

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:

- Four courses must be at the 200 level or above, & at least two of these must be at the 300 level or above.*
- 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 2002-2004 Bulletin for the College of Arts and Sciences.

CMLT- BE 146 Major Themes in Literature: To Hell and Back | See schedule for times

**fulfills A&H and CS requirements*

Duck out the back door, walk day and night, catch a boat, run for your life, close your eyes and pray for a miracle. The world of literature is filled with unforgettable tales of escape from the worst places in the human imagination. Join us for a semester of characters who have to run, hide, and click their heels to get back to the places they love. Some make it; some don’t. All sections of CMLT-BE 146 will read H. G. Wells’ **The Island of Dr. Moreau**, the ancient epic **Gilgamesh**, the Book of Job, and Sophocles’ **Philoctetes**. In Wells’ most frequently filmed novel, the sole survivor of a shipwreck lands on an isolated island where a mad scientist performs freakish experiments on animals and people to discover the essence of humanity. Lost for centuries, the tale of Gilgamesh recounts the hero’s journey to the end of the earth to find the meaning of life. Perhaps the most famous and influential character from ancient Israelite literature, Job confronts the mysterious forces that have made his life a hell on earth. In Sophocles’ Trojan War tragedy, a wounded soldier abandoned on a desert island finally has his chance to escape, but only if he helps the man he hates most in the world. 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 continues to work on the development of skills in critical thinking, clear communication, and persuasive composition begun in the fall semester with BE 145. The workload includes three essays, one revision, mid-term and final exams, as well as shorter writing assignments. For composition credit, students must take BE 145 in the fall semester. Both BE 145 and BE 146 are automatically bundled with English W 143 (a one credit hour course) to certify composition credit.

CMLT-C 151 Rituals of Reversal in Popular Culture (12101) | A. Pouille | MW 9:30-10:45

**fulfills A&H and CS requirements*

With the ever-increasing deprivation plaguing peripheral localities developing countries and rural areas - vast numbers of people migrating from the periphery battle for better living conditions in the center. This massive population movement has not always been advantageous, either economically or culturally. When placed in an underprivileged situation, emigrants often articulate forms of cultural expression that help them cope with the challenges related to their new situation. In this course, we will look at comedies, folktales, witchcraft practices, rumor, carnivals and festivals as rituals of reversal utilized by emigrants to dilute the dissatisfaction that may occur when they find themselves in a minority position.

CMLT-C 151 (6101) | The Use and Misuse of Obsession | J. Jin | TR 11:15-12:30

**fulfills A&H and CS requirements*

In this course we will read and reflect critically upon the use and misuse of obsession in literature, film, and popular song lyrics in which the issues of the lack of universal value system to center one’s life around figure prominently. The conceptions of the self depicted in these texts are all bordered upon a certain type of obsession: a narcissist, a skeptic, a gambler, a drug-addict, a forever-agitated, a delusional, a in-love-with-the-idea-of-love, a seeker for refuge in art, a suicidal, and an escapist. Focusing frantically upon a single obsession can make the rest of life pale in significance, you gain a modicum of order in your life, however debilitating and futile it may seem at first sight. But how can such extreme modes of behavior provide defense mechanism against the dissolution of values and meaninglessness of everyday life? For these characters, his/her obsession is what makes him/her cling tenaciously to life and our critical inquiry into their obsession will show us how value is created in the act of destruction itself and how we can dredge up meanings among the ruins. In this sense, these characters’ attempt to achieve authenticity can be understood as their resoluteness to forge values of their own: a certain obsession or self-delusion has become a necessary condition of modern selfhood, and their strife toward finding a meaning for their existence already suggests their convalescence. Our approach will be comparative with special attention to the intersections between the lives of individuals across cultures.

