both the Major Field and Qualifying Exams. In other words, the principal texts under analysis in the Comparative Field Exercise must not belong to that major tradition on which you were tested on the Major Field Exam; nor should they be central to the dissertation you propose to write. Taken together, the Major Field Exam, the Comparative Field Exercise, and the Qualifying Exam must demonstrate significant work in all three of the languages and national traditions the mastery of which will earn you the title of comparatist.

5.8.2. Timing

The Comparative Field Exercise is administered by the Comparative Literature Department and is not supervised by the Graduate School. You must complete the Comparative Field Exercise before the start of your eighth semester if you did not earn the M.A. prior to enrolling at USC, or before the beginning of your sixth semester if you entered the Ph.D. program with an M.A. from another institution. As these deadlines indicate, the Comparative Field Exercise is designed to be completed before you have finished all your required course work, and not in close proximity to the date of your Qualifying Exam. For more details, see the "Time to Degree" tables in section 5.13 below.
5.8.3. Forming the Comparative Field Committee

Immediately following your Major Field Exam, and normally at least one semester prior to the Comparative Field Exercise, obtain a copy of the "Comparative Field Exercise Agreement" form from the Comparative Literature office. On this form, you will indicate the general area of your Comparative Field Exercise, the date by which you expect to complete it, and the name of the Comparative Literature faculty member who will chair your examining committee. In consultation with the chair of your committee, who will be fully responsible for administration of the Comparative Field Exercise, you will also designate at least two additional faculty members to constitute a Comparative Field examining committee of three (optionally four). Only two of these committee members must be regular Comparative Literature faculty.

Because the Comparative Field Exercise is meant to cover material significantly different from those covered on your other examinations, the committee formed to examine you on this material will probably have to reflect this difference. There is thus a likelihood that not all of the faculty members with whom you work on your Comparative Field will continue to serve on the Qualifying Exam committee (see sections 5.9.2 and 5.9.4 below). The two committees, in other words, should be thought of as separate and distinct. It is desirable, nevertheless, to choose one faculty person who can serve as chair of both committees and who will thus begin to guide your work toward the degree immediately after the Major Field Exam.

The decisions you make in forming these committees are important ones. You should seek to identify faculty members whose research and teaching interests are parallel to your own, and with whom you feel confident of being able to work productively. It is they who will be examining you as you prepare to qualify for Ph.D. candidacy; some of them will likely form your dissertation committee; and some will write letters of recommendation on your behalf as you seek employment or fellowships in years to come. You should thus give careful consideration to how well the area of expertise of each committee member conforms to your own and discuss all potential members with the department Chair or DGS in order to reach a consensus.

5.8.4. Comparative Field Paper

The centerpiece of the Comparative Field Exercise is a 30-40 page paper with bibliography, on a subject designed to demonstrate the range of your comparative expertise. Typically, this paper will grow out of work you have done for one or more graduate seminars. It can be literary and/or theoretical in nature, but must draw principally on work in one or both of your secondary languages. While it is possible to do your Comparative Field Exam in an area with little or no bearing on your projected thesis, most students will want to construct the Comparative Field in a way that complements the Qualifying Exam and dissertation. For instance, a student whose major tradition is Spanish American literature, and who anticipates writing a thesis on political novels of the Americas, might write her Comparative Field paper on the representation of politics in a series of French, German and/or Russian novels.

Submit a preliminary draft of this paper to members of your committee for comments and evaluation at least six weeks in advance of the planned date of your oral.

In order to insure the integrity of the Comparative Field Exercise, you must prepare a brief (1-2 page) cover memo to be submitted with your paper. The purpose of this memo is to justify the comparative nature of the material dealt with in your submitted paper by outlining its relationship to your major literary tradition—i.e., that on which you were examined on the Major Field Exam—and to your projected thesis topic. The final version of the paper and cover memo should be submitted to your committee chair no later than three weeks prior to the date of your oral exam.
5.8.5. Comparative Field Oral

The oral portion of the Comparative Field Exercise consists of an informal discussion (60-90 minutes) between you and your examining committee on the subject of your paper and your projected area(s) of expertise. Should your Comparative Field committee find insufficient evidence in your paper and/or course work of your ability to work in any of your three designated languages, they may require that you pass a supplementary written exam consisting of one or more exercises in translation and textual analysis before you will be considered to have passed the Comparative Field Exercise.

5.8.6. Evaluation

The chair of your committee will be responsible for reporting their evaluation of your Comparative Field Exercise to the GSC in the form of a written memo.

Students who fail to pass the Comparative Field Exercise may, if their examination committee so recommends, be allowed to retake the exam in the semester following the original attempt. In that case, the examining committee cannot change. This examination cannot be retaken more than once.

5.9. The Qualifying Examination

5.9.1. General Description

Unlike the Comparative Field Exercise, the Qualifying Examination is subject to Graduate School regulations, which must be strictly followed (see the USC Catalogue).

When all required courses or units, all language requirements, the major field examination and the comparative field exercise have been completed, you are ready to prepare for the Ph.D. Qualifying Examination, an examination on your proposed dissertation. As outlined below, the Qualifying Exam involves three steps: (1) submission of a dissertation prospectus; (2) a written exam on the general area of your dissertation research; and (3) an oral exam. This format is designed to allow you to begin research on your dissertation as early as possible and thus to benefit from faculty evaluation and insight at the critical, early stage of your dissertation research.

5.9.2. Filing to Take the Exam

At least 30 days in advance of your exam, and normally in the preceding semester, you must complete the top portion of the "Request to Take the Ph.D. Qualifying Examination" and obtain the signature of your Guidance Committee Chair before giving the form to the Department Chair who will then forward it to the Dean for approval. At least two semesters prior to your exam, you should establish your Qualifying Exam committee (also known as the Ph.D. Guidance committee) as discussed in section 5.9.4 and complete the "Appointment of Committee" form, which must be signed by all five members of the committee. Both forms are available for download from the Graduate School website.
5.9.3. GRSC 800

For the semester in which you plan to take the Qualifying Examination, you will register for GRSC 800. This "place holder" course carries no units of credit, but allows you to maintain your status as a full-time graduate student. **Note: The Graduate School limits to three (3) the number of semesters for which you may enroll in GRSC 800.**

5.9.4. Forming the Qualifying Exam Committee

By Graduate School regulation, the Qualifying Examination committee is composed of five members of the USC faculty. (In exceptional circumstances and with the approval of the DGS, non-USC faculty may be invited to serve on this committee. They may not, however, serve as chair.) At least three members of this committee must hold appointments in the Comparative Literature Department (i.e., their names must appear on the list of Core Faculty in section 2.1 above). The committee must also include at least one (optionally two) "outside" member(s)—USC Faculty who do not hold Comparative Literature appointments. (Please note that the Associated Faculty listed in section 2.2 above are permitted to serve as outside members.) The official Chair of the student's committee must be Comparative Literature faculty, but it is possible to appoint a co-Chair who can come from outside the Comparative Literature Department.

5.9.5. Dissertation Prospectus

The Qualifying Examination process formally begins with your submission of a dissertation prospectus. This should be a 15-20 page description of your topic, including a clear statement of the subject matter, a summary of the scholarship produced to date on the subject, and the nature and goals of the research you will undertake. Preliminary drafts of the prospectus should be circulated to members of your committee **at least six weeks in advance** of the date you intend to take the written component of the Qualifying Exam. Your committee chair is responsible for approving the final draft of the prospectus for submission to the full committee.

5.9.6. Reading List

As you begin preparing your prospectus and in consultation with the members of your committee, you should also start compiling a reading list that will normally include primary texts together with critical, historical and/or theoretical works related to your chosen topic. It might be helpful to think of this list as the sum of three or four smaller, conceptually coherent lists, all tending to intersect in the space you have mapped out for your dissertation. For example, a student working on representations of the city in the modern European lyric might want her list to include the following subcategories: (1) major works in the modern European lyric; (2) significant critical studies of these works; (3) studies in the transformation of urban space since industrialization; and (4) theoretical and philosophical texts on the problem of representation.

