

CMLT-C 110 Writing the World

**Strangers & Wanderers**

Instructor: Jeffrey Johnson

Are you too busy to wander for years through exotic landscapes? Don't have time to play the role of the stranger who shows up out of the blue? Let literature take care of all that for you! This semester we will encounter a wide array of fascinating characters as they confront bizarre landscapes and mysterious outsiders. All sections of CMLT-C 110 will read Sophocles' Oedipus at Kolonos, Shakespeare's King Lear, J.M. Coetzee's Waiting for the Barbarians, and Campbell McGrath's Shannon. Find out what happens to that notorious guy who killed his father and married his mother. Watch as a retired king is cast out by his own family. Meanwhile, in a dusty frontier town where war is brewing, a local magistrate gets lost in political violence as he tries to help a nameless woman. Follow the youngest member of the Lewis and Clark expedition as he tries to survive alone in the beautiful and deadly world of the high plains. 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 emphasizes critical thinking, clear communication, and effective argumentation. Assignments include 3 analytical essays, short papers to help develop the 3 essays, 3 short quizzes, and an introduction to basic academic research skills.

CMLT-C 151 Introduction to Popular Culture

**Representations of Violence**

Instructor: Meg Arenberg

This special 8-week section of C151 will be held jointly with a class at Stellenbosch University, South Africa. Considering literary texts, films and journalistic accounts from around the world, the class will focus on the art and politics of representing violence--interpersonal and domestic violence, political and state violence, social and drug-related violence. How do different texts approach horror and trauma? How do different authors/filmmakers go about speaking the unspeakable? And how do these different approaches trigger our emotional engagement with violent events (both near and far) and our empathy with both victims and perpetrators? Students at IU will share ideas and collaborate with students at Stellenbosch through a class blog, Facebook page and multiple video-conferenced class sessions over the course of the term.

CMLT-C 205 Comparative Literary Analysis

**Human/Nature**

Instructor: Paul Losensky

This course introduces methods of textual analysis and interpretation through the close reading and comparison of works from around the world and across time. We will examine texts in a wide range of genres—epic and myth, the essay, lyric poetry, narrative fiction, and drama and film—to investigate 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 this semester on representations of the 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 forms, creative writers are able to explore 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 examine are texts and films from India, Africa, and the Middle East, as well as Europe and the Americas and from the ancient world to the present. Course requirements include two short quizzes, informal response papers, and three formal essays that will fulfill the College Intensive Writing requirement.

## CMLT-C 251 Lyrics & Popular Song

Instructor: David Hertz

The course will explore all sorts of popular songs, from the nineteenth century to now. We will mostly concentrate on the great American songwriters, including such as figures as Irving Berlin, Cole Porter, Jerome Kern, Duke Ellington, Hoagy Carmichael, George Gershwin, Harold Arlen, 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 Piaf or Sinatra. Or we will discover that the performer and creator are sometimes the same person, as in the case of Jacques Brel, the Beatles, or 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, using both words and music. Emphasis will be on the 30s through the 50s, but there will be some discussion of the 60s and after and some 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.

### **Required Texts:**

Phil Furia, *Poets of Tin Pan Alley*

Will Friedwald, *Stardust Melodies*

D.M. Hertz, ed., *Songbook I* (essays, lyrics, scores) available at IU Bookstore

Hertz *Oncourse* materials

Other *Oncourse* materials and related short readings to be assigned during the semester

## CMLT-C 255 Modern Literature & The Other Arts

Instructor: David Hertz

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 forms, colors sounds, silences and words 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 Beaumarchais, Mozart, Beethoven, Mary and Percy Shelley, Keats, Chopin, Schumann, Delacroix, Turner, Liszt, Dickinson, Wagner, Cassatt, Whistler, Monet, Debussy, Picasso, Stravinsky, Apollinaire, Matisse, and Eliot.

### **Required readings** (subject to change):

Oncourse anthology of prose and poetry, revised throughout semester

Voltaire, *Micromégas* (online version)

Vaughan, *Romanticism and Art*

Mary Shelley, *Frankenstein*

Maupassant, selected short stories

Ortega y Gasset, "Dehumanization of Art"

Kafka, *Metamorphosis*

Peter Gay, *Modernism: The Lure of Heresy*

Other short readings to be assigned throughout the semester (check Oncourse and E-reserve)

CMLT-C 261 Introduction to the Literatures of Africa

Instructor: Eileen Julien

This course will introduce you to foundational and contemporary African literary texts. You will learn about proverbs, praise poetry, and oral narrative performance, read recent examples of the novel, poetry, autobiography, drama, and view several films as well as popular music video clips. We will take a trip to the third floor gallery of the IU Art Museum. Possible texts: Amos Tutuola's *The Palm Wine Drinkard*, Bessie Head's *Maru*, Chimamanda Ngozi Adichie's *Purple Hibiscus*, 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's *Master Harold and the Boys*, Ama Ata Aidoo's *Anowa*, Joseph Gaï Ramaka's *Karmen Geï*.

From magical love story to feminist rebellion, from fantastic tales to detective story, we will pay attention 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. You will encounter 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 critical readings on literature and culture.

CMLT-C 265 Introduction to East Asian Poetry

Instructor: Kevin Tsai

This course explores the poetic traditions of China, Japan, and Korea. We aim to develop sensitivity to literary language and to understand Asian poetry within its literary and cultural contexts. How does poetry in East Asia serve as a medium for self-expression as well as a means for political engagement and even spiritual cultivation? Why does love poetry focus on loss or longing to the exclusion of consummation? What is Zen poetry all about, and why is it so short? Close reading and literary analysis are supplemented with exercises in creative writing to develop a greater sense of form and style. Comparison with the Western tradition will enable us to examine the place of lyric poetry in world literature. While the volume of reading is not high, poetry does demand a great deal of attention and concentration. All readings will be in English translation.