CMLT-C 151 (6102) Gender Roles in Popular Culture | L. Boccanfuso | TR 1:00-2:15

**fulfills A&H and CS requirements*

This course is an introduction to popular culture. We will try to understand to what extent popular culture is more complicated than what it seems. Throughout the semester, we will explore and analyze literary and filmic fictions that belong to the new “chick” culture. To do so, we will focus on specific concepts that will help us make more sense of the texts. We will see that many contradictory interpretations of these texts exist and that these different interpretations are due to the contradictions inherent to popular texts. We will analyze the texts as representations of gender roles and of cultural hierarchies in society. We will see if they may be read as a potential alternative discourse about society and cultural texts such as consumption, fashion, food, magazines and more. Our aim is to be able to make a textual analysis of a written text, of a visual text, or of a cultural text.

CMLT-C 155 (25695) When We Were New: Modernism and the Search For Beginnings |M. Schlie MW 11:15-12:30

**fulfills A&H and CS requirements*

The primary purpose of this course will be to familiarize students with many of the foundational texts of the so-called Modernist movement. Throughout the semester we will examine a variety of genres – poetry, drama, the novel – in an attempt to define the spiritual and intellectual crisis that gripped modern Europe and the United States. With the threat of the First World War looming on the horizon, artists and intellectuals alike were forced to confront the possibility that many of their most cherished beliefs and ideals – the very ideals on which modern civilization was based – were plunging the world into chaos and destruction. The catastrophe of war was for many not only an opportunity to contemplate what went wrong, but also an opportunity to imagine an alternate set of ideals upon which a new world would be built. As we investigate Modernism’s various facets, we will discover that one question in particular repeatedly arises, namely, How do we begin again? This course is intended to demonstrate for students that many of the traditional aspects associated with Modernism – pessimism, the rejection of technology, the reexamination of reason, etc. – are perhaps best understood as attempts to image civilization anew.

CMLT-C 200 (11537) Honors Seminar~Virgil, Dante, Milton | J. Johnson | MWF 11:15-12:05

**fulfills A&H and CS requirements*

This is your chance to journey through three unforgettable epic poems. They dominate the landscape of Western literature like few others. Vergil’s **Aeneid** tells the harrowing story of the founding of the Roman Empire. In **The Divine Comedy**, Dante travels through the lowest pit of hell to the outer reaches of the cosmos to glimpse the face of his God. John Milton’s **Paradise Lost** brings to life the rebellion of Lucifer and the Fall of Adam and Eve. Each poet put everything he knew about life and literature into his masterpiece. Centuries later, artists, designers, songwriters, historians, politicians, theologians, and film makers continue to find inspiration in these rich narratives. We will read each epic in its entirety, accompanied by selections of modern scholarship to help situate each poem in its historical context. We will examine each poet’s biography and his own time period to see how they shaped his development as a literary artist. In particular, we will focus on how Dante transformed the work of Vergil and how Milton in turn transformed the work of Vergil and Dante together. Students interested in literature, history (ancient Rome, medieval Italy, and Renaissance England), politics and art, philosophy, mythology, theology, ethics, and psychology are welcome. **There are no prerequisites for this course**; however, it is recommended that you have completed at least one literature course or one course in pre-modern European history. This course is reserved for students in the Hutton Honors College; however, students interested in this course who are not in the Hutton Honors College are encouraged to contact the instructor, Jeff Johnson (jwjohnso@indiana.edu), for permission to enroll. Workload will include two shorter essays, one comparative essay, and a report on modern scholarship, in addition to brief writing assignments. For further information, contact the instructor at the preceding address.

CMLT- C 205 (29334) Comparative Literary Analysis | A. Sokol | MWF 1:25-2:15

**fulfills A&H and IW requirements*

This course offers an introduction to comparative literary analysis through close readings of works from various genres (poetry, prose, drama), periods, and traditions, with a specific focus on the relationship between words and their meaning. We will trace the ways in which writers use literary forms to examine the communicative and expressive potential of language: the ability of words to convey their intended meanings and various instances in which these intended meanings are silenced. Readings may be drawn from such texts/authors as *Lazarillo de Tormes*, William Shakespeare, Abbé Prévost, Oscar Wilde, Anton Chekhov, Fyodor Tyutchev, and Jorge Luis Borges, among others. This course is required for Comparative Literature majors, but is open to all students interested in literature. The course fulfills the Intensive Writing requirement. Coursework will include 3-4 short essays on assigned topics and informal writing exercises.