Take special care to solicit approval of your reading list from all five members of your Qualifying Exam committee. Your final reading list is to be submitted to them along with the final draft of your prospectus **at least 4 weeks in advance of the date set for your written exam.**
5.9.7. Written Exam

The written portion of the Qualifying Examination is devoted principally to questions based on your reading list. Each of the members of your Qualifying Exam committee submits questions to your committee chair, who is responsible for assembling the written exam. The time allotted (6 hours) and the procedures for taking the written exam are the same as those described in section 5.6.4 above for the Major Field Exam.

Committee members then evaluate the written exam, and communicate their evaluation of it to the committee chair, who determines whether you have passed the written exam.

5.9.8. Oral Exam

If the committee accepts your written exam, the chair schedules the oral exam, which normally takes place no more than 2 weeks later. (By Graduate School regulation, both the written and oral components of the Qualifying Exam must be completed within a 60-day period.)

The oral portion of the Qualifying Exam typically lasts about 90 minutes. While it allows for follow-up questions on specific points raised in the written exam, the oral is primarily devoted to discussion of your dissertation prospectus. Keep in mind that the Graduate School requires all members of your committee to be present at the oral. This requirement may affect your choice of the five members of your examining committee.

5.9.9. Evaluation

The chair of your committee will be responsible for reporting the results of your Qualifying Exam to the GSC in the form of a written memo.

Students who fail to pass the Qualifying Examination may, if their examination committee so recommends, be allowed to retake the exam one more time within a period of no fewer than six months and no more than one year after the date of their first attempt. For this retake, students make any substitutions on their Qualifying Exam committee.

The "Report on the Ph.D. Qualifying Examination" along with your "Appointment of Committee" form will be provided to your Qualifying Exam committee at the time of the oral portion of your exam. The form must be completed and signed by all members of your committee immediately following the oral portion of the exam and returned to the Department Chair for signature within 48 hours. The Department Chair will then forward a copy to the Graduate School within five days. A prompt return of this form to the Graduate School will allow the Date of Candidacy to be entered without delay on the Student Information System.

You are required, as soon as possible after passing the Qualifying Exam, to appoint a Dissertation Committee (see section 5.10.2 below) using the "Appointment of Committee" form. You may nominate all or some of the Qualifying Exam committee. Until you nominate a Dissertation Committee, the Qualifying Exam committee will have responsibility for your program of study. It is strongly recommended that you complete and file this form, if possible, at the time of the Qualifying exam.
5.10. **The Ph.D. Dissertation**

5.10.1. **Registration**

The semester following your successful completion of the Qualifying Examination, you should register for 2 units of COLT 794a—Dissertation Research. Keep in mind that Graduate School regulations require that you earn at least 4 units of COLT 794abcd but that, even if you remain enrolled in 794 for more than 4 semesters, you cannot earn more than 8 units in this "course"; only one summer registration in COLT 794 is permitted without prior approval from the Graduate School. You must maintain continuous enrollment in 794 until the dissertation has been approved for final typing by the dissertation committee. If you interrupt your enrollment without an approved leave of absence, you will no longer be considered enrolled in a degree program. You can discontinue registration in 794 once you have earned at least the minimum 4 units of 794, have submitted your completed and signed graduation paperwork and then, once cleared, uploaded your dissertation manuscript to the Graduate School by the Add/Drop deadline of the semester you plan to graduate. Even if you plan to defend during the summer, summer registration in 794 is not usually required.

5.10.2. **Dissertation Committee**

The dissertation committee consists of a chair and second reader from the Comparative Literature Department, plus an outside member (see section 5.9.4 above). Before beginning to write, you are advised to reach an understanding with the members of your committee regarding the eventual submission, reading, and approval of dissertation chapters. Students who did not officially constitute their three-member dissertation committee at the time of the Qualifying Examination (see section 5.9.9 above) must complete an "Appointment of Committee" form before registering for 794a.

5.10.3. **Dissertation Procedures**

Early on in the dissertation process but certainly no later than one month before your defense, you should download a Ph.D. Submission Packet from the Graduate School website. Contained therein you will find the "Sequence for Submission of Thesis and Dissertation Paperwork," as well as a battery of forms and documents pertaining to the dissertation phase of graduate study. Most of the latter are administrative forms, to be completed in conjunction with your defense. You are well advised, however, to consult the "Guidelines for the Format and Presentation of Theses and Dissertations" as soon as you begin the actual writing of the thesis. In all matters pertaining to the preparation, submission, and defense of your dissertation pay close attention to the schedules and procedures outlined in this document, in the USC Catalogue, and in the "Sequence for Submission of Thesis and Dissertation Paperwork."

If you do not already have one, now is the time to obtain a copy of the latest edition of the *MLA Handbook for Writers of Research Papers* and to begin following its format guidelines to the letter. The sooner you adopt these guidelines for punctuation, citation, bibliography, etc., the less pain you will experience in the final stage of dissertation writing.

5.10.4. **Dissertation Defense**

Your committee chair will schedule the oral defense at a date convenient to everyone. Note that the Graduate School requires all members of the Dissertation Committee to be present at the defense.
The precise format of the oral defense will be determined by your committee in light of their reading of your work. Generally speaking, however, you should expect to answer questions about specific arguments in your thesis, as well as about its broader scholarly implications. Committee members are thus likely to explore what they perceive to be specific areas of weakness in your work while giving you advice on how the dissertation could be revised for publication. The dissertation will be deemed to have been successfully defended upon the unanimous recommendation of your committee.

5.10.5. Final Steps

When all the members of your dissertation committee have signed the "Approval to Submit Defended & Final Copy of Doctoral (or Master’s) Work" form as well as the "Signature Page" of the manuscript, present the forms, along with your Publication and Processing Fee receipt, Survey of Earned Doctorates, and Graduate School Document Checklist (Documentation Review Form) to the department administrator. She will check the paperwork, sign the checklist and begin completing the "Verification of Completion of the Requirements for the Doctoral (or Master’s ) Degree" form. You will then take the above paperwork, as well as a copy of your most recent "Appointment of Committee" form, to the Graduate School where the Thesis Editing Staff will give you clearance to upload your manuscript. Now you have cleared the last bureaucratic hurdle but one: you must create a dissertation submission profile on the Graduate School website and submit a PDF of the dissertation for editing. Once the Thesis Editor has approved your manuscript, your degree of Ph.D. in Comparative Literature will be awarded. Congratulations!

5.11. Awarding of the Degree

The degree of Ph.D. in Comparative Literature is officially awarded by the Graduate School. The University awards degrees in May, August, and December of each academic year. The specific date of your degree will depend on when you complete the filing of the dissertation with the Graduate School. However, in May of the academic year in which you defend, you are authorized to "walk" at the graduation ceremony. The Graduate School also holds a special "hooding ceremony" for all new Ph.D.’s, at which you will receive the USC Ph.D. hood from your dissertation advisor. It is a fine event and recognizes with "pomp and circumstance" your great accomplishment and all your hard work.

5.12. Seeking an Academic Position

At the beginning of the academic year in which you plan to complete the dissertation, you should inform your committee, the DGS, and the department Chair if you intend to seek a university or college teaching position. This is a good time to enroll in COLT 603, "Seeking an Academic Position,“ which is a two-unit, credit/no credit course offered by the Department every Fall semester. The Department also provides a Dossier service for all its Ph.D. graduates.

5.13. Time to Degree

As this handbook makes clear, the years you spend earning your degree will be very demanding, but also, we hope, rewarding ones. Graduate study may well be the most intense time of your life. You will be expected to prove yourself in courses, written work, exams, and as an apprentice teacher—often all at the same time! You will be expected to meet these demands in a timely fashion and to advance through each stage of the degree program within the time frame set out by your advisors. This is, of course, in your own interest—especially if you are receiving financial support for your graduate study (see section 1.2.1 above on normal limits to graduate support).
The following guidelines indicate the latest date by which a given stage in the progress toward degree should have been reached. Wherever possible, this timetable can and should be accelerated. You are responsible for staying within these guidelines. Please note that they presuppose a minimum of 5 graduate seminars per academic year (see section 4.5 above).

