

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: Crazy Couples | See schedule for times

**fulfills A&H and CS requirements*

Meet some of the oddest couples in world literature this semester: lovers, rivals, conspirators, “fr-enemies,” and BFFs, as their adventures test the bonds of their relationships. All sections will read the ancient epic *Gilgamesh*, Euripides’ *Alcestis* and Shakespeare’s *Two Gentlemen of Verona*: in one of the world’s oldest tales, a violent hero sets out with his mirror-image companion to conquer the unknown; in Euripides’ play, a husband and wife team up to outwit the Grim Reaper; meanwhile, Shakespeare’s first romantic comedy presents us with star-crossed lovers so strange that theaters refused to show the entire last act for a hundred years. Each section will read additional works unique to that section that may include short stories, poetry, and novels. 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. CMLT-BE 145 is automatically bundled with ENG-W 143 to certify composition credit. To complete the university composition requirement, this course should be followed up in the spring semester with CMLT-BE 146, “Major Themes in Literature 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 pm – 3:45 pm

**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 (19156) Culture and the Modern Experience | MW 5:45 pm – 7:00 pm

Fulfills A&H and CS requirements

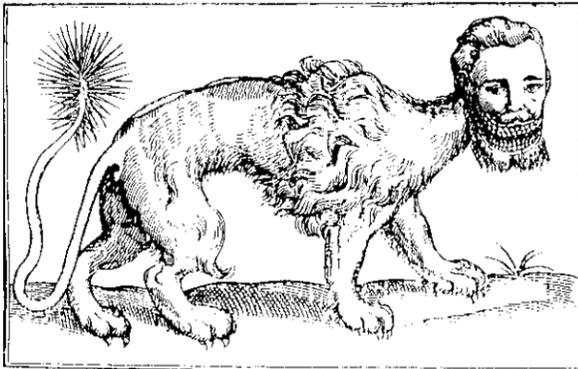
This course, which is interdisciplinary in method and international in scope, introduces students to an inclusive study of major cultural parallels, contrasts, and developments across the arts and beyond national and continental divides. Syllabi and selections of course materials will reflect the specialties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

CMLT-C205 (11795) Comparative Literary Analysis: Human/Nature

P. Losensky | MWF 11:15 am – 12:05 pm

**fulfills A&H and IW requirement*

required for CMLT majors



relationship between human beings and the natural world. To what extent does civilization set humans apart from or above the natural world? How different are humans from other animals, and how are biological imperatives like sex and death integrated into culture? Because of the rich expressive resources of literary form, creative writers are able to answer these questions in ways that defy simple paraphrase, and it will be our task to comprehend these resources in all their manifold complexity. Among the works that we will read are *The Epic of Gilgamesh*, Shakespeare’s *Midsummer Night’s Dream*, Kalidasa’s *Shakuntala*, Bram Stoker’s *Dracula*, Amos Tutuola’s *Palm-Wine Drinkard*, and William Faulkner’s “The Bear.” Students will also be required to attend screenings of three films. Course requirements include two short quizzes, informal response papers, and three formal essays

CMLT –C 217(30089) Detective, Mystery, Horror Lit. | TR 1:00 pm -2:15 pm

**fulfills A&H requirements.*

Origins, evolution, conventions, criticism, and theory of the detective and mystery story.; history of the Gothic novel; later development of the tale of terror; major works of this type in fiction, drama, and film.

