

General Requirements for CMLT Minor:

Students wishing to declare a minor in Comparative Literature must complete a total of five courses (15 credits) in CMLT. Students may choose from any course offered by the Department as long as they meet these general criteria

1. Four courses must be at the 200 level or above, & at least two of these must be at the 300 level or above.
2. One course may be at the C146 level or higher. **C145 may not be counted towards either the minor or major.**

Associate of Art in Comparative Literature: All AA students declaring a concentration in CMLT must complete the same requirements outlined above for the new minor, for a total of 15 credits. Interested students should fulfill the requirements specified in the 2008-2010 Bulletin for the College of Arts and Sciences.

CMLT- BE 145 Major Themes in Western Lit: Bad Company | See schedule for times

**fulfills A&H and CS requirements*

Finally, a good reason to hang out with the wrong people and get credit for it: charismatic, deceitful, mysterious, cursed, unpredictable people. We will see just what makes a character a bad influence, how that influence spreads, and what other characters do about it. All sections will read Shakespeare's *Othello*, Sophocles' *Oedipus at Colonus*, and Herman Melville's final masterpiece *Billy Budd*. This is your chance to meet Iago, Othello's friend and one of Shakespeare's most famous villains. Sophocles shows us what happens to the man who killed his father and married his mother, while Melville's hero is so angelic he creates a scandal on the high seas. Each section will read additional works unique to that section that may include short stories, poetry, novels, and drama. Individual sections may also include television, art,



music, and film. This course focuses on developing skills in critical thinking, clear communication, and persuasive composition. The workload includes three essays, mid-term and final exams, as well as shorter writing assignments. For composition credit, students must follow this course with CMLT-BE 146 ("Major Themes in Literature") in the spring semester. Both BE 145 and BE 146 are automatically bundled with English W143, a one credit hour addition, to certify composition credit on your transcript.

CMLT-C 147 (8916) Images of the Self: East and West | MW 2:30-3:45

**fulfills A&H and CS requirements*

Such considerations as the individual in society, the outcast as hero, and the artistic sensibility examined in selected works of Western and Eastern literature from ancient to modern times.

CMLT-C 151 Intro to Popular Culture | See schedule for times

**fulfills A&H and CS requirements*

Explores the scope and methodologies for the serious study of entertainment for mass consumption, including popular theater and vaudeville, bestsellers, mass circulation magazines, popular music, phonograph records, and popular aspects of radio, film, and television. Provides the basic background to other popular culture courses in comparative literature.

CMLT-C155 (10171) Cul/Mod Exp: Interdis/Intl App | MTWR 5:45-7:00

meets 2nd 8 weeks only **fulfills A&H and CS requirements*

This course, which is interdisciplinary in method and international in scope, introduces students to an inclusive study of major cultural parallels, contrasts, and developments across the arts and beyond national and continental divides. Syllabi and selections of course materials will reflect the specialties of individual instructors.

CMLT-C 200 (27528) Honors Seminar Book Bites: Food & Literature

V. Halloran | TR 9:30-10:45

**fulfills A&H and IW requirements*

In this course, we will read examples of influential food writing from the nineteenth century until today to learn more about how people use food to express their needs, desires and particular predilections.

By juxtaposing texts from multiple genres—philosophy, memoir, novel, food reviews, and journalistic exposé—and from various countries, this course asks you to appreciate the wide impact that food has on how people see themselves, their relationship to each other and to their environment. You will learn how to critique writing about food, whether in fiction or literary nonfiction, as well as to write analytically about food yourself. This class carries **A&H** and **Intensive Writing** credit. Assignments will include four short, formal essays and a revision. Also, you will be required to eat out at least once and formally review your meal.