**5.13.1. Entering B.A. Students Stopping at the M.A.**

Semesters 1-4: Complete course and foreign language requirements as described in section 5.7.

Summer 1: Work on reading list for Major Field Exam.

Summer 2: Take the Major Field Exam.

**5.13.2. Entering B.A. Students Seeking the Ph.D.**

Semesters 1-4: Complete Comparative Literature 502 and at least nine other graduate courses. Fulfill the foreign language course requirement (see section 5.4 above).

Summer 1: Work on reading list for Major Field Exam.

Summer 2: Take the Major Field Exam and Literary Analysis Exercise. Begin consulting with faculty about the Comparative Field Exercise.

Semester 5: Submit the "Comparative Field Exercise Agreement" form. Continue course work; complete the Comparative Field Exercise.

Semester 6: Complete any remaining required course work. Begin consulting with faculty on the Qualifying Exam and dissertation prospectus. Submit preliminary reading list to committee chair.

Summer 3: Work on dissertation prospectus and Qualifying Exam reading list.

Semester 7: Register for GRSC 800. Complete the "Request to take the Ph.D. Qualifying Exam." Submit final reading list and dissertation prospectus to your examining committee at least 4 weeks before scheduled written exam. Take the Qualifying Exam.

Semester 8: Register for COLT 794a. Set up a schedule for completion of the dissertation with your dissertation director.

Semesters 9-10: Complete your dissertation and the dissertation defense. Submit paperwork and dissertation to the Graduate School.

**5.13.3. Entering M.A. Students Seeking the Ph.D.**

Semesters 1-2: Complete Comparative Literature 502 and at least five other graduate courses. Begin fulfilling the foreign language course requirement (see section 5.4 above).

Summer 1: Take the Major Field Exam.

Semester 3: Continue course work. Begin consulting with faculty about the Comparative Field exercise. Submit the "Comparative Field Exercise Agreement" form.
Semester 4: Complete any remaining required course work, including foreign language course requirement. Complete the Comparative Field Exercise. Begin consulting with faculty on the Qualifying Exam and dissertation prospectus.

Summer 2: Work on dissertation prospectus and Qualifying Exam reading list.

Semester 5: Register for GRSC 800. Submit preliminary reading list to committee chair. Complete the "Request to take the Ph.D. Qualifying Exam." Submit final reading list and dissertation prospectus to your examining committee at least 4 weeks before scheduled written exam. Take the Qualifying Exam.

Semester 6: Register for COLT 794a. Set up a schedule for completion of the dissertation with your dissertation director.

Summer 3: Dissertation research and writing.

Semesters 7-8: Complete your dissertation and the dissertation defense. Submit paperwork and dissertation to the Graduate School.

6. READING LISTS FOR MAJOR FIELD EXAMS

The following are the reading lists for Major Field Exams in the major literary traditions commonly chosen by Comparative Literature graduate students. In order to emphasize a particular literary period or genre, you may substitute, in consultation with the Major Field Exam Coordinator and appropriate faculty, similar works or different titles by the same author for up to 10% of those on the list. You are expected to know each of the works on your list thoroughly, to understand well its relation to the literary tradition, and to have an appreciation of its critical reception. Since this list includes the minimum number of works with which you should be well acquainted, you are expected to be knowledgeable about other major works in the tradition.

Please note that all the works on a list are required for those who enter the program with an M.A. in that literary tradition and take the Ph.D. Major Field Exam after their second semester. The works marked with an asterisk (*) together constitute the reading list for all students who do not have an M.A. in that tradition.

6.1. CLASSICS

GREEK LITERATURE
Homer. Iliad (1, 2, 18, 22, 24)*; Odyssey (5, 9, 10, 19, 23).*
Lyric Poets. Campbell’s selections from Archilochus,* Tyrtaeus,* Alcman,* Mimnermus,* Solon,* Sappho,* Alcaeus,* Ibycus, Anacreon, Xenophanes, Simonides; Bacchylides (18).
Pindar. Ol. (1, 2); Pyth. (4).*
Aeschylus. Agamemnon.*
Sophocles. Oedipus Tyrannus.*
Euripides. Bacchae -OR- Hippolytus.*
Aristophanes. Frogs -OR- Lysistrata.*
Menander. Dyskolos.
Theocritus. Selected idylls.
Herodotus. 1.1-1.92.*
Demosthenes. Third Philippic.
Plato.  Symposium*; Republic (3 and 10).
Aristotle.  Poetics.*
Longus.  Daphnis and Chloe.

LATIN LITERATURE
Plautus.  Miles Gloriosus.*
Terence.  Adelphii.*
Catullus.  All poems.*
Virgil.  Eclogues (1, 4, 6, 10); Aeneid (1, 2, 4, 6, 12).*
Horace.  Odes (1, 3)*; Satires (1); Ars Poetica.*
Ovid.  Ars Amatoria*; Metamorphoses (1, 5.250-6.145, 8, 9, 10, 11).*
Martial.  Selected poems.
Seneca.  Phaedra.*
Cicero.  Pro Caelio.
Petronius.  Cena Trimalchionis.*
Juvenal.  Satires (1).
Pliny.  Letters (6).
Tacitus.  Annals (1, 14).*
Apuleius.  Golden Ass (4.29-6.24).*
Augustine.  Confessions (selected books).

6.2. LITERATURE IN ENGLISH

6.2.1. BRITISH LITERATURE

MEDITIVAL
Note: All works except Beowulf are to be read in the original Middle English.

Anon.  Beowulf (in translation).*
Chaucer, Geoffrey.  Canterbury Tales (Selections: General Prologue; Wife of Bath's Prologue and Tale; Pardoner's Introduction, Prologue and Tale; Nun's Priest's Tale).*
Anon.  Sir Gawain and the Green Knight.*
Anon.  Everyman.

RENAISSANCE
More, Thomas.  Utopia.
Kyd, Thomas.  The Spanish Tragedy.
Marlowe, Christopher.  Doctor Faustus.*
Spenser, Edmund.  The Faerie Queene (Books I, II, III).*
Jonson, Ben.  The Alchemist.
Donne, John.  Songs and Sonnets.*
Milton, John.  Paradise Lost (selected books).*
Webster, John.  The Duchess of Malfi.
Several poems by each of the following:* Thomas Wyatt, Philip Sidney, George Herbert, Andrew Marvell.
RESTORATION AND EIGHTEENTH CENTURY
Pope, Alexander. The Rape of the Lock.*
Defoe, Daniel. Robinson Crusoe -OR- Moll Flanders.*
Richardson, Samuel. Clarissa -OR- Pamela.
Johnson, Samuel. Rasselas.
Fielding, Henry. Tom Jones.*
Sterne, Laurence. Tristram Shandy.*
Behn, Aphra. Oroonoko.
Congreve, William. Love for Love.