CMLT –C 217 (6103) Detective, Mystery, and Horror Lit| E. Chamberlain | MWF 10:10-11:00

**fulfills A&H requirements*

Edgar Allan Poe not only wrote some of our finest “tales of terror,” but also practically invented the genre of analytic detective fiction. His literary career suggests that these two literary forms are in some way connected, and that what links them is a fascination with the unknown. Along with Poe’s work, we will consider the ways in which writers of detective and horror fiction manipulate their readers. For instance, we will ask ourselves: Why do we like to be frightened, at least in literature? What purpose does a detective serve for his or her author and reader? What are the similarities between the criminals of detective fiction (and its detectives!) and the monsters of horror fiction? We will focus on texts in which horror and mystery are combined and consider the detective figures and writing strategies of authors such as Poe, Angela Carter, Sir Arthur Conan Doyle, Jorge Luis Borges, Anne Rice and Horacio Quiroga. We will also take into account films, such as *Halloween*, *Scream*, and *The Usual Suspects*, among others.

CMLT-C 219 (11161) Romance & the Western Tradition | J. Whyde | MW 1:00-2:15

**fulfills A&H requirements*

This class will examine one of history’s most enduring modes of literature: the romance. Readings will begin with classical texts and will follow the romance through the development of the western literary tradition, ending with a speculation on the existence of the romance in literature today. While we will explore romance as a genre of “love,” our approach will focus on generic conventions that expand far beyond this recurring motif. The course will utilize painting, film, and literary texts. Students will learn to identify the various attributes of the genre, and will learn to critique many diverse texts within this framework. Major course work will include two papers, four short writing assignments and a final. Possible authors and/or literary texts: The “Song of Songs;” Ovid, St. John of the Cross, Marie de France, Chretien de Troyes, Tennyson, the Brownings, Edgar Allen Poe, *The Maltese Falcon*, *Possession*.

CMLT-C 251 (14615) Lyrics and Popular Song | D. Hertz | TR 11:15-12:30

**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, Cole Porter, Jerome Kern, Duke Ellington, Hoagy Carmichael, George Gershwin, Harold Arlen, Johnny Mercer, the Beatles, Stevie Wonder, Bob Dylan, and Bruce Springsteen. Particular attention will be given to the era of the “standards,” sometimes described as

the period of the American Songbook. We will now and then 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, Billy Holiday or Frank 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 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.

CMLT-C 255 (6104) Modern Lit & the Other Arts | L. Shen | TR 2:30-3:45

**fulfills A&H and CS 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. Students of C255 see, hear and comprehend art in new, exciting and discriminating ways. For example, we discover how a musician paints a seascape, how a painter composes motion and how a poet creates musical and visual effects in verbal expression. We also study how the arts evolved from the 18th century, through the Romantic era, and the early modern period. By the end of the course, the student-through her/his own secured powers of discernment, increased confidence and strengthened abilities of perception - will determine what constitutes a work of art. 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; possible group or individual project.

CMLT-C 262 (15202) Cross-Cultural Encounters: Colonizers, Lovers, Permanent Residents A. Adesokan | MW 9:30-10:45

**fulfills A&H and CS requirements*

On what terms do human beings, as embodiments of cultures, encounter one another to reach real understanding? Are contacts by way of love more meaningful than those established through trade, conquest, or tourism? Are cultural encounters only value-free or motivated by power and opportunism, and is understanding possible in such air-tight circumstances? In this course, we will read works of fiction and drama, and view films that make these questions an issue of artistic engagement. We will also examine how the problems of religion, gender, and differences in age and economic background are addressed when cultures come in contact. At the end of the course, students will have encountered a broad range of genres in which these questions receive engaging attention, and hopefully will succeed in sharing in these encounters. Texts may include Wole Soyinka’s *The Lion and the Jewel*, Stacy Bierlein’s *Strangers Among Us*, Brian Friel’s *Translations*, George Lamming’s *The Emigrants*, and Sarah Ladipo Manyika’s *In Dependence*.