CMLT-C205 (2095) Comparative Literary Analysis: Writing about Writing

S. Van der Laan | TR 2:30-3:45

**fulfills A&H and IW requirements*

required for CMLT majors

This course introduces students to methods of comparative literary analysis. We will study works from a range of genres, periods, and national traditions, with a focus on texts that are themselves about writing or otherwise conscious of themselves as texts. By exploring the literary techniques that these works use to call attention to their status as works of art, we will trace the development of ideas about what literature is and how it creates meaning. We will also learn to expose additional, hidden potential readings and meanings in these and other literary texts. Students will refine their close-reading skills and improve their ability to craft essays in literary criticism—to write about writing themselves. Readings may include selections from Ovid, *Metamorphoses*, and Miguel de Cervantes, *Don Quixote*; William Shakespeare, *The Tempest*; short stories by Jorge Luis Borges or Italo Calvino; A. S. Byatt, *Possession*; Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*; and a selection of lyric poems.

CMLT –C 216 (2096) Science Fiction, Fantasy, & the Western Tradition

TR 1:00-2:15

**fulfills A&H requirements*

Historical and comparative survey of science fiction and fantasy narrative from antiquity to the present. The origin of the scientific narrative in ancient Greek literature, its relation to ancient myths, and its history and development. Emphasis on philosophical, cognitive, and scientific aspects of the genre.

CMLT-C252 (8189) Literary and Television Genres | TR 4:00-5:15

**fulfills A&H requirements*

Comparative study of popular literary and television genres, such as farce, domestic comedy, melodrama, biography, mystery, adventure, western, the picaresque. Theoretical, technical, and ideological contrasts between literary and television media

CMLT- C255 (2098) Modern Lit & the Other Arts | TR 9:30-10:45

**fulfills A&H and CS requirements*

Analyzes the materials of literature, painting, and music and the ways in which meaning is expressed through the organization of the materials. Investigates similarities and differences among the arts. Examples selected from the past 200 years. No previous knowledge of any art required.

CMLT-C262 (27529) Cross-Cultural Encounters: Culture Clash | J. Johnson

MW 11:15-12:30 15

**fulfills A&H requirements*

When cultures collide, what happens to the people who get caught in the middle? Can they save their culture, create a new one, or learn to live in someone else's? What do they see when they look across the cultural divide: themselves, an alien, a lover, a better way of life, the demise of civilization itself? We will see cultures and their conflicts defined by language, religion, politics,

gender, love, and economics. Our authors come from ancient Rome (Tacitus), medieval France (Christine de Pizan), 19th century America (Herman Melville), and modern South Africa (J.M. Coetzee). The scope of the course welcomes students interested in literature, history, geography, cultural studies, religion, political science, sociology, and gender studies. We will examine how authors represent the meeting of cultures real and imagined, and especially how tales of foreign lands reflect on the cultures of the characters' homelands. Workload will consist of two analytical essays, a final exam, short papers, and quizzes. There are no prerequisites for this course; however, completion of the university composition requirement is highly recommended. For more information: jwjohnso@indiana.edu.

CMLT-C291 (27530) Topics in Non-Western Film: African Cinema & Politics

A. Adesokan | MW 11:15-12:30

**fulfills A&H and CS requirements*

This is a course which focuses on politics as a topical issue in contemporary African cinema. Working through the popular assumption that new generation African filmmakers prefer to deal with formal and aesthetic issues at the expense of the kind of political filmmaking which preoccupied their precursors, the course looks at recent films which give equal weight to politics and aesthetics. Readings, screenings and class discussions will focus on a number of issues, including the relationship between art and everyday life, the impact of immigration and professional mobility on contemporary cinema, and the economics of filmmaking. Films to be studied may include *Bamako*, *The Night of Truth*, *Moolaade*, *Amazing Grace*, *Sometimes in April*, and *Ezra*.