NINETEENTH CENTURY
Blake, William. Songs of Innocence and Experience.*
Wordsworth, William. The Prelude (selected books); Lyrical Ballads (selections).*
Coleridge, Samuel Taylor. Selected poems.*
Byron, George Gordon. Don Juan (Cantos I-IV; XI-XVII).
Shelley, Percy Bysshe. Selected poems.*
Keats, John. Selected poems.*
Shelley, Mary. Frankenstein.*
Tennyson, Alfred. Selected poems.*
Browning, Robert. Selected poems.*
Hopkins, Gerard Manley. Selected poems.
Clare, John. Several poems.
Rossetti, Christina. Several poems.
Austen, Jane. Emma.*
Brontë, Emily. Wuthering Heights -OR- Charlotte Brontë, Jane Eyre.*
Dickens, Charles. Bleak House -OR- Little Dorrit.*
Shaw, George Bernard. Man and Superman.
Wilde, Oscar. The Importance of Being Earnest -OR- The Picture of Dorian Gray.*

TWENTIETH CENTURY
Yeats, William Butler. Selected poems.*
Eliot, T.S. The Waste Land; The Love Song of J. Alfred Prufrock; The Hollow Men;
"Sweeney Among the Nightingales."*
Auden, W.H. Selected poems.*
Larkin, Philip. Several poems.
Bunting, Basil. Several poems.
Conrad, Joseph. Heart of Darkness.*
Woolf, Virginia. Mrs. Dalloway*; A Room of One's Own.
Joyce, James. Dubliners*; Ulysses.*
Lawrence, D.H. Women in Love.*
Forster, E.M. A Passage to India.
Spark, Muriel. Memento Mori.
Lessing, Doris. The Golden Notebook.*
Osborne, John. Look Back in Anger.
Pinter, Harold. The Homecoming.*
6.2.2. NINETEENTH AND TWENTIETH-CENTURY BRITISH AND AMERICAN LITERATURE

**MEDIEVAL**
Chaucer, Geoffrey. *Canterbury Tales* (Selections: General Prologue; Wife of Bath's Prologue and Tale; Pardoner's Introduction, Prologue and Tale; Nun's Priest's Tale).*
Anon. *Sir Gawain and the Green Knight.*

**RENAISSANCE**
Marlowe, Christopher. *Doctor Faustus.*
Milton, John. *Paradise Lost* (selected books).*
Donne, John. *Songs and Sonnets.*
Sidney, Philip. Several poems.*
Wyatt, Thomas. Several poems.

**EIGHTEENTH CENTURY**
Swift, Jonathan. *Gulliver's Travels.*
Fielding, Henry. *Tom Jones.*
Sterne, Laurence. *Tristram Shandy.*

**NINETEENTH-CENTURY BRITISH LITERATURE**
Wordsworth, William. *Lyrical Ballads* (selections).*
Coleridge, Samuel Taylor. Selected poems.*
Byron, George Gordon. *Don Juan* (Cantos I-IV; XI-XVII).
Shelley, Percy Bysshe. Selected poems.*
Keats, John. Selected poems.*
Tennyson, Alfred. Selected poems.*
Browning, Robert. Selected poems.*
Hopkins, Gerard Manley. Selected poems.
Shelley, Mary. *Frankenstein.*
Dickens, Charles. *Bleak House -OR- Little Dorrit.*

**NINETEENTH-CENTURY AMERICAN LITERATURE**
Poe, Edgar Allan. Selected poems and tales.*
Dickinson, Emily. Selected poems.*
Whitman, Walt. *Leaves of Grass.*
Emerson, Ralph Waldo. *Selected Essays.*
Melville, Herman. *Moby Dick.*
Twain, Mark. *Huckleberry Finn.*
James, Henry. *Portrait of a Lady*; *The Ambassadors.*
TWENTIETH-CENTURY BRITISH LITERATURE
Yeats, William Butler. Selected poems.*
"Sweeney Among the Nightingales."*
Conrad, Joseph. Nostromo; Heart of Darkness.*
Woolf, Virginia. Mrs. Dalloway*; A Room of One's Own.
Joyce, James. Dubliners*; Ulysses.*
Lawrence, D.H. Sons and Lovers.*
Forster, E.M. A Passage to India.
Pinter, Harold. The Homecoming.
Lessing, Doris. The Golden Notebook.*
Burgess, Anthony. A Clockwork Orange.
Spark, Muriel. Memento Mori.

TWENTIETH-CENTURY AMERICAN LITERATURE
Faulkner, William. The Sound and the Fury.*
Hemingway, Ernest. The Sun Also Rises.*
Fitzgerald, F. Scott. The Great Gatsby.*
Barnes, Djuna. Nightwood.*
Wharton, Edith. The Age of Innocence.*
Miller, Arthur. Death of a Salesman.*
Williams, Tennessee. A Streetcar Named Desire.
Ellison, Ralph. The Invisible Man.
Welty, Eudora. The Ponder Heart.
Nabokov, Vladimir. Lolita -OR- Pale Fire.*
Roth, Philip. The Facts.
Morrison, Toni. Song of Solomon.*
Choose several poems from six of the following poets; students without the M.A. in English
choose four: Ezra Pound, Marianne Moore, Wallace Stevens, Langston Hughes, William Carlos
Williams, John Berryman, Robert Lowell, Allen Ginsberg, Sylvia Plath, John Ashbery and Adrienne
Rich.

6.3. LITERATURE IN FRENCH

MIDDLE AGES
Anon. Chanson de Roland (selections)*; Tristan et Iseut (Ed. J. Bédier).
Chrétien de Troyes. Lancelot, ou le chevalier de la charrette -OR- Yvain.*
Villon, François. Selected poems.

RENAISSANCE
Rabelais, François. Pantagruel; Gargantua.*
Montaigne, Michel de. Essais ("Avis au lecteur"; Book 1: 8, 12, 20-21, 26-28, 30-31;
Book 2: 1, 12, 17, 37; Book 3: 2, 3, 5, 6, 12, 13 ).*
Ronsard, Pierre de. Selected poems.*
Labè, Louise. Sonnets (Ed. F. Rigolot).*
du Bellay, Joachim. Défense et illustration de la langue française.
SEVENTEENTH CENTURY
Boileau, Nicolas.  *L'Art poétique.*
La Fontaine, Jean de.  *Fables.*
Pascal, Blaise.  *Pensées.*
Descartes, René.  *Discours de la méthode.*
Racine, Jean.  *Athalie*;  *Phèdre.*
La Fayette, Madame de.  *La Princesse de Clèves.*

EIGHTEENTH CENTURY
Montesquieu.  *Les Lettres persanes.*
Diderot, Denis.  *Le Neveu de Rameau*;  *Jacques le Fataliste* et son maître.
Laclos, Choderlos de.  *Les Liaisons dangereuses.*
Prévost, Antoine-François.  *Manon Lescaut.*
Beaumarchais, Pierre de.  *Le Mariage de Figaro.*

NINETEENTH CENTURY
Stendhal.  *Le Rouge et le noir* -OR- *La Chartreuse de Parme.*
Sand, Georges.  *Indiana.*
Maupassant, Guy de.  Selected stories (include "Boule de suif").*
Choose the selected poems of two of the following four poets; students without the M.A. in French choose one:
Lamartine, Alphonse de.  (include "Le lac," "L'isolement," "Le vallon").
Vigny, Alfred de.  (include "Moïse," "La Maison du berger").
Musset, Alfred de.  (include "Les Nuits").
Desbordes-Valmore, Marceline.  (include "Les Roses de Saadi," "Qu'en avez-vous fait?").
"Le Sacre de la femme," "Tristesse d'Olympio"*;  *Hernani.*
"Crimen amoris," "Dialogue mystique," "Le ciel est pardessus le toit..." 
"Mon rêve familier."*
Rimbaud, Arthur.  "Alchimie du verbe," "Le Bateau ivre," "Les Chercheuses de poux,
"Les Premières Communions," "Les Voyelles."*
Mallarmé, Stéphane.  "L'Après-midi d'un faune," "Brise marine," "Le Nénuphar blanc,
"Ses purs ongles..." "Le Tombeau d'Edgar Poe,
"Le vierge, le vivace et le bel aujourd'hui..."*

TWENTIETH CENTURY
Colette.  *Le jour se lève.*
Proust, Marcel.  *Du côté de chez Swann.*
de Beauvoir, Simone.  *Le Deuxième sexe* (selections).
Robbe-Grillet, Alain. *La Jalousie.*
Duras, Marguerite. *Le Ravissement de Lol V. Sein.*
Simon, Claude. *La route des Flandres.*
Artaud, Antonin. *Le théâtre et son double.*
Jarry, Alfred. *Ubu Roi.*
Ionesco, Eugène. *La Cantatrice chauve.*
Choose the selected poems of four of the following; students without the M.A. in French choose two: Guillaume Apollinaire, Paul Valéry, Paul Éluard, Max Jacob, Saint-John Perse, René Char, Jacques Prévert, Francis Ponge.