CMLT-C 291 (25696) Sword and Love in Chinese Literature and Film | K. Tsai MW 2:30-3:45, M 7:15-9:45 film showing

**fulfills A&H and CS requirements*

How did kung fu films become the most popular form of entertainment in East Asia? How can one explain its unlikely connections with romance, the sentimental film, and the spaghetti Western? This course explores the literary and cinematic conventions of knight-errant (*wuxia*) films and fiction in China, tracing their trajectory from classical sources to contemporary Hong Kong and China. Through this genre one may gain a unique vista to the ideological inner workings of manhood, friendship, gender, nationalism, and enlightenment.

CMLT-C 301 (28683) Medieval Devotional Literature of India | R. Manring | TR 1:00-2:15

**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 widerange 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 whetherhe was Muslim or Hindu!); Mirabai (Rajasthani princess-devotee of Krishna); Jayadeva (whose composition on the love between Radha andKrishna 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, and 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-C 301 (13158) Cosmopolitans and Refugees | A. Adesokan | MW 2:30-3:45

**fulfills A&H and CS requirements*

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-C 305 (6105) Comparative Approaches to Literature: Theory and Method | A. Pao
TR 2:30-3:45

**fulfills A&H requirements*

***REQUIRED COURSE FOR CMLT MAJORS ***

Like most humanities disciplines, Comparative Literature has enriched its critical practice by integrating recent theoretical perspectives into its core program. We will rub key concepts of critical theory such as textuality and history, intertextuality, critique of master narratives, deconstruction, and others against more traditional approaches that continue to be profitable to comparatists. We will focus on the ways the analysis of narrative structures in prose texts and models of performance have proven particularly productive for projects that compare cultural discourses across the spectrum of the arts. We will be reading selected theoretical texts and relating the theories to the following literary works: Shakespeare's *Othello*, Honoré de Balzac's *Sarrasine*, Manuel Puig's *Kiss of the Spider Woman*, and short dramatic works by Samuel Beckett. Requirements include a mid-term exam, a 7-8 page paper, and a final take-home exam. Pre-requisite: C205 or permission of the instructor.

CMLT-C 315 (25737) Lyric Poetry | H. Marks | MW 4:40-7:10 | *1* 8 weeks course only*

**fulfills A&H requirement*

Taking as starting point the critical aphorisms of the Jena school and Friedrich Schlegel's essay "On Incomprehensibility," this course will consider the role of obscurity in poetry--or, to put it more starkly, the relation of literary language to the unspeakable. Why are riddle and enigma the vehicles of choice for traditional "wisdom"? Are there continuities between literary obscurity and the lure of the occult? How useful is the Freudian model of manifest and latent, surface and depth, for the understanding of figurative language, and how might it be modified in light of contemporary chaos theory? What do we mean by "difficult pleasures"? How should one respond to the student or naive reader who says of a poem, "I like it because I understand it"? Keeping these and similar questions in mind, we shall devote each two-and-a-half-hour session to intensive reading of a small number of texts that go out of their way to resist comprehension. These will range from the fragments of Heraclitus and biblical proverbs and parables to poems and critical prose by such modern writers as Dickinson, Mallarmé, Kafka, Stevens, Crane, Celan, and Ashbery. Written work: brief response papers on assigned topics and a final essay on a topic chosen by the student.

