

### **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-C110 Writing the World: Forbidden Knowledge | See schedule for times**

*\*carries GenEd EC, CASE EC and CASE A&H credit*

Knowledge is power, and forbidden knowledge makes for powerful literature. Spend a semester with us watching people get into trouble for knowing or wanting to know too much. The curious, the greedy, the egomaniacal – all tempt fate as they try to peer beyond the normal limits of human understanding. Some want to compete with the gods, while others are just in it for the money, and some simply won't take no for an answer. At the same time we will be looking at the characters who declare

knowledge forbidden in the first place. What are their motives, and what are they hiding? And how do they react when the ban is broken? At the heart of this rich literary theme is forbidden knowledge itself: dirty family secrets, religious taboos, keys to political power, and concealed identities. In some tales, forbidden knowledge ruins the lives of the characters forever, while in others it proves to be a hoax, a mirage, a lie. Throughout the semester, we will be looking at the issue of how knowledge is controlled and passed on, how we verify the knowledge we get, and what should be done with it once it is in our grasp. All sections of CMLT-C 110 will be reading Sophocles' Oedipus the King, Christopher Marlowe's The Tragical History of Doctor Faustus, Alexander Pushkin's "The Queen of Spades," and Federico Lorca's The House of Bernarda Alba, in addition to other works unique to the individual sections. Some sections will also sample art, music, television, and film. The course emphasizes critical thinking, clear communication, and effective argumentation. Assignments will include 3 analytical essays, short papers to help develop the 3 essays, quizzes, and an introduction to basic academic research skills.

### **CMLT-C147 (7948) Images of the Self: East and West | MW 2:30 pm – 3:45 pm**

*\*carries GenEd A&H, GenEd WC, CASE A&H and CASE GCC credit.*

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-C151 Intro to Popular Culture | See schedule for times**

*\*carries GenEd A&H, CASE A&H and CASE DUS credit.*

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 (32710) Culture and the Modern Experience | TR 4:00 – 5:15 pm**

*\*carries GenEd A&H, CASE A&H and CASE GCC credit.*

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-C200 (31230) The Honors Seminar in Comparative Literature | J. Johnson | MW 4:00 pm – 5:15 pm**

*\*carries GenEd A&H and CASE A&H credit*

The face of a god; men eaten alive in their sleep; a woman at the head of an army of corpses: if you haven't seen any of these lately, it's time for medieval epic. The Middle Ages brought fundamental and lasting changes to epic poetry and to the heroic characters that populated its verses. Medieval poets infused new life into legends from ancient Rome and Greece and transformed their own cultures, histories, and religions into epic material, leaving a rich legacy for the poets of the Renaissance and later ages. These poems included the most popular figures of the day and the most sophisticated contemplations of the human mind. Our texts encompass a broad spectrum of narrative styles, subject matter, and verse forms. Ranging from roughly 1000 to 1321, we will be reading Beowulf, Walter of Châtillon's Alexandreis, The Song of Roland, Wolfram von Eschenbach's Willehalm, and Dante's Paradiso. These poems offer us differing definitions of heroism, sharply contrasting views of the European Crusades, and diverse visions of the human condition. The course will include an introduction to ancient, late antique, and early Christian epics and their impact on medieval literature. Our texts represent literary developments in England, France, Germany, and Italy. The scope of the course welcomes students interested in literature, history, religious studies, political science, philosophy, and cultural studies. Assignments will consist of two essays, a final exam, in-class presentations, and brief writing assignments. This course is designed for students in the Hutton Honors College; however, interested students outside the Honors College may contact the instructor to see if they qualify for admission. There are no prerequisites for this course. For further information: jwjohnso@indiana

### **CMLT-C205 (1984) Comparative Literary Analysis: Author, Narrator, Character | A. Sokol | MWF 11:15 am – 12:05 pm**

*\*carries GenEd A&H, IW and CASE A&H | \*required for CMLT majors*

This course offers an introduction to comparative literary analysis through close readings of works from various genres (prose, poetry, and drama), periods, and traditions, with a specific focus on the relationship between the author, the narrator, and the character. We will trace the ways in which various voices within a literary work enhance its communicative and expressive potential. Readings may be drawn from such authors as Sophocles, Saint John of the Cross, Pushkin, Pirandello, and Unamuno, among others. Detailed knowledge of the readings will form part of course evaluation. This course is required for Comparative Literature majors, but is also open to honor students. This course fulfills the Intensive Writing requirement.