6.4. LITERATURE IN GERMAN

MIDDLE AGES
Anon. *Nibelungenlied.*
Aue, Hartmann von. *Der arme Heinrich.*
Strassburg, Gottfried von. *Tristan.*

SIXTEENTH CENTURY
Brandt, Sebastien. *Das Narrenschiff.*
Tepl, Johannes von. *Der Ackermann aus Böhmen.*
Luther, Martin. *Sendbrief vom Dolmetschen.*
Anon. *Historia von Dr. Fausten* (1587).

SEVENTEENTH CENTURY
Fleming, Paul. Selected poems ("Frei und Froh," "Es ist alles Eitel," "Menschliches Elende").
Gryphius, Andreas. "Threnen des Vatterlandes."
Opitz, Martin. "Ach Liebste, laß uns eilen"; *Buch von der deutschen Poeterey.*

EIGHTEENTH CENTURY
Kant, Immanuel. "Was ist Aufklärung."
Gottsched, Johann Christoph. "Von Tragödien oder Trauerspielen."
Lessing, Gotthold Ephraim. *Nathan der Weise*; *Laokoon* (selections).*
Schiller, Friedrich. Gedichte (selection of most well-known poems including "Die Götter Griechenlands," "Das Ideal und das Leben," "Die Kraniche des Ibykus")*; *Die Räuber*; *Maria Stuart.*
Jean Paul. *Schulmeisterlein Wuz* (excerpts).*
Hölderlin, Friedrich. *Gedichte* ("Brot und Wein Hälfte des Lebens Abendphantasie").*

NINETEENTH CENTURY
Novalis. *Heinrich von Ofterdingen.*
Tieck, Ludwig. *Der Runenberg.*
Hoffmann, E.T.A. *Der Sandmann.*
Schlegel, Friedrich.  *Lucinde.*
Kleist, Heinrich von.  *Michael Kohlhaas; Das Erdbeben in Chili; Die Marquise von O.*
Heine, Heinrich.  *Deutschland. Ein Winternächtchen.*
Mörike, Eduard.  *Mozart auf der Reise nach Prag.*
Stifter, Adalbert.  *Brigitta.*
Büchner, Eduard.  *Woyzeck.*
Fontane, Theodor.  *Effi Briest.*
Hauptmann, Gerhart.  *Vor Sonnenaufgang.*
Wedekind, Frank.  *Frühlingserwachen.*

**TWENTIETH CENTURY**

George, Stefan.  Poems ("Komm in den totgesagten Park," "Wir schreiten auf und ab," "Goethe-Tag").
Pinthus, Kurt, ed.  *Menschheitsdämmerung.*
Mann, Thomas.  *Tonio Kröger; Der Tod in Venedig; Zauberberg.*
Mann, Heinrich.  *Der Untertan.*
Kafka, Franz.  *Die Verwandlung; Das Schloss; Der Prozess.*
Dürrenmatt, Friedrich.  *Der Besuch der alten Dame; Die Physiker.*
Hesse, Hermann.  *Der Steppenwolf.*
Handke, Peter.  *Der kurze Brief zum langen Abschied.*
Bachmann, Ingeborg.  Poems ("Die gestundete Zeit").
Wolf, Christa.  *Nachdenken über Christa T.*
Sachs, Nelly.  *Gedichte.*
Plenzdorf, Ulrich.  *Die neuen Leiden des jungen W.*
Grass, Günter.  *Katz und Maus.*

**6.5. LITERATURE IN ITALIAN**

**MIDDLE AGES**

See Gianfranco Contini, ed.  *Poeti del Duecento* (Milan: Ricciardi, 1960) for selections for the first three poets:
Lentini, Giacomo da.  *I,II,IV,VII.*
Guinizelli, Guido.  Selected poems.
Cavalcanti, Guido.  Selected poems.
Dante.  *La vita nuova; La divina commedia.*
Siena, Caterina da.  *Lettere.*
RENAISSANCE

Boccaccio. Il decamerone*.
Petrarca, Francesco. Canzoniere* (1-23; 29-43; 50-56; 70-77; 90-100; 103-105; 119-135; 142-150; 164-170; 206-207; 264-270; 291-302; 310-313; 323-325; 359-360; 366).
Alberti, Leon Battista. Della famiglia.
Castiglione, Baldassare. Il libro del cortegiano.*
Pico della Mirandola. Orazione sulla dignità dell'uomo.
Machiavelli. Il principe*, La mandragola.*
Michelangelo. Rime (selected poems).*
Ariosto, Ludovico. Orlando furioso.*
Sannazaro, Jacopo. Arcadia.
Aretino, Pietro. La cortigiana.
Colonna, Vittoria. Rime* (selected poems) -OR- Gaspara Stampa, Rime (selected poems)*
-OR- Veronica Franco, Terze Rime (selected poems).*
Tasso, Torquato. La Gerusalemme liberata* (selections); L'Aminta.
Cellini, Benvenuto. Vita.*

SEVENTEENTH CENTURY

Marino, Giambattista. La lira (selections).*
Bruno, Giordano. Il candelabro (selections).*
Guarini, Giambattista. Il pastor fido (selections).
Campanella, Tommaso. La città del sole (selections).

EIGHTEENTH CENTURY

Goldoni, Carlo. La locandiera* -OR- Servitore di due padroni.*
Vico, Giambattista. Scienza Nuova (Introduction).
Alfieri, Vittorio. Vita (selections).*
Parini, Giuseppe. Il giorno (selections).*

NINETEENTH CENTURY

Carducci, Giosue. Odi barbare (selections).
Pascoli, Giovanni. Myricae (selections).*
Foscolo, Ugo. Le ultime lettere di Jacopo Ortis*; I sepolcri.
Leopardi, Giacomo. Cant*; Operette morali (selections).*
Manzoni, Alessandro. I promessi sposi.*
Verga, Giovanni. I Malavoglia* Vita dei campi.
D'Annunzio, Gabriele. L'innocente* -OR- Il fuoco.*

TWENTIETH CENTURY

Pirandello, Luigi. Sei personaggi in cerca d'autore*; Enrico IV,* Il fu Mattia Pascal.
Ungaretti, Giuseppe. Sentimento del tempo (selections) -OR- L'Allegria* (selections).
Svevo, Italo. La coscienza di Zeno.*
Gramsci, Antonio. Lettere dal carcere.
Pavese, Cesare. La Luna e i falò* -OR- Feria d'agosto*; Il mestiere di vivere.
Vittorini, Elio. Conversazione in Sicilia.*
Ginzburg, Natalia. Lessico famigliare* -OR- Ti ho sposato per allegria.*
Morante, Elsa. Storia.*
Moravia, Alberto. Gli indifferenti* -OR- Il conformista,* Racconti romani.*
Levi, Primo. Se questo è un uomo -OR- La Tregua -OR- Se non ora, quando?
Bassani, Giorgio. Cinque storie ferraresi -OR- Giardino dei Finzi-Contini.
Calvino, Italo. *I nostri antenati* -OR- *Le città invisibili.*
Silone, Ignazio. *Pane e vino* -OR- *Fontamara.*
Gadda, Carlo Emilio. *La cognizione del dolore* -OR- *Quer pasticciaccio brutto de via Merulana.*

6.6. LITERATURE IN RUSSIAN

**EARLY RUSSIAN THROUGH EIGHTEENTH CENTURY**

Аввакум. «Житие протопопа Аввакума, им самим написанное».
Державин, Г. Five or more poems.
Карамзин, Н. «Бедная Лиза».
Крылов, И. Five or more fables.
Ломоносов, М. Five or more poems.
«Повесть временных лет».
Радищев, А. «Путешествие из С.-Петербурга в Москву» (ten chapters).
«Слово о полку Игореве».
Сумароков, А. «Две эпистолы».
Фонвизин, Д. «Недоросль» or «Бригадир».