CMLT-C251 (27854) Lyrics and Popular Song | TR 4:00 pm – 5:15 pm | D. Hertz

**fulfills A&H and CS requirements*

The course will explore all sorts of popular songs, from the late-nineteenth century to now. We will mostly concentrate on the great American songwriters, including such as figures as Irving Berlin, Jerome Kern, W.C. Handy, Cole Porter, Duke Ellington, Hoagy Carmichael, George Gershwin, Harold Arlen, and Frank Loesser. We will also consider later figures such as The Beatles, Stevie Wonder, Bob Dylan, and Bruce Springsteen. We will periodically move abroad to study French, Italian, Argentine, Brazilian and Mexican songs. Our target in all cases is the same: the varied phenomena of how words and music come together in the hybrid art form we call the popular song. At times we will concentrate on the culture that produced the song, and its means of production and distribution. Most of the time, we will focus close attention on the work of the lyricist or the composer. Sometimes we will discover that they are the same person. The great Cole Porter is a case in point, and Irving Berlin is another fine example. At other times, we will focus on a great performer, such as Edith Piaf, Frank Sinatra, or Billy Holiday. Or we will discover that the performer and creator are sometimes the same person, as in the case of Jacques Brel, the Beatles, or Bruce Springsteen. Lyrics will be analyzed in relation to the musical structures and as poetry too. Most important will be to study the popular song as a complete art form, examining both words and music, and considering the special role of performance. Emphasis will be on the 1920s through the 50s, but there will be very recent song material as well. *No prerequisites.* Varied levels of training in music and poetry are expected from the students in the class. Independent projects will be designed to fit the level of each student. Classes will be a mixture of lecture and discussion. There will be some live performance, and some recordings. Attendance is required. Assignments: there will be two short papers, or the first paper can be expanded into a final paper (the two written projects can be interrelated). Two tests (midterm and final). *Required Texts* (subject to change): Phil Furia, *Poets of Tin Pan Alley*, Will Friedwald, *Stardust Melodies*, D.M. Hertz, ed., *Songbook 1* (essays, lyrics, scores) available at IU Bookstore. Oncourse materials and other short readings to be assigned during the semester.

CMLT- C255 (2098) Modern Lit & the Other Arts | TR 11:15 am – 12:30 pm | D. Hertz

**fulfills A&H, CS and IW requirements*

This is the course that takes us into the creative mind of the modern artist, composer and poet and into the analytical mind of the critic. In C255, we analyze works of art (painting, music and literature) of the 18th, 19th and 20th centuries, compare how these works interrelate and discover how they are unique. We learn what motivates the creative personality and how such a person turns materials, sounds, silences and language into art. We also observe how styles in the arts change over time and study why artists often rebel against their precursors in search of new ways to express themselves. Students of C255 see, hear and comprehend art in new, exciting and discriminating ways. For example, we discover how a musician paints a landscape, how a

This course introduces methods of textual analysis and literary interpretation through the close reading and comparison of works from around the world and across time. We will read texts in a wide range of genres—epic and myth, lyric poetry, narrative fiction, and drama—and will examine how writers utilize language, imagery, character, setting, and plot to represent and comment on themselves, their society, and the world around them. To provide a basis of comparison between works from diverse times and cultures, we will focus on the representation of the

painter composes motion and how a poet creates musical and visual effects in verbal expression. Among the many figures we will study are Beethoven, Keats, Chopin, Schumann, Delacroix, Turner, Liszt, Dickinson, Wagner, Cassatt, Whistler, Monet, Debussy, Picasso, Stravinsky, Apollinaire, Matisse, and Eliot. Requirements, Assignments and Course Activities: Visits to the IU Art Museum. Two 3-4 page papers and one 6-8 page comparative paper. Midterm and final exam. No prerequisites and no previous experience in literature, painting or music is required or expected. Required readings (subject to change): Goethe, *Sorrows of Young Werther*, Poetry anthology, revised throughout semester (Oncourse), Ortega y Gasset, “Dehumanization of Art” (E-reserve), Maupassant, selected short stories (oncourse or E-reserve), Vaughan, *Romanticism and Art*, Peter Gay, *Modernism: The Lure of Heresy and* other short readings to be assigned throughout the semester (check Oncourse and E-reserve)

CMLT-C262 (21396) Cross-Cultural Encounters: Arabs in Hemispheric Literature | V.

Halloran | TR 11:15 am – 12:30 pm

**fulfills A&H and CS requirements*

This class will analyze how the figure of “the Arab” is portrayed in contemporary literature produced in North America (US and Canada), South America and the Caribbean. Comparing works written by writers of Arab ancestry with those that merely feature characters of Arab descent, this class will investigate whether there is a hemispheric view of the cultural contribution Arabian immigrants and their families have made to the countries in which they have settled down. This class will also investigate whether the literary texts construct a transnational “Arabian” identity unchanged despite the works’ original language or cultural frame of reference. We will consider how these literary texts portray the tensions between nationality and ethnicity, language, heritage and diaspora.