CMLT-C 301 (11754) The Agnostic Bible | H. Marks | MW 6:15-7:30

**fulfills A&H and CS requirements*



There is arguably no book of world literature that has been more embroidered, distorted, and misread than the Hebrew Bible. As the basis of Christian theology and the ultimate source of Jewish law, it is routinely commended even today as a moral and metaphysical guide, or as a repository of dogmatic truth. But there is a significant strain in the Bible—perhaps the predominant strain—that is impatient with piety and suspicious of dogmatic wisdom, particularly the wisdom of those who presume on their knowledge of the uncanny central figure it calls God or Yahweh. Indeed, if one reads against the grain of tradition, the Bible is a book that revels in contradiction, invites questions but frustrates answers, views human morality, like divine "goodness," with skepticism, and treats its characters, legendary or historical, with irreverent license. In this course, we shall be exploring this skeptical strain in biblical literature,

beginning with the books of Ecclesiastes and Job, continuing with parts of the Pentateuch and the Deuteronomistic history, and concluding with the Gospel of Mark. Theoretical questions about the epistemology of reading (how we know what we know) will be a constant focus, but we shall approach them through specific readings and narrowly focused discussion. Secondary texts will include essays on general and special hermeneutics as well as selections from modern biblical scholarship. Students will be asked to write several short exercises and a final paper. Prerequisite: a good background or active interest in literature or philosophy. A prior course on the Bible would be helpful but is not essential.

CMLT C-301 (12602) Special Topics in Comparative Literature: The Vanity of Power | J Gai Ramaka | TW 5:45 – 8:15

MW 11:15-12:30 15

**fulfills A&H and CS requirements*

This course covers the study and interpretation of a playscript on the theme of power, taught by Senegalese filmmaker Joseph Gai Ramaka. Since the dawn of history and never more than today, political regimes abuse power, perpetrate violence on their own people with ripple effects reaching well beyond national borders, and are sometimes toppled. Through reading, reciting, gesture, and movement, the class will explore the meaning of Joseph Gai Ramaka's allegorical play *Fragments in 1001 Voices*, about dictatorship in a fictive country. Meets with AAAD-A399.

CMLT-C311 (27531) Drama: The Enigmatic Guest | A. Pao | TR 11:15-12:30A
 guest arrives and a drama is set in motion. This is what happens in tragedies, comedies, and other dramatic forms from ancient Greece and Rome to modern Europe, America, Asia and Africa. The guests may be invited and welcome or else surprise visitors whose presence is highly undesirable; they may be imposing on the hospitality of an individual, a family or an entire city. Regal or humble, beneficent or malevolent, these guests and their hosts engage in ways that have created some of the most stimulating and enjoyable dramas of world literature. We will examine the staging of the guest/host relationship and its perversion in various theatrical and cultural contexts. The works we will be reading include: Sophocles (*Oedipus at Colonus*, *Philoctetes*), Euripides (*Medea*), Shakespeare (*King Lear*), Molière (*Tartuffe*), Racine (*Andromache*), Ibsen (*Hedda Gabler*), Chekhov (*The Seagull*), Wilde (*The Importance of Being Earnest*), Pirandello (*Henry IV*), Lorca (*Blood Wedding*), Brecht (*The Good Woman of Setzuan*), Mishima (*Lady Aoi, Hanjo*), Pinter (*The Birthday Party, The Room*), Soyinka (*Death and the King's Horseman*). Assignments: one 5-6 page paper, one 7-8 page paper, a final exam.

CMLT-C320 (27533) World Literature Before 1500 | K. Tsai | TR 2:30-3:45
**fulfills A&H requirements*

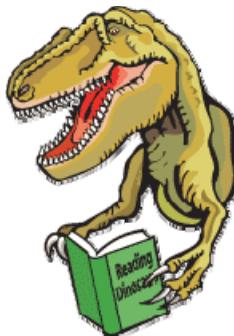
There is a literary world much bigger than Charles Dickens, and much older than the English language. This course surveys the world heritage of literature in translation from the beginning of history to 1500 AD. Rather than focusing on a small number of authors and books, this course will offer a smorgasbord of texts organized around themes such as: creation myths across the world, epic poetry from Greece, Rome, and India, the lyric imagination of China and Japan, Islamic and Buddhist conversion, the courtly love of medieval Europe, drama in the civic realm, philosophies of death and the good life, and much more. Homer, Virgil, and Dante are not neglected, though they are trimmed for those eager to see what the non-Western world has to offer. The performative context of these texts will be explored through reconstructed music, drama, and recitation. We will reflect on a number of key questions such as: how can we define a truly inclusive notion of world humanity? What can our pre-modern forebears teach us about existence? What is world literature?