**NINETEENTH CENTURY**

Аксаков, С. «Семейная хроника».
Белинский, В. «Литературные мечтания».
Гоголь, Н. «Мертвые души»; «Ревизор»; «Шинель»; «Нос»; «Записки сумасшедшего»;
«Повесть о том, как поссорился Иван Иванович с Иваном Никифоровичем».
Герцен, А. «Былое и думы» (selections).
Гончаров, И. «Обломов».
Грибоедов, А. «Горе от ума».
Добролюбов, Н. «Когда же придет настоящий день?»
Достоевский, Ф. An early novel; «Записки из подполья»; «Преступление и наказание»;
«Идиот» or «Бесы»; «Братья Карамазовы».
Жуковский, В. Five or more lyrics.
Лермонтов, М. «Герой нашего времени»; ten lyrics.
Лесков, Н. «Леди Макбет Мценского уезда»; «Человек на часах»; «Левша».
Некрасов, Н. Ten lyrics; one longer poem.
Островский, А. «Гроза»; «На всякого мудреца довольно простоты».
Пушкин, А. «Евгений Онегин»; «Медный всадник»; «Моцарт и Сальери»; «Борис Годунов»;
«Станционный смотритель»; «Выстрел»; «Пиковая дама»; «Капитанская дочка»; ten lyrics.
Салтыков-Щедрин, М. «Господа Головлёвы».
Сухово-Кобылин, А. «Смерть Тарелкина».
Тютчев, Ф. Ten lyrics.
Толстой, Л., «Детство»; «Война и мир»; «Анна Каренина»; «Холстомер»; «Смерть Ивана Ильича»;
«После бала»; «Что такое искусство?»
Тургенев, И. «Первая любовь»; «Месяц в деревне»; «Отцы и дети»; one other novel.
Фет, А. Ten lyrics.
Чернышевский, Н. «Что делать?»
Чаадаев, П. «Философские письма: Письмо первое».
Чехов, А. Three of the four major plays; «Палата номер шесть»; «Дама с собачкой»;
«Степь»; at least five more stories.
6.7. LITERATURE IN SPANISH

6.7.1. SPANISH LITERATURE

SPANISH LITERATURE

MIDDLE AGES
Anon.  Poema de mio Cid.*
Ruiz, Juan.  Libro de buen amor (selections).*
Manuel, Don Juan.  El Conde Lucanor (2 stories).
Rojas, Fernando de.  La Celestina.*
Anon.  Flor nueva de romances viejos (Ed. Menéndez Pidal).
Manrique, Jorge.  "Coplas por la muerte de su padre."*
GOLDEN AGE
Garcilaso de la Vega, Inca. Selected poems.*
León, Fray Luis de. Selected poems.*
Lope de Vega, Félix. Fuenteovejuna*; El caballero de Olmedo.
Molina, Tirso de. El burlador de Sevilla.*
Alarcón, Juan Ruiz de. La verdad sospechosa.
Calderón de la Barca, Pedro. La vida es sueño.*
Anon. Lazarillo de Tormes.*
Quevedo, Francisco de. El Buscón; Selected poems.
Cervantes, Miguel de. Don Quijote*; Novelas ejemplares (6).
Góngora, Luis de. Soledades (selections).*
Cruz, San Juan de la. "Cántico espiritual."*

EIGHTEENTH CENTURY
Moratín, L. Fernández de. El sí de las niñas.*

NINETEENTH CENTURY
Bécquer, Gustavo Adolfo. Rimas y leyendas (selections).*
Galdós, Benito Pérez. Fortunata y Jacinta.*
Duque de Rivas. Don Álvaro o la fuerza del sino.*
Espronceda, José de. El estudiante de Salamanca.*
Clarín. La Regenta.

TWENTIETH CENTURY
Baroja, Pio. El árbol de la ciencia -OR- Camino de perfección.
Vallejo, Antonio Buero. Las meninas -OR- El sueño de la razón.*
Cela, Camilo José. La familia de Pascual Duarte -OR- La colmena.*
Lorca, Federico García. Romancero gitano (selections)*; Bodas de sangre*; Yerma.
Goytisolo, Juan. Señas de identidad.*
Ortega y Gasset, José. España invertebrada -OR- El tema de nuestro tiempo.*
Unamuno, Miguel de. Niebla.*
Valle-Inclán, Ramón del. Sonata de otoño; Luces de Bohemia.
Students with the M.A. in Spanish, choose 3 of the following 5 poets; students without the M.A. in Spanish, choose 2:
Alberti, Rafael. Selected poems.
Aleixandre, Vicente. Selected poems.
Guillén, Jorge. Obra poética (selections).
Jiménez, Juan Ramón. Poesías escogidas; Tercera antología poética (selections).
Machado, Antonio. Soledades; Campos de Castilla (selections).

SPANISH AMERICAN LITERATURE

COLONIAL
Castillo, Bernal Díaz del. Historia verdadera de la conquista de la Nueva España (selections).
Inés de la Cruz, Sor Juana. "Respuesta a Sor Filotea" -OR- Selected poems.*
Garcilaso de la Vega, Inca. Comentarios reales (selections).*

NINETEENTH CENTURY
Echeverría, Esteban. "El matadero."*
Sarmiento, Domingo Faustino. Facundo (selections).*
Isaacs, Jorge. *María.*
Darío, Rubén. *Selected poems.*
Rodó, José Enrique. *Ariel.*

**TWENTIETH CENTURY**
Azuela, Mariano. *Los de abajo.*
Gallegos, Rómulo. *Doña Bárbara.*
Bombal, María Luisa. *La amortajada.*
Borges, Jorge Luis. *Ficciones*; *El Aleph.*
Carpentier, Alejo. *Los pasos perdidos.*
Asturias, Miguel Angel. *El señor presidente.*
Rulfo, Juan. *Pedro Páramo.*
Fuentes, Carlos. *La muerte de Artemio Cruz.*
Cortázar, Julio. *Rayuela.*
Llosa, Mario Vargas. *La ciudad y los perros.*
Márquez, Gabriel García. *Cien años de soledad.*
Donoso, José. *El obsceno pájaro de la noche.*
Puig, Manuel. *La traición de Rita Hayworth.*
Poniatowska, Elena. *Hasta no verte Jesús mío.*
Neruda, Pablo. *Selected poems*; *El laberinto de la soledad.*

**SPANISH AMERICAN LITERATURE**

**SPANISH LITERATURE**

**MIDDLE AGES**
Anon. *Poema de mió Cid* (selections).*
Ruiz, Juan. *Libro de buen amor* (selections).
Rojas, Fernando de. *La Celestina.*

**GOLDEN AGE**
Garcilaso de la Vega, Inca. *Selected poems.*
Lope de Vega, Félix. *Fuenteovejuna.*
Alarcón, Juan Ruiz de. *La verdad sospechosa.*
Calderón de la Barca, Pedro. *La vida es sueño.*
Anon., *Lazarillo de Tormes.*
Cervantes, Miguel de. *Don Quijote.*
León, Fray Luis de. *Selected poems.*

**NINETEENTH CENTURY**
Bécquer, Gustavo Adolfo. *Rimas y leyendas* (selections).*
Duque de Rivas. *Don Álvaro o la fuerza del sino.*
Clarín. *La Regenta.*

**TWENTIETH CENTURY**
Baroja, Pío. *El árbol de la ciencia* -OR- *Camino de perfección.*
Cela, Camilo José. *La familia de Pascual Duarte* -OR- *La colmena.*
Lorca, Federico García. *Romancero gitano* (selections)*; *Bodas de sangre*; *Yerma.*
Students with the M.A. in Spanish, choose 3 of the following 4 poets; students without the M.A. in Spanish, choose 2:
Alberti, Rafael. Selected poems.
Guillén, Jorge. Obra poética (selections).
Jiménez, Juan Ramón. Poesías escogidas; Tercera antología poética (selections).
Machado, Antonio. Soledades; Campos de Castilla (selections).