CMLT-C291 (21397) Topics in Non-Western Film: African Cinema & Politics

A. Adesokan | TR 4:00 pm – 5:15 pm

**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 (20329) Special Topics in Comparative Literature: Folklore & magical/Animist Realism |A. Adesokan | TR 1:00 pm – 2:15 pm

**fulfills A&H and CS requirements*

The publication of Ben Okri’s *The Famished Road* in 1991 marked an important moment in the re-direction of modern African literature from strictly realist modes, forcing comparison with the South American tradition of magical realism. Yet, next to this shift also stood an earlier form of “animist realism”, one strongly based on African folklore and oral storytelling. Tracing the points of contact between the so-called “Latin boom” and contemporary traditions of animist realism in parts of Africa, this course examines the transformative impact of folklore, oral narrative, and other forms on this influential literary tendency, especially in their relationships to issues of morality (religious and otherwise), power, censorship, and social attitudes to technological changes.

CMLT-C 301 (20329) Special Topics in Comparative Literature: Ancient Erotic Fiction |K. Tsai |TR 2:30 – 3:45 pm

**fulfills A&H and CS requirements*

What was love for the ancient Greeks? How could *eros* be a path to knowledge? This course examines the representations of love and sexuality in ancient Greek novels such as Chariton, Longus, and Achilles Tatius, and in Roman works such as the *Satyricon* and *The Ass*. Though unjustly neglected by scholars and readers alike, this fictional tradition offers a rare vantage point for cultural attitudes towards love, marriage, and the self in antiquity. As theories of *eros*, Plato’s *Symposium* and Foucault’s *History of Sexuality* will supplement our investigation of what amounts to the rise of prose fiction in the Western tradition. Finally, we will contextualize ancient erotic fiction in world film and literature (e.g., adaptations by Fellini, Mishima, and *The Blue Lagoon*). All readings are in English translation.

CMLT-C310 (27868) Film and Literature: From Hawks to Tarantino – Film and the Question of Genre | E. Peretz | TR 1:00 pm – 2:15 pm |

**fulfills A&H requirements*

From the very beginning of Hollywood, American cinema has articulated itself along the lines of several major genres – the Comedy, the Western, the Melodrama, the Crime film, and later on, the Musical. On the other hand European cinema (the other major cinema dominating the history of 20th century film) has mainly

understood itself according to the category of Art film, not according to genre. This course has several simultaneous aims: first of all, it attempts to trace a history of 20th century film that takes account of this division (between genre and Art film) and attempts to articulate what is at stake in it for our understanding of the nature of the medium of film. Second, it attempts to rethink the very category of genre, demonstrating that the medium of film and its use of genre can help us illuminate this age old category in a new way. Third, it wants to examine the body of work of a particular director, Howard Hawks, who is perhaps the foremost thinker in classical cinema of the question of genre, having created at least one masterpiece in each of the main genres, trying to understand through his work the logic that is at the heart of each of the main cinematic genres (what is it that calls for the comedic, for the melodramatic, for the musical, etc.) as well as the logic that guides the need to transition between them (why would Hawks feel the need to move from the filming of a western to the filming of a comedy, for example). Readings include, Eisenstein, Wagner, Auerbach, Foucault, Lukacs, Cavell, Deleuze. Viewings include Eisenstein, Howard Hawks, Billy Wilder, Vincente Minnelli, Hitchcock, De Palma, Tarantino, Godard, Demy, Resnais.

