

CMLT-C 523 (14876) Medieval Literature: Words and Images in Dialogue | R. McGerr | TR 1:00 – 2:15 | Class meets with MEST M-502



The interplay of visual and verbal texts provides an important locus of signification in medieval European reading experiences. Verbal texts in medieval manuscripts often appear with illustrations, while quotations from verbal texts often appear in medieval visual works of art, such as paintings, carvings, and sculptures. Passages of ekphrasis within verbal texts can create virtual visual texts for readers. A special category of hybrid text is the *carmen figuratum* or poem that creates meaning through both visual and verbal texts. In this seminar, we will examine examples from medieval Europe of these different forms of dialogue between words and images, in order to gain deeper understanding of the frames of reference involved in medieval textual experiences. Our primary readings (all

available in English translation) will include *Liber de laudibus sanctae crucis* (selections) by Hrabanus Maurus, *Yvain* by Chrétien de Troyes, *Cantigas de Santa Maria* (selections) by Alfonso X of Spain, *Le Roman de la Rose* by Guillaume de Lorris and Jean de Meun, the *Commedia* by Dante, the “Manesse Codex” of Middle High German courtly lyric (selections), and *Le Livre de la Cité des Dames* by Christine de Pizan. Secondary readings will include scholarly commentary by Jonathan Alexander, Keith Busby, Michael Camille, Mary Carruthers, Madeline Caviness, Sandra Hindman, Sylvia Huot, Suzanne Lewis, Margaret Manion, James Rushing, and Elizabeth Sears. Students will prepare two short class presentations (1-2 pages each), one on a primary reading and one on a secondary reading. Students will also choose a comparative topic for a research project on a topic related to the course readings, submit a project proposal with preliminary bibliography (2-3 pages), and complete the written research project (20-22 pages) at the end of the semester.

CMLT-C 525 (26850) Renaissance and 17th Century | S. Van der Laan | MW 11:15 - 12:30

We will trace the cultural movement known as the Renaissance from its origins in fourteenth-century Italy, through France, Spain, and northern Europe, to its final flowering in seventeenth-century England. Drama, epic, the novel, opera, art, architecture, humanism, political theory, the Reformation and Counter-Reformation, and the rise of modern science will all furnish texts for our scrutiny. Whenever possible, we will cross disciplinary boundaries in order to understand how developments in one form influenced another or how ideas were developed simultaneously across several media or genres. We will explore a range of theoretical approaches to Renaissance texts and examine recent controversies

over the use of certain theoretical lenses to read Renaissance texts. Some attention will also be given to the ongoing revisions of Renaissance historiography and methods that have led to the rise of the alternative label “early modern.” To what extent was the Renaissance a genuine rebirth of ancient Greek and Roman culture? To what extent does it lay the foundations of modernity? Is the concept of the “Renaissance” still useful—or even tenable?

This course fulfills the pre-modern requirement for graduate students in Comparative Literature.

CMLT-C 537 (26851) The Twentieth Century I | H. Marks | TR 4:40 – 7:10 | Second eight weeks course

Three essential “modernists” and their nineteenth-century precursors: poetry and prose of Valéry (read against Mallarmé), Rilke (read against Hölderlin), and Stevens (read against Shelley— or perhaps Whitman). Is modernism a radical break with the past or a late phase of Romanticism (and how useful is the whole notion of periodization)? Rilke revered Valéry, and Stevens the other two. What if anything do we gain by studying them (and literature generally) from a comparative perspective?

For the first class: please read Matei Calinescu, “The Idea of Modernity,” *Five Faces of Modernity*, 13-92, and texts to be posted on Oncourse.

Written work: one seminar presentation and a final paper. Knowledge of French and/or German is highly desirable but not obligatory; texts in both languages will be available in opposite-face editions.