CMLT-C 291 Studies in Non-Western Film

**African Cinema and Politics**

Instructor: Akin Adesokan

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 Special Topics in Comparative Literature

**Popular Culture Adaptations of Literary Classics: Beauty and the Beast**

Instructor: Eileen Julien

This course examines twentieth-century popular adaptations (movie, stage, and feature-length cartoon) of literary classics. Since many works now treated as literary "classics" were considered "popular" in their own time, we will be asking, first of all, "what constitutes a classic?" and "what is popular culture?" We will attempt to define the relationship between the two. We will explore original versions and adaptations in terms of the socio-historical contexts in which they were made. And, since many remakes are films--ours is a visual culture and cinema was the invention of the twentieth century-- we shall also ask, "What aesthetic or thematic alterations does a change in the medium of expression trigger?"

We will begin by considering the 17<sup>th</sup> century European folktale "Beauty and the Beast," Jean Cocteau's 1946 adaptation and Disney's 1991 animated film of the same name. We shall then read Shakespeare's *The Tempest* (1611) alongside Aimé Césaire's 1969 reinvention, *A Tempest*; Victor Hugo's *Hunchback of Notre Dame* (1831) alongside William Dieterle's 1939 film starring Charles Laughton and Maureen O'Hara and Disney's 1996 animated film; possibly Mary Shelley's *Frankenstein* (1818) and the Kenneth Branagh film (1994); and Prosper Mérimée's 19<sup>th</sup> century novella, *Carmen*, and Joseph Gai Ramaka's *Karmen Gei* (2001).

Students will write three four-page papers and a final essay exam. Regular attendance and participation in class discussion are a must.

CMLT-C 301 Special Topics in Comparative Literature

**Major Western Epics**

Instructor: Sarah Van der Laan

Why did the architects of the World Trade Center memorial choose a quotation from Virgil's *Aeneid*, a two-thousand-year-old Latin poem, for its walls? For twenty-seven hundred years, epic has been at the heart of the Western literary tradition. The most prestigious and the most ambitious of literary genres, epic more than any other form of literature explores human nature, celebrates or attacks political and social ideals, and argues for certain behaviors and values as heroic. Epic tells stories of long-dead heroes and super-human adventures, but beneath these stories lurk intense engagements with the problems of being human and of participating in social and political power structures. Epic endures because it offers its readers tools for living in the real world.

We will read four of the greatest Western epics, poems that have left their mark on all later literature: Homer's *Odyssey*, the twin stories of the Greek hero Odysseus's ten years of adventures and Penelope's defiance of the suitors who would have her betray Odysseus and take another husband; Virgil's *Aeneid*, the tale of the founding of the Roman Empire that both celebrates and questions the sacrifices made in the name of imperial values; Dante's *Inferno*, an allegorical journey through Hell that marries epic values to Christian ethics while reveling in the opportunity to take revenge on political enemies; and Milton's *Paradise Lost*, an epic retelling of the story of the Fall from Genesis that explores—and finds heroism in—the human condition.

CMLT-C 313 Narrative

**The History and Theory of Narrative Forms**

Instructor: Rosemarie McGerr

This course will introduce students to the variety of narrative forms found in literatures from different times and cultures. We will examine some of the ways in which critics and theorists interpret the aesthetic, psychological, and philosophical aspects of narrative. Among the issues we will explore are the social functions of narrative texts, the relationship of gender and narrative form, the role of inter-textuality in narrative tradition, and the interplay of closed and open forms of narrative. In addition to examples of myth, fairy tale, parable, and legend, we will study more complex forms such as epic, romance, frame narrative, and novel. The readings for the course will include texts from ancient times to the twentieth century. We will begin with a selection of myths, fairy tales, legends, and ancient and modern fables, and then turn to longer narrative forms: The Odyssey, The Tale of Genji, The Arabian Nights, Yvain, Inferno, The Decameron, Lazarillo de Tormes, The Sorrows of Young Werther, Pride and Prejudice, To the Lighthouse, Things Fall Apart, and In the Labyrinth. Assignments: one 5-6 page paper, one 7-8 page paper, short response papers, and a final exam.

CMLT-C 347 Literature and Ideas

**Alone**

Instructor: Jeffrey Johnson

While scientists tell us that humans are naturally social creatures, the world of literature is filled with compelling tales of characters isolated from the rest of human society. Some are punished with exile or solitary confinement; others turn their back on civilization in search of a new and better lifestyle; still others are lost in the world and can't find the society they're looking for; other characters live lives of isolation in the midst of a crowd, surrounded on all sides by other people. This is your chance to explore a powerful and persistent theme in world literature. Our texts include Sophocles' heartbreaking tale of abandonment Philoktetes; four early Christian lives of "desert fathers"; Shakespeare's most unconventional play Timon of Athens; Luis de Gongora's ornate poem about a shipwrecked wanderer, The Solitudes; Henry David Thoreau's classic Walden, Joseph Conrad's psychological novel Victory, and David Malouf's lyrical novel of a famous poet in exile, An Imaginary Life. Workload includes three analytical essays, short papers, and a short research bibliography. The course welcomes any interested student regardless of major; however, it is recommended that you have completed your General Education composition requirement first.