CMLT-C 313 (32452) Narrative | H. Marks | TR 2:30 pm - 5:00 pm | meets 2nd 8 weeks only

**fulfills A&H requirements*

This intensive course will look at a range of narrative strategies (e.g., repetition, ambiguity, gapping, retrospection and prospection, omission, reticence) in an attempt to better understand how story tellers achieve their effects and why so much of our thinking has recourse to narrative forms. Rather than attempt a chronological survey of narrative modes in seven weeks, we shall pursue these questions through close readings of one ancient text (the Hebrew Bible), one classic novel by Dickens that is plotted as a mystery, and one recent text that pushes the boundaries of narrative technique (probably by Thomas Bernhard or W.G. Sebald). We may also read one or two theoretical texts that consider the relation of narrative to human memory as well as recent attempts to explain the human reliance on narrative from an evolutionary perspective.



CMLT-C315 (27869) Lyric Poetry | A. Sokol | MWF 10:10 am - 11:00 am

**fulfills A&H requirements*

This is a discussion-oriented course that focuses on detailed reading and interpretation of selected lyric poems from the Western tradition. Formal aspects (poetic forms, figurative language, word choice, etc.) as well as historical, biographical, and intellectual contexts of specific poems will be considered when relevant to uncovering their meanings. When appropriate, some essays on poetry will also be included. All readings will be in English. In addition to the readings, coursework may include short written assignments, quizzes, analytical essays, research exercises, presentations, and poetry recitals

CMLT-C 338 (32453) Literature Today: 1950 to the Present | H. Marks | TR 7:00 pm - 9:30 pm | meets 2nd 8 weeks only

**fulfills A&H requirements*

Western literature in our own time has had to thrive as best it could in the shadow of the great achievements of Modernism. While writers working in the late forties and fifties had to confront (or evade) the trauma of recent history, those who followed were left with a sense of belatedness in a rapidly changing world where the preeminence of literature itself was being challenged. In response, the best writing of the last sixty years seems to gravitate toward opposing extremes of concentration and distension, of reduction and repletion, of control and abandonment, while sharing an addiction to formal innovation and a heightened sense of self-consciousness. In this course, we shall be looking at how these tendencies expressed themselves in some of the most significant works (dramatic, poetic, and narrative) written in Europe and America since 1950. Among our concerns will be the existence (or not) of a distinctively American idiom. Readings by Samuel Beckett, Elizabeth Bishop, W.G. Sebald, Thomas Pynchon, and A.R. Ammons, among others. Written work will include a ten-page paper and a take-home exam.

CMLT-C343 (20810) Literature and Politics | J. Johnson | MW 4:00 pm – 5:15 pm

**fulfills A&H requirements*

Everybody is talking about empires! Hollywood can't stop dramatizing the clash of empires and the lives of emperors (*Gladiator*, *300*, HBO's *Rome*). Historians and political pundits debate whether the US is an empire. Modern architects and city planners steal designs from the great empires of the past. This course examines the representation of empires in literature in a variety of genres: tragedy, epic, how-to poetry, the modern novel, and court biography. Ancient Persia, ancient Rome, medieval Greece, Renaissance England and Portugal, and one empire without a name are the imperial civilizations represented in our readings. We will examine how literature brings together history, politics, religion, anthropology, and the literary arts to explore the origins, growth, and decay of empires. We will see poets question the values of their own imperial cultures, celebrate the victories of heroes, scrutinize the personalities of powerful emperors, and decipher their place in the framework of the cosmos. Although most of our texts are from pre-modern periods, we will be exploring contemporary issues like colonialism, racial stereotyping, wartime propaganda, the burden of history versus hopes for the future, the conflict between invaders and indigenous peoples, and the impact of warfare upon civilians and the principles of justice. Our texts are Aeschylus' Persians, Vergil's *Georgics*, *The Chronographia* of Michael Psellus, *The Lusads* of Luiz Vaz de Camões, Christopher Marlowe's

Tamburlaine, and J. M. Coetzee's *Waiting for the Barbarians*. The subject of this course welcomes students interested in literature, history, political science, religious studies, sociology, anthropology, philosophy and ethics, and international law. Workload includes two analytical essays, one exam, and one short writing assignment for each text. For more information: jwjohnso@indiana.edu

CMLT-C345 (29670) Literature and Religion | R. Manning | TR 2:30 pm – 3:45 pm | Class meets with CMLT-C301, CMLT-C645, INST-I371 and INST-I571