### **CMLT-C217 (12805) Detective, Mystery, Horror Lit. | TR 1:00pm – 2:15 pm**

*\*carries GenEd A&H and CASE A&H*

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 (12013) Lyrics and Popular Song | TR 4:00 pm – 5:15 pm | D. Hertz**

*\*carries GenEd A&H, CASE A&H and CASE DUS credit*

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 (12014) Modern Lit & the Other Arts: An Introduction | D. Hertz | TR 11:15 am – 12:30 pm**

*\* carries GenEd A&H, CASE A&H and CASE GCC credit*

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 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-C255 (1985) Modern Lit & the Other Arts: An Introduction | TR 9:30 am – 10:45 am |**

*\*carries GenEd A&H credit, CASE A&H and CASE GCC credit*

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

### **CMLT-C261 (28839) Intro to African Lit | E. Julien | MW 4:00 pm – 6:30 pm**

*\*carries GenEd A&H, GenEd WC, CASE A&H and CASE GCC credit | 2nd 8-weeks only*

This course will introduce you to foundational and contemporary African literary texts. We will consider proverbs and the performance of narratives, generally termed "oral literature," from different regions of the continent and read recent examples of the novel, poetry, autobiography, drama, and cinema, such as Amos Tutuola's *The Palm Wine Drinkard*, Bessie Head's *Maru*, Chimamanda Ngozi Adichie's *Half of a Yellow Sun*, Boubacar Boris Diop's *Murambi: The Book of Bones*, Ngugi wa Thiongo's *Matigari*, Abdellatif Laâbi's *Rue du retour*, Salem Mekuria's *Deluge*, Athol Fugard et al's *Sizwe Bansi is Dead*, Ama Ata Aidoo's *Anowa*, and Joseph Gaï Ramaka's *Karmen Geï*. From magical love story to feminist rebellion, from fantastic tales to detective story, we will pay attention both to the formal qualities of these works and the broad historical conditions affecting African literatures and cultures, including the continent's experience with European languages. We will focus on issues such as pre-colonial social and political relations, colonialism and decolonization, anti-apartheid politics, gender and racial identities, and disenchantment with the postcolonial state. There will also be a few critical readings on African politics and culture. Some of these will be used to frame the course, and others as critical introductions to thematic or formal issues in specific texts. Please contact Professor Julien <ejulien@indiana.edu> for additional information.

### **CMLT-C291 (33699) Studies in Non-Western Film | K. Tsai | TR 4:00pm - 6:30pm**

*\*carries GenEd A&H, GenEd WC, CASE A&H and CASE GCC credit | 2nd 8-weeks only*

This course will examine eight major filmmakers from three Chinese-speaking areas: China, Hong Kong, and Taiwan. The goals of the course are: (1) learning the formal vocabulary and methods for analyzing filmic genres from horror to romantic comedy; and (2) examining the cultural and historical contexts to interpret the works of these directors, including *The Puppetmaster*, *Three Extremes*, *Chungking Express*, and the *House of Flying Daggers*. Students

will emerge from the course with a new way to look at movies, and with an appreciation of the vibrancy and diversity of sinophone cinema.

**CMLT-C301 (9844) Special Topics in Comparative Literature: Cosmopolitans and Refugees | A. Adesokan | MW 9:30 am – 10:45 am**

*\*carries CASE A&H and CASE GCC credit*

This is a topic course in literary interpretation for students interested in the study of contemporary literature. During the course of the semester we will base our comparative readings of literary texts—fiction, nonfiction, drama, and poetry—on the relationships between well-heeled or well-placed intellectuals with opportunities for travel and cultural judgment (cosmopolitans) and economic or political refugees. Are the relationships simply a matter of social inequality? What are the connections between political solidarity, humanitarian activism and immigration laws? What roles do these issues play in emergence of new communities (like the Lost Boys of Sudan in the US) or the success of a number of carefully selected postcolonial writers? Texts include Dave Eggers' *What is the What*, Caryl Phillips's *The Atlantic Sound*, David Hare's *Map of the World*, Jamaica Kincaid's *Lucy*, and Jeremy Harding's *The Uninvited*.

**CMLT-C311 (28840) Drama | A. Pao | TR 2:30 pm – 3:45 pm**

*\*carries CASE A&H*

A 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 Asia Europe, America 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. In particular, we will consider the ways in which generic conventions shape reception and interpretation. The works we will be reading include: Sophocles (*Oedipus at Colonus*, *Philocetes*), Euripides (*Medea*), Shakespeare (*King Lear*), Molière (*Tartuffe*), Racine (*Andromache*), Ibsen (*Hedda Gabler*), Chekhov (*The Three Sisters*), Wilde (*The Importance of Being Earnest*), Ionesco (*The Chairs*, *The Lesson*), Lorca (*Blood Wedding*), Brecht (*The Good Woman of Setzuan*), Mishima (*Lady Aoi*, *Hanjo*), Pinter (*The Birthday Party*), Soyinka (*Death and the King's Horseman*).

Assignments: one 5-6 page paper, one 7-8 page paper, a critical review of a stage production, a final exam.