CMLT-C333 (27534) Romanticism | A. Sokol | MW 9:30-10:45
**fulfills A&H and CS requirements*

Romanticism is an aesthetic movement that flourished in Western Europe in the first part of the 19th century and influenced European sensibilities for decades to come. This seminar offers an introduction to romanticism in literature through a close reading of selected works from various national traditions. During the course of the semester, we will review the philosophical origins of romanticism, examine the aesthetic principles of romantic literature, and consider the rethinking of romantic ideas in subsequent historical periods. Readings will be drawn from such authors as Novalis, Schiller, Goethe, Hoffmann, Chateaubriand, Hugo, Wordsworth, Keats, Byron, and Pushkin among others.

CMLT-C347 (34264) Literature and Ideas: Darwin and the Americas | V. Halloran
TR 5:45 – 8:15 * fulfills CB and A&H requirements **meets 2nd 8 weeks only**

This class will trace the influence of Charles Darwin's published works, from his account of the voyage of the Beagle to the Theory of Natural Selection, on fiction, poetry and drama written in the Americas. Ever since he set foot on the Galápagos Islands, the landscape of the Americas deeply affected how Charles Darwin came to understand the interrelationships between organisms and their environments. With this in mind, we will read works in which novelists, playwrights, story writers and even scientists from the United States, Latin America and the Caribbean (and those merely writing *about* South America) describe the interrelationships between humans, the environment, and the creatures—real and imaginary—which inhabit the American landscape. Among the texts we will be reading in this class will be Sir Arthur Conan Doyle's *The Lost World* and Michael Crichton's *Jurassic Park*, short fiction by Julio Cortázar, Alejo Carpentier, and Gabriel García Márquez,



non-fiction by ethno-botanist Gary Nabhan, and the play *Inherit the Wind*, recently performed by the Cardinal Stage Company as part of the College of Arts and Sciences' Themester.



CMLT-C355 (27535) Power and Privilege in Renaissance Europe | S. Van der Laan
TR 5:45-8:15 **fulfills A&H requirement* **meets 2nd 8 weeks only**

The Renaissance court, according to Baldassare Castiglione in his *Book of the Courtier*: a center for elite humanist studies and the enlightened patronage of great art in all media. The Renaissance court, according to Niccolò Machiavelli in *The Prince*: the crucible of new, increasingly ruthless and amoral means of gaining and keeping political power for its own sake. We will study one Italian, one French, and one English court of the fifteenth and sixteenth centuries, examining the literature, art, architecture, and music produced for their rulers and by the members of their courts. We will read these products of the court against popular works produced for the public sphere in order to test our conclusions about the distinctive features of each court and to uncover shared concerns and points of contention between court and popular culture. By exploring the myths that these courts construct about themselves and the reactions they drew from citizens outside their circles, we will arrive at a rich and nuanced appreciation of the interactions of various Renaissance art forms among each other and with their social contexts. Authors and artists to be studied may include Niccolò Machiavelli, Angelo Poliziano, Sandro Botticelli, Domenico Savonarola, Filippo Brunelleschi, Marguerite de Navarre, Clément Marot, François Rabelais, the School of Fontainebleau, Gilles le Breton, Domenico da Cortona, William Shakespeare, Ben Jonson, Edmund Spenser, Philip Sidney, Nicholas Hilliard, and Robert Smythson.