CMLT-C 321 (14618) Medieval Literature | R. McGerr | MW 1:00-2:15

**fulfills A&H and CS requirements*

This course introduces students to the beauty, humor, and intellectual sophistication of texts written in Europe between the sixth and fifteenth centuries, in order to help students learn more about medieval European cultures and allow students to compare early literary traditions in Europe with literatures from other times and other areas of the world. Another course goal is to help students enhance their general ability to read and write about texts analytically. We will study representative medieval works from a variety of genres and modes (including epic, romance, lyric, drama, allegorical narrative, and satire). We will explore such issues as the emergence of vernacular literature in the Middle Ages, the relationship of oral and written presentation of medieval texts, the influence of classical and Christian traditions on medieval texts, the relationship of medieval literature to music and the visual arts, and the social forces that shaped European literature during this time. READINGS: Our texts will include a selection of lyric poems from the Latin and vernacular traditions, the *Song of Roland*, the *Song of the Cid*, Chrétien de Troyes's *Yvain*, Marie de France's *Lais*, Wolfram von Eschenbach's *Parzival*, Guillaume de Lorris and Jean de Meun's *Romance of the Rose*, Dante's *Divine Comedy*, *The Second Shepherd's Play*, and *Everyman*. REQUIREMENTS: Students in C 321 will take a mid-term and final exam and write one critical essay of six to eight pages.

CMLT-C 337 (14620) 20th Century: Tradition and Change | M. Segal | TR 1:00-2:15

**fulfills A&H and CS requirements*

This course examines literary creativity of the twentieth century from a number of perspectives: modernist innovations in the novel, the supposed disintegration of the story in post-modern narrative fiction, the modern essay, and through brief forays into film and the graphic novel, arguably quintessentially twentieth-century genres. We will explore questions of genre, point of view, plot vs. narrative, poetic language, history and memory with an eye towards the myriad ways in which artists and writers have engaged with tradition—literary, religious, artistic. In addition to discussing literary innovation in the 20th century, we will also engage with criticism's attempts to account for new forms, styles, and experimentation as well as literature and criticism's responses to trauma and historical events of the 20th century. Works by Agnon, Didion, Kafka, Millay, Nabokov, Rushdie, Ozick, Picasso, Plath, Ponge, Roth, Tykwer, Woolf, Yeats.

CMLT- C 340 (25704) Women In/And Medicine | V. Halloran | TR 9:30-10:45

**fulfills A&H and CS requirements*

This class will introduce students to the field of the medical humanities by analyzing how women portray their roles as doctors, nurses, patients and caregivers within the medical establishment. Beginning with the groundbreaking work by Florence Nightingale, we will examine how women around the world have written about their medical experiences from both a Western and non-Western perspective. Themes we will discuss include: how do these writers view their ethical responsibilities to their patients? How does illness change a patient's, doctor's and nurse's view of what is important in life? What can we learn from illness? How does gender affect one's experience of illness and/or the work of healing others? Among the texts we will read are nurse memoirs by: Nightingale and her contemporary, Mary Seacole in her *Adventures of Mrs. Seacole in Many Lands*; doctor memoirs by Emily. R. Transue's *On Call: A Doctor's Days and Nights in Residency*, Nawal El Saawadi's *Memoirs of a Woman Doctor*, Julia Alvarez's novel about the development of a vaccine for smallpox, *Saving the World*; Temple Grandin's autism biography, *Thinking in Pictures*; Amy Silverstein's organ-transplant memoir, *Sick Girl*; and a meditation on AIDS by a family member/caretaker, Jamaica Kincaid's *My Brother*.

CMLT-C 340 (25705) The Modern Novel: Men Writing Women | O. Volkova | MW 1:00-2:15

**fulfills A&H and CS requirements*

Ever since the modern novel established itself as a fixed literary form, the mysterious and, as it turns out, incredibly elastic idea of a woman has been one of its perennial concerns. Who is a woman and what is she good for? At times,

she stands for a collection of internalized moral norms. She might appear as a saint, as a whore, or as both at once. She might also serve as a repository for some "primitive," undesirable qualities, a literary dumpster of sorts. Often, she is a tragic victim of the forces of modern culture, belief, economics, law, and even nature itself. In this course, we will read some of the most poignant meditations on this subject, encountering some of the most famous and enduring heroines such as Anna Karenina, Manon Lescaut, Emma Bovary, Tess Durbeyfield, and Lolita. Evaluation will be based on a few short assignments and one seminar-length paper.