CMLT-C 602 (26852) Contemporary Theories, Issues and Approaches: Spaces and Places: Rooms, Cities Continents | A. Pao | TR 11:15 am – 12:30

Since the 1970s, the interpretation of spatiality has been a central concern in a wide range of fields. The resulting transdisciplinary theorization of space has been enormously productive for human geographers, social scientists, and cultural critics who are interested primarily in the material and functional properties of spaces and places. At the same time, the works of humanistic geographers and philosophers who focus on the metaphysical, ethical and aesthetic dimensions of space (e.g. Gaston Bachelard, Yi-Fu Tuan and the vague Henri Lefebvre) have generally been positioned on the periphery of contemporary geopolitical and socio-cultural



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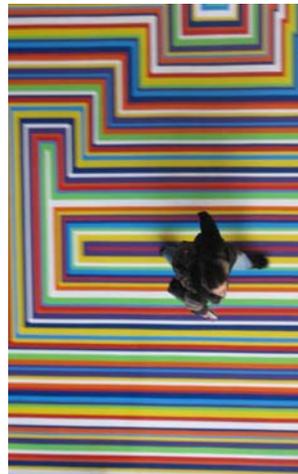
debates. In this seminar, we will explore possibilities for conjoining these perspectives to study the poetics and the politics of various aesthetic spaces (particularly the literary imagination and theatrical stages). There will be special attention to issues arising from the gendering of spaces and the emergence of diasporic geographical and cultural formations.

Readings (of and from):

- Gaston Bachelard – *The Poetics of Space*
 Michel de Certeau – *The Practice of Everyday Life* – “Spatial Practices”
 Una Chaudhuri – *Staging Place: the Geography of Modern Drama* –
 “Geopathology: the painful politics of location”
 Stanton B. Garner, Jr. – *Bodied Spaces: Phenomenology and Performance in Contemporary Drama* – “(Dis)figuring Space”
 Henri Lefebvre – *The Production of Space*
 Martin W. Lewis and Karen E. Sigen – *The Myth of Continents: a Critique of Metageography* (1997)
 Doreen Massey – *Spatial Divisions of Labor*
 Gay McAuley – *Space in Performance: Making Meaning in the Theatre*
 Edward Soja – *Post-modern Geographies: the Reassertion of Space in Critical Social Theory; Thirdspace: Journeys to Los Angeles and other –real-and-imagined places; Postmetropolis: Critical Studies of Cities and Regions*
 Yi-Fu Tuan – *Topophilia: A Study of Environmental Perception, Attitudes and Values; Landscapes of Fear; Space and Place: the Perspective of Experience.*
 Samuel Beckett – *Happy Days, Rockaby*
 Italo Calvino – *Invisible Cities*
 Linda Le – *Slander/Calomnies*
 Li-young Lee – *The City in Which I Love You*
 Anna Deavere Smith – *Twilight – Los Angeles 1992*
 Wole Soyinka – *Death and the King’s Horseman*

CMLT-C 680 (26853) Topics in Translation | B. Johnston | M 5:00-7:30

This class offers an opportunity to develop an extensive literary translation project in a workshop setting. Throughout the course the emphasis will be on a collaborative, exploratory approach to literary translation, and one which is grounded in the practical craft of translation, yet makes use of literary theory and translation theory where these are useful and appropriate. Classes will consist primarily of in-depth workshops focusing on ongoing drafts of short extracts from your projects. Other activities and materials will be used as and when they are needed. Many students use this class as an opportunity to develop a project for the Certificate in Literary Translation.



Comparative Literature Graduate Courses Spring 2010



email: complit@indiana.edu
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The comparative study of literature is concerned with the relationships between literature and other arts and fields of knowledge. Its emphasis has traditionally been on the systematic comparison of literary works from more than one culture. This comparison may be made in the framework of a literary genre, a period in literary history, or dominant themes and motifs; or it can be undertaken in the context of the mutual impact of two national cultures or entire civilizations. In recent years, comparative literature has been increasingly concerned with theoretical approaches to literature and with exploring relationships between literature and such areas as music, the visual arts, film, philosophy, religion, political thought, and the natural and social sciences. In essence, the mission of the Department of Comparative Literature at I.U. is to be on the cutting edge of international interdisciplinary studies in literature and related arts.