SPANISH AMERICAN LITERATURE

COLONIAL
Colón, Cristóbal. "Carta del descubrimiento".*
Cortés, Hernán. Cartas de relación (#2).
Castillo, Bernal Díaz del. Historia verdadera de la conquista de la Nueva España (selections).*
Ercilla y Zúñiga, Alonso de. La Araucana.
Inés de la Cruz, Sor Juana. "Respuesa a Sor Filotea" -OR- Selected poems.*
Garcilaso de la Vega, Inca. Comentarios reales (selections).*

NINETEENTH CENTURY
Lizardi, José Joaquín Fernández de. El Periquillo Sarniento (selections).
Echeverría, Esteban. "El matadero."*
Sarmiento, Domingo Faustino. Facundo (selections).*
Isaacs, Jorge. María.*
Hernández, José. Martín Fierro.*
Martí, José. "Nuestra América"; Selected poems.
Dário, Rubén. Selected poems.*
Rodó, José Enrique. Ariel.*

TWENTIETH CENTURY
Azuela, Mariano. Los de abajo.*
Güiraldes, Ricardo. Don Segundo Sombra.
Gallegos, Rómulo. Doña Bárbara.*
Asturias, Miguel Angel. El señor presidente.*
Casares, Adolfo Bioy. La invención de Morel.
Bombal, María Luisa. La amortajada.*
Borges, Jorge Luis. Ficciones*; El Aleph.
Onetti, Juan Carlos. El pozo.*
Carpentier, Alejo. Los pasos perdidos.*
Rulfo, Juan. Pedro Páramo.*
Fuentes, Carlos. La muerte de Artemio Cruz.*
Cortázar, Julio. Rayuela*; Final del juego -OR- Todos los fuegos el fuego.*
Llosa, Mario Vargas. La ciudad y los perros.*
Márquez, Gabriel García. Cien años de soledad.*
Infante, Guillermo Cabrera. Tres tristes tigres.
Puig, Manuel. La traición de Rita Hayworth.*
Quiroga, Horacio. Cuentos de amor de locura y de muerte.*
Donoso, José. El obsceno pájaro de la noche.
Barnet, Miguel. Biografía de un cimarrón.
Poniatowska, Elena. Hasta no verte Jesús mío.*
6.8. THEORY

“Theory” is understood broadly as the reflection on the general possibilities that have defined objects of human knowledge, experience, or practices. In literary studies, theory has not been limited to the reflection on literature per se but has drawn extensively on theoretical explorations originating in other domains, such as philosophy, linguistics, and psychoanalysis.

Students who elect Theory as their Major Field will also designate a major literary tradition for the purpose of fulfilling the degree program’s course distribution requirements. These requirements are the same for all COLT graduate students: 6 courses in a designated major literary tradition, 6 courses in Comparative Literature, 2 courses in a designated second literary tradition, and 1 course in a third tradition.

All students who elect this Major Field, regardless of whether they entered the program with a B.A. or a M.A., will prepare to be examined on the entire list. Substitutions for up to 10% of the titles on the list may be made in consultation with the Major Field exam coordinator.

CULTURE, MEDIA, TECHNOLOGY THEORY
White, Hayden. Tropics of Discourse.
Adorno. The Culture Industry.
Mulvey, Laura. “Visual Pleasure and Narrative Cinema.”
Haraway, Donna. “A Cyborg Manifesto.”

FEMINIST AND QUEER THEORY
Butler, Judith. Gender Trouble -OR- Bodies that Matter.
Irigaray, Luce. Speculum of the Other Woman (selections) -OR- This Sex Which Is Not One (selections).
Halperin, David. “100 Years of Homosexuality.”
Riley, Denise. Am I that Name?

LITERARY, NARRATIVE, AND SPEECH ACT THEORY
Man, Paul de. Allegories of Reading (selections).
Barthes, Roland. S/Z.
Deleuze and Guattari. Kafka: Toward a Minor Literature.
Brooks, Peter. Reading for the Plot.

**MARXIST THEORY**
- Balibar, Etienne, and Pierre Macherey. "On Literature as an Ideological Form" in Robert Young, ed. *Untying the Text*.
- Benjamin. "Theses on the Philosophy of History."
- Jameson. *The Political Unconscious* or *Postmodernism* -OR- *The Cultural Logic of Late Capitalism*.
- Derrida. *Specters of Marx*.

**PHILOSOPHY**
- Plato. *Ion* -OR- *Phaedrus* -OR- *Cratylus*.
- Aristotle. *Poetics*.
- Nietzsche. *Birth of Tragedy* -OR- *Untimely Meditations*.
- Nancy. *The Muses*.

**POSTcolonial AND RACE THEORY**
- Spivak, Gayatri. "Can the Subaltern Speak?"
- Said. *Orientalism* -OR- *Culture and Imperialism*.
- Bhabha, Homi. *Location of Culture* (selections).
- Fanon. *The Wretched of the Earth* -OR- *Black Skin, White Masks*.
- Balibar, Etienne, and Immanuel Wallerstein. *Race, Nation, Class: Ambiguous Identities*.
- Gilroy, Paul. *There Ain't No Black in the Union Jack*.
- Memmi, Albert. *The Colonizer and the Colonized*.

**PSYCHOANALYTIC THEORY**
- Deleuze and Guattari. *Anti-Oedipus* (selections).
- Royle, Nicholas. *The Uncanny* (selections).
- Williams, Linda. *Critical Desire*.
- Zizek. *Looking Awry*.
7. TRAINING AND GUIDELINES FOR TEACHING ASSISTANTS AND ASSISTANT LECTURERS

7.1. Teaching Assistants

The College of Letters, Arts, and Sciences, which directly oversees the curriculum for the Department of Comparative Literature, recognizes that undergraduates in classes with enrollments of more than 40 students need a smaller pedagogical environment to supplement the weekly lectures by the professors in these courses. Several undergraduate Comparative Literature courses regularly enroll a large class and are thus assigned one or more Teaching Assistants. These positions are normally filled by Comparative Literature graduate students.

Training for new Teaching Assistants is principally conducted by the University in August prior to the beginning of Fall classes. If you receive one of these appointments for the first time and even if you are a continuing graduate student, you must complete this training course for new Teaching Assistants. **NOTE: This training is mandatory and the University will not allow you to assume a TA position if you fail to complete it.** It will instruct you in the general academic policies of the University, your obligations to the course instructor and to the students, grading policies, office hour practices, and so forth. Despite the existence of this TA Training program, however, the individual primarily responsible for the supervision and training of the Comparative Literature TA is the instructor of record of the course to which that TA has been assigned.

The guidelines outlined in the following sections define the various roles and responsibilities of Comparative Literature instructors and TAs in such a way as to allow all to benefit from their cooperative enterprise. These guidelines have been drafted primarily with the first-year TA in mind, but many of the points made below apply to more experienced TAs as well.

7.1.1. Role of the Course Instructor

As the instructor of record, the faculty member offering the course is solely responsible for determining the academic content, requirements, and procedures for the course. Thus, it is his or her task to determine: (1) all required and/or recommended items in the course syllabus; (2) the number and nature of assignments that will be used to evaluate student work, including the determination and justification of standards for evaluating work as "excellent" (A), "good" (B), "fair" (C), etc., and how these assignments will be calculated to compute the final grade; and (3) all policies on student attendance, deadlines for submission of assignments, penalties for violations of academic integrity (in accordance with University policies), etc. The instructor of record is also responsible for communicating to students the academic content, requirements, and procedures of the course, and for determining the pedagogical techniques and strategies that will best accomplish its ends.

Where a graduate Teaching Assistant is assigned to aid the instructor in carrying out his or her responsibilities, the instructor is responsible for supervising and monitoring the TA's performance throughout the semester. This will usually take the form of providing the TA, prior to the start of the semester, with a detailed orientation to the aims and content of the course; to course requirements and standards for evaluating work submitted in fulfillment of those requirements; to the pedagogical techniques to be employed in discussion sections; and to all other relevant policies and procedures.
To monitor the TA's performance, the instructor will schedule at least two occasions for observing first-year TAs during a discussion section, or at least one occasion for observing more experienced TAs, and will afterward review with the TA the strong and/or problematic aspects of his or her performance. In cases where an instructor supervises two or more TAs, he or she may wish to seek the assistance of the TA Liaison (see 7.1.4 below) in observing TAs. The first of these observations should take place as early as possible in the semester, usually within the first two weeks. In carrying out this supervision, the instructor is expected to regard the TA as an apprentice instructor and to provide support and encouragement whenever possible.