**CMLT-C315 (12027) Lyric Poetry | H. Marks | TR 6:30 pm – 7:45 pm**

*\*carries CASE A&H credit | meets with ENG-L 460*

This is a practical course with emphasis on strategies of interpretation. Our primary concern will be the interplay between literal and figurative uses of language: when and how do poems mean what they say, and when and how do they mean something else? We shall be looking at the ways poems are shaped, the ways they begin and end, their reliance on cliché, their ambiguous status as both private and public statements, and their relations to their readers, to tradition, and to one another. We'll probably use an anthology of poems in English (possibly the Norton), supplemented by brief readings in classical and biblical poetry, in European poetry (with opposite-face translations), and in such non-canonical forms as nursery rhymes, national anthems, hymns, charms and oracles, epigrams, and song lyrics. A few essays about poetry, often by well-known poets, will help direct our discussions. The course will conclude by surveying the career of a single poet, possibly Hardy or Bishop.

Written work: brief weekly exercises and two short critical essays.

**CMLT-C337 (28841) 20<sup>th</sup> Century: Tradition and Change | E. Julien | TR 4:00 pm – 6:30 pm**

*\*carries CASE A&H and CASE GCC credit | 2nd 8-weeks only*

A survey of figures and currents in twentieth century literature, including aspects of European modernism such as surrealism and primitivism, existentialism and the "absurd." These will be considered alongside or in dialogue with authors and texts from the Americas, Asia and Africa. Our list of creative writers will include some of the following: Samuel Beckett, Jorge Luis Borges, Bertolt Brecht, Albert Camus, Aimé Césaire, Mahasweta Devi, Shusako Endo, William Faulkner, Zora Neale Hurston, Franz Kafka, Naguib Mahfouz, Gabriel García Márquez, Marcel Proust, Aleksandr Solzhenitsyn, Wole Soyinka, Virginia Woolf. We will also consider critical perspectives by scholars such as Walter Benjamin, Matei Calinescu, Frantz

Fanon, Fredric Jameson, Anne McClintock, Edward Said, Raymond Williams. Close reading and discussion. Student presentations. Two short papers and a final exam.

**CMLT-C347 (28842) Literature and Ideas | H. Marks | TR 4:00 pm – 5:15 pm**

*\*carries CASE A&H and CASE GCC credit*

Literary historians have often suggested that the sense of personal identity is a historical phenomenon that emerges only in the late sixteenth century. Rather than thinking in terms of classes or estates, writers begin to present characters as individuals, endowed with complexity, coherence, and an evolving consciousness of self. This shift seems to be driven in part by a skeptical strain in sixteenth-century thought, a strain that corresponds to the apparent instability of political and religious institutions, and to doubts about the reliability of moral judgments, on the one hand, and linguistic representations, on the other. These convergent tendencies are all subtly at play in the work of Montaigne and Shakespeare--the two writers who reflected more deeply perhaps than any before or since on the fluidity and persistence of individual identity. In this course, we shall see what can be gained from reading them together, juxtaposing selections from the essays of Montaigne with poems and plays by Shakespeare, whose engagement with Montaigne's work is particularly evident in the period between Hamlet and King Lear. Writing for the course will probably take the form of brief response papers followed by a longer comparative essay.

**CMLT-C355 (10575) Literary Arts and Their Interrelationship | E. Peretz | TR 1:00 pm – 2:15 pm |**

*\*CASE A&H credit | meets with HON-H303*

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-C361 (28843) African Literature and Other Arts | A. Adesokan | MW 1:00 pm – 2:15 pm**

*\*carries CASE A&H and CASE GCC credit*

In this course we will discuss at length the different traditions of African literary writings, focusing on the emergence of these genres—fiction, drama, and poetry—in relation to other art forms. The course explores the relationships between literature and other arts in three related ways: first, the development of some of African literary traditions from oral and visual forms which continue to survive in media such as cinema, music, cartoon; second, the autonomous growth of the non-literary media as social forms; and thirdly their increasing visibility partly as a result of the crises in literary publishing on the continent. Authors may include King-Aribisala, Armah, Birago Diop, Fela Kuti, Kouyate, Ngugi, Okot p'Bitek, Tutuola, N'Dour, Kidjo and Shapiro.

**CMLT-C378 (13522) Topics in Yiddish Culture | D. Kerler | MW 4:00 pm – 6:15 pm**  
**Class meets with GER-E-352 and GER-Y 506**

*\*carries CASE A&H and CASE GCC | 2nd 8-weeks only*

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 2011



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Director of Undergraduate Studies: Prof. Kevin Tsai [sktsai@indiana.edu](mailto:sktsai@indiana.edu)

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Chair: Prof. Bill Johnston: [billj@indiana.edu](mailto:billj@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.