**fulfills A&H and CS requirements*

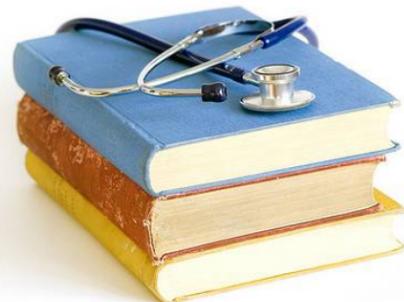
The devotional literatures of India have remained popular for centuries. Cutting across religious boundaries, from brief lyrical poems to longer allegories, the material presents us with a wide range of views of the Divine, and can help us to appreciate the richness and diversity of Indian civilization and culture. We'll read works by such writers as Antal (South Indian woman poet); Kabir (from North India; his followers still can't agree on whether he was Muslim or Hindu!); Mirabai (Rajasthani princess-devotee of Krishna); Jayadeva (whose composition on the love between Radha and Krishna scandalized some); and others. Students interested in a particular medieval devotional author (whether or not s/he is officially on the syllabus) will have the opportunity to pursue that interest. Other resources we'll use include: recorded versions of many of these pieces, devotional films, contemporary Bollywood (Hindi popular cinema). As we study Indian esthetic theory and the various devotional traditions, students will participate in classroom discussions designed to assist them to complete a series of increasingly complex assignments, culminating in a final paper exploring some of the questions the devotional literature raises.

CMLT-C349 (30091) Literature and Science | V. Halloran | TR 2:30 pm – 3:45 pm

Class meets with AMST-A 398

**fulfills A&H requirements*

This course will focus on considering how narrative influences the art and practice of medicine, and how doctors and patients write about their interactions with one another, and within the health care system. Our class will analyze how specialized audiences and the general public discuss scientific concepts and medical information, considering these exchanges as acts of cultural translation. We will evaluate the effectiveness of the "case study" as a teaching tool in the medical school curriculum as well as its popularity in general interest publications such as *The New York Times Magazine*, as well as consider its aesthetic merits as a literary genre. We discuss how the medical memoir—whether written by doctor, patient or caretaker—skirts around issues of privacy and technical information. Among the texts we will be reading will be William Carlos Williams' *Doctor Stories*, Emily Transue's *Sick Girl*, and Oliver Sacks' *The Man Who Mistook his Wife for a Hat*.



CMLT-C355 (23277) Power and Privilege in Renaissance Europe | S. Van der Laan TR 11:15 am – 12:30 pm

**fulfills A&H requirement*

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.

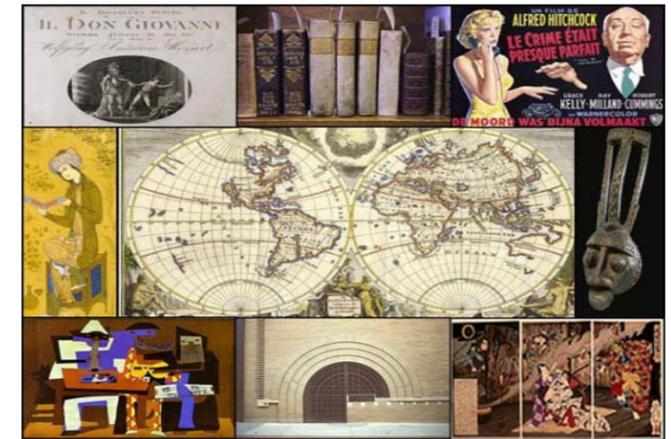
CMLT-C 378 (31038) Topics in Yiddish Culture | D. Kerler | MW 4:00-6:15 pm

Class meets with GER-E-352 and GER-Y 506 | meets 2nd 8 weeks only

**fulfills A&H and CS requirements*

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-Y350 per semester.

Department of Comparative Literature Undergraduate Courses Fall 2010



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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: C260, C301, 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

S301 Advanced Swahili

C306 Literary Chinese

G300 Deutsch: Mittelstufe I

H300 Advanced Hebrew

H301 Advanced Hausa I

P317 Reading & Conversation in Portuguese

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