**General**

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 the student meets the prerequisites and the course is offered by a member of the Department.

- 4. One course may be at the C140 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 minor, for a total of 12 credits. Students will provide a portfolio of work for consideration by CMLT faculty. Each section will add additional work unique to that section that may include short stories, poetry, and drama. Individual sections may also include television, art, music, and film.

This course continues to develop the skills in critical thinking, communication, and persuasive composition begun in the fall semester with BE 145. The workload includes three essays, midterm, and final exams, as well as at least two major projects. For composition credit, students must take BE 145 in the fall semester. Both BE 145 and BE 146 are automatically bundled with English W 145 (a one credit hour course) to certify composition credit.

**CMLT-151 (1688)** Intro to Popular Culture | C. Chen | TR 2:30–3:45 pm | 3 cr *fulfills A&H and CR requirements

This class will focus on texts of creative non-fiction that examine identity formation in the Americas. We will read real contemporary texts that explore ideas of diaspora, migration, and transnational identity through the lens of literature, music, film, television, and art. Themes will include: the boundaries between home and diaspora, the role of art in creating a sense of identity, and the political implications of identity construction. How can one perceive and receive the images and voices imposed upon oneself? How does narrative help to uncover and recover the image and voice behind the veil? Or are words only a game of maquillage? This course explores the various possibilities of how one's image relates to love, to places and to the society as a whole, and how it can be presented in arts, music, literature, and pop culture.

**CMLT-161 (17168)** Intro to Popular Culture | K. Jellalian | TR 4:00–5:15 pm | 3 cr *fulfills A&H and CR requirements

Is it “self” synonymous with personality, soul, or memory? What do people see in the reflection of a mirror, and what might be imaged by the cultural, social and gender construction? How can one perceive and receive the images and voices imposed upon oneself? How does narrative help to uncover and recover the image and voice behind the veil or are words only a game of maquillage? This course explores the various possibilities of how one's image relates to love, to places and to the society as a whole, and how it can be presented in arts, music, literature, and pop culture.

**CMLT-165 (12182)** Intro to Popular Culture | T. Khandjanyan | MW 9:00–10:15 am | 3 cr *fulfills A&H and CR requirements

How do people represent themselves when they tell their stories to others? This class will explore multiple forms of self-writing in popular culture by examining texts from a variety of media: memoirs, autobiography, interviews, weblogs, and blogs. We will consider the autobiographical accounts of the famous (politicians, writers, directors) as well as the anonymous (testimonial writers, communists, survivors). The synthesis and sharing of life stories has been propelled by the popular use of self-representational interfaces like Facebook, Twitter, and blogs. With self-narratives being formed, edited, and shared at high speeds, it is important to consider the effects of creating and sharing life stories on both the writer and the reader. Content and narrative style will be examined side-by-side to identify elements of both biographical and reality in these texts. For composition credit, students will write about how much one's life story is fictional and how does it mean to be a woman? What does it mean to be a man? And how are our gender roles shaped by popular culture? In this course, we will focus on feminist and queer studies as well as studies of movies, novels, plays, and personal essays to critically examine the representation of gender in contemporary popular culture. Since our identities are socially and culturally constructed in a multitude of ways that often intersect, we will also pay attention to the gender roles in racism, religion, and national identities. We will think critically about the construction of identities and cultural reality through the use of visual representations and popular culture. We will examine: the gender and cultural representation of the City in Carrie Bradshaw's Sex and the City, Brad Taylor's Fight Club's Tyler Durden, we will examine how women and men of our society interact with each other through the language of the visual, and the way we define love, beauty, and how they relate to nature and violence. We will examine whether popular culture in the twenty-first century offers any new models for being a gendered being, and arrive at a personal reflection to what extent it mediates our contemporary identities.

**CMLT-156 (11392) Romance and the Western Tradition | Y. Yang | MW 4:00–6:15 pm *fulfills A&H requirements

This course will examine one of history's most enduring modes of literature: the romance. In this course we will explore depictions of the concepts of love, desire, and passion. Readings will begin with classical texts and will follow the romance through the development of the western literary tradition. We will study a wide range of romance genres with a special focus on popular culture today. While we will explore