CMLT-C 378 (12094) Topics in Yiddish Culture | D. Kerler | MW 4:00-6:15
fulfills A&H and CS requirements* **meets 2nd 8 weeks only

**meets with GER-Y 506 and GER-E 352*
 Selected topics on history of Ashkenazic Jews; Old Yiddish and pre-modern Yiddish folklore and popular culture; history and sociology of Yiddish; modern Yiddish culture; and centers of modern Yiddish culture. Taught in English. No prior knowledge of Yiddish required. May be repeated with a different topic for a maximum of 6 credit hours. Credit given for either C350, C378, or GER E352 per semester.

CMLT-C400 (27536) The Image in Art & Philosophy | E. Peretz | MW 1:00-2:15
**fulfills A&H requirements*

What is an image? What is the meaning and significance of this all pervasive term that has occupied philosophy and religion, as well as the life of the artists, for the last few millennia? It is this question that will be at the center of this class. The status of the image has always oscillated between being, in classical philosophy, and to an extent in the Hebraic Bible, a block to real vision, that which prevents us from seeing the truth, blinding us to its power, or deceiving us away from it, and on the other hand being, mainly in some Christian theological discussions of the nature of the image, as well as in recent discussion in contemporary philosophy, a guide to a better vision, a vision beyond everyday perception, a vision of the real or of truth. We will try to examine these traditions of writing *about* the image, as well as interpretations of the image as embodied in artists ranging from Renaissance painters to contemporary filmmakers. We will attempt through this trajectory to understand what exactly is the image, and what is it that it can do to our vision, how it effects our capacity to see. Readings include, Plato, the Bible, theological writings on the image, Derrida, Deleuze, Lyotard, Jean-Luc Marion, Cavell. Viewings include painters from Caravaggio and Breugel to Vermeer, to filmmakers such as Eisenstein, Bunuel, Hitchcock, and Brian De Palma.

Department of Comparative Literature Undergraduate Courses Fall 2009



Email: complit@indiana.edu

<http://www.indiana.edu/~complit>, Undergrad Office: 855-7070

Director of Undergraduate Studies: Prof. Angela Pao acpao@indiana.edu

Undergraduate Advisor: Matt Colglazier cmltadv@indiana.edu

Chair: Prof. Eileen Julien ejulien@indiana.edu

What can you do with a degree in Comparative Literature?

While some majors pursue graduate work in either comparative literature or a specific national language, others use the broad world-perspective encouraged by the discipline to pursue careers in university or high-school teaching, international business or diplomacy, film studies or film production, book publishing or library science, and curatorships at museums or other similar cultural institutions. Placing itself at the contact points between art, literature, and philosophy, comparative literature provides students with excellent training for employment in non-profit or commercial arts and entertainment industries as production and distribution take on increasingly worldwide proportions.

General Requirements for CMLT Major:

1. **Must fulfill degree requirements for COAS**

2. **Gen. Methods & Theory: C205 & C305**

3. **1 course each from 2 groups below:**

a. **Genre: C311, C313, C315, C318**

b. **Period: C321, C325, C329, C333, C335, C337**

c. **Comparative Arts: C255, C256, C310**

d. **Cross-cultural Studies: C262, C360**

4. **Language Requirement: One advanced course at the 300 level or above that includes the study of a foreign language literature in the original.***

5. **Six additional courses (18 credits) in Comparative Literature, at least three of which must be at the 300 level or above.****

***Sample 300-level language courses:**

F300 Reading and Expression in French *M305 Civiltà Italiana Moderna*

S331 The Hispanic World I

C306 Literary Chinese

H300 Advanced Hebrew

P317 Reading & Conversation in Portuguese

S301 Advanced Swahili
G300 Deutsch: Mittelstufe I
H301 Advanced Hausa I

** C145 and C146 do not count towards the major, but C146 can be counted toward the minor as will be explained later.