7.1.2. Role of the Graduate Teaching Assistant

The graduate Teaching Assistant is expected to aid the instructor in carrying out a certain number of his or her duties and responsibilities. In most cases, this will mean conducting one or two hour-long discussion sections each week. In preparing for discussion sections, the TA should have reviewed carefully with the instructor the material to be covered and the approaches to be used in communicating that material to students. The TA should feel encouraged to integrate his or her own creativity, spontaneity, and unique perspective on the material with the approaches emphasized by the instructor, but should not present material in the discussion sections, or employ pedagogical or interpretive techniques, that have not been discussed in advance with the instructor. When a TA is unable to be present for a meeting of the regularly scheduled discussion section, he or she should contact the instructor or arrange to be replaced according to a pre-established procedure.

In addition to conducting discussion sections, the graduate Teaching Assistant is also expected to aid the instructor with the preparation of course materials, the evaluation of student work, and the mechanics of recording student grades, attendance, and so forth. When a TA is appointed on a normal load (50% FTE), he or she is expected to provide approximately 15-20 hours per week in aid to the instructor, including discussion sections.

The TA is not normally responsible for conducting lecture classes or for presenting primary course materials—such as required literary texts or crucial contextual information—in discussion sections. However, when an instructor finds a TA particularly well qualified to conduct a lecture class, and when the TA wishes to do so, the TA may give one or more lectures, provided that these do not exceed 2 or 3 hours per semester and are scheduled far enough in advance to allow the TA sufficient time for preparation. The TA will not normally replace the instructor in the lecture class when the instructor is unable to be present.

Since the TA is not a Research Assistant, the instructor should not expect him or her to perform tasks that are not directly associated with the teaching of the relevant course. In the unusual circumstance where a TA's responsibilities for a given course do not require a full workload, the Comparative Literature Chair may request that the TA provide limited assistance in another course, or assist the Comparative Literature Department in some additional capacity.

7.1.3. Grading

Undergraduate students in Comparative Literature courses can reasonably expect that their work will be scrutinized by the member of the USC faculty who has been assigned to teach the course as the instructor of record. This is especially the case with written work—essays or term papers—which require a careful evaluation in light of standards and requirements determined by the instructor. The Comparative Literature instructor bears final responsibility, therefore, for determining and justifying all grades assigned in the course.
Given the burdens of time and effort which this implies for highly enrolled classes, however, the instructor may reasonably delegate some of this responsibility to TAs under appropriate circumstances. These circumstances include the grading of objective questions and the grading of more subjective material when the instructor has accurately communicated to the TA the precise standards and procedures to be used in determining grades. Before assigning such responsibility, the instructor must be satisfied that the TA's judgment approximates his or her own, and that he or she will therefore not feel compromised in justifying to students any grades assigned by the TA.

Where an instructor cannot personally evaluate a student's written work, and so delegates this responsibility to the TA, he or she should determine a number of ways to insure that the TAs grading standards do in fact approximate his or her own. These might include reviewing a set of assignments corrected by the TA or grading a sample set of assignments so as to demonstrate to the TA the standards to be used in determining work that is "excellent" (A), "good" (B), etc., as well as the precise nature of the corrections or comments to be made.

In addition to communicating to the TA those standards, procedures, and techniques to be used in grading, the instructor should also review carefully with the TA the university's policies on academic dishonesty, and his or her own procedures for dealing with incidents of academic dishonesty in the course in question. In particular, the instructor should work closely with first-year TAs to help them recognize such typical incidents of academic dishonesty as plagiarism or the copying of another student's work.

7.1.4. Departmental Teaching Assistant Liaison

Every year when there are new TA's assigned to our courses, the Department appoints an advanced graduate student with extensive TA experience to work as the departmental Teaching Assistant Liaison. The TA Liaison will meet often with the new department TA's and will help advise them in their jobs. The Liaison can also mediate, should it become necessary, between the TA and the course instructor. He/she will also keep the Chair and DGS informed of the performance of department TA's.

7.2. Assistant Lecturers

Unlike Teaching Assistants, who are not the instructors of record, Assistant Lecturers have full responsibility in conducting their own small classes (usually not more than 25 students). Many Comparative Literature graduate students at some point in their five years of supported study will receive appointment to an Assistant Lectureship in one of three different undergraduate programs: elementary language instruction, Freshman Writing, or Thematic Option, which is USC's undergraduate Honors program.

Each of these programs conducts its own rigorous training program for first-time Assistant Lecturers in August before the start of Fall semester. For elementary language instruction, these training sessions are run by the different language departments (e.g., the Departments of French and Italian or Spanish and Portuguese) and are under the direct supervision of the Language Coordinator in those departments. The Freshman Writing Program and the Thematic Option Program do not have the status of departments but are entirely devoted to conducting their special undergraduate curricula. They have both developed intensive training courses for their Assistant Lecturers. Comparative Literature graduate students who accept appointment as an AL in one of these programs must attend their training sessions and are responsible for observing all the policies of the department or program by which they are employed. Reappointment to the position of AL will depend on receiving a satisfactory evaluation of performance by the program in question.
8. OTHER PROGRAM POLICIES

8.1. Access to Photocopying

The Departments of Comparative Literature, French and Italian, and Spanish and Portuguese share the use of a copy machine in Taper 166. If you are authorized to use this machine, you will be issued a code that controls its operation. Only Department faculty, lecturers, and teaching assistants receive codes. Comparative Literature graduate students who are assistant lecturers in other departments or programs do not have the use of this copy machine. Likewise, Comparative Literature graduate students who are on fellowship or who do not have a research assistantship will not be issued codes (RA’s, however, may be given the code of their faculty supervisor). If you do have access to a code, your use of the photocopying facilities must be limited to copies for classroom instruction or for your assistance in faculty research (i.e., RA’s). You may not use this photocopier for personal research, for your own coursework, or any other personal reasons.

Very large copying jobs (200 pp. or more) should not be done on this machine but taken to the USC Copy Center or another commercial copying facility.

This rather strict policy has been adopted because service contracts on photocopy machines are exorbitant and our expenses skyrocket when the copier breaks down from overuse.

8.2. Departmental Library and Journal Subscriptions

The Comparative Literature Department maintains a library in Taper 160, a space it shares with the Departments of French and Italian and Spanish and Portuguese.

The library holds several hundred titles, including a number of literary anthologies, recent publications in literary theory and criticism, scholarly works in gender studies, film, philosophy, etc., and essays in comparative literary methodology. The library also shelves back issues of the periodicals to which the department subscribes. Current issues of some periodicals are also shelved in Taper 170. Students are invited to suggest titles to be acquired or to contribute books to the library collection.

The library is intended to serve as a convenient resource for students in Comparative Literature 502 and other Comparative Literature graduate courses. Each title is clearly marked the property of the Comparative Literature Department, or one of the other two departments sharing the space, and has been catalogued. Since these titles represent a large investment, we must take precautions to safeguard them while making them available to all Comparative Literature faculty and graduate students. Consequently, please observe the following guidelines for using books or periodicals from the library:

Books and periodicals may be read in the library itself or in your office in Taper Hall. Please do not remove them from the building. If you wish to remove a book or periodical from the library for use in your office or to photocopy certain pages, please write down on the notepad provided the title, author, your name, and the date you borrowed and returned the book. Since the books are not your personal property, please do not write in them or otherwise mark them.

The library door will be left unlocked during the day from 9:00 to 5:00. Should you find the door locked, please ask the Comparative Literature office staff to let you in. The library is intended primarily for quiet study. Occasionally, however, it may be reserved for small meetings or even small classes.