CMLT-C 355 (6107) Marcel Proust, Thomas Mann, and Other Arts | D. Hertz | TR 4:00-5:15

**fulfills A&H and IW requirements.*

Marcel Proust (1871-1922) and Thomas Mann (1875-1955) are two of the founding writers of literary modernism. They are both also known for their wide-ranging knowledge of the other arts, which fed directly into their influential fiction. They are particularly true in the creation of the cultural/historical background so crucial in their huge fictional works. We will read several volumes of Marcel Proust's *In Search of Lost Time* and most of Mann's *Doctor Faustus*. Other readings from Mann will be added, as time allows. Some of the artists who appear in the work of Proust or Mann, either directly or indirectly, are Bartolomeo, Botticelli, Giotto, Dürer, Grünwald, Fantin-Latour, Moreau, Corot, Manet, Turner and Whistler. Among the musicians pertinent to the study of Proust and Mann are Palestrina, Bach, Beethoven, Wagner, Debussy, Fauré, Franck, Pfitzner, Busoni, Mahler, and Schoenberg. Some study of the historical background, such as the Dreyfus trial and the rise of fascism is required. Short readings from Ruskin, William James, Bergson, Adorno and Freud. Other excerpted readings from anthropology, literary criticism, art history and music history will enhance our study. Visits to the IU Art Museum and IU School of Music performances required.

CMLT-C 370 (25714) Voyages Through One Thousand and One Nights | P. Losensky

MW 11:15-12:30

**fulfills CS and A&H requirements*

Sindbad, Sheherazade, Ali Baba, and Aladdin—the stories of these characters have been retold so often that they have become part of our global literary imagination. In this course, we will examine how *The Thousand and One Nights*, or *Arabian Nights*, took shape in medieval Islamic culture and, like Sinbad, voyaged around the world. To begin our journey, we will study the origins and structure of the work, its narrative techniques, typical character types, and the social values and aspirations they embody. We will then map the travels of the *Nights* around the world through the history of its translations into western languages, comparing some of its many English versions. Finally, we will track the stories of the *Nights* into the mediums of visual art and film and discuss a few of its many rewritings in modern literature by authors such as E. A. Poe, Jorge Luis Borges, John Barth, and Naguib Mahfuz. In the course of our voyage, we will make land in the realms of narratology, Orientalism, and gender and translation studies. Students are expected to attend film screenings on February 3, February 24, March 24, and April 14. Grades will be based on class participation, four short response papers, and two five-page papers.

CMLT-C 377 (26127) Love, Soul, and Destiny in Modern Yiddish Fiction | D. Kerler | MW 4:00-6:15

2nd 8 weeks class only

**fulfills CS and A&H requirements*

This course will offer a survey of modern Yiddish culture while focusing on close readings and discussion of a number of major Yiddish or Yiddish-related works (Yiddish prose and drama – all in English translation), one American novella written in English, and viewing and contrastively analyzing two major Yiddish films from the late 1930s (one based on an eminent play and one on a major literary work). The literary works, which will be read and discussed, deal with some of the central aspects of the human condition and modern Jewish experience in the face of secularization and political turmoil in Eastern Europe, and radical modernization in America since the late 19th century. These include: new possibilities (some real, some imagined) for personal and social change; new ethical and moral dilemmas in view of rapid secularization (the decline of religious belief system and the traditional way of life); the clash between individual and "progressive" collective aspirations on the one hand and the overwhelmingly and often fatefully contrary effect of the existing social, political, and economical realities on the other hand.

Department of Comparative Literature Undergraduate Courses Spring 2009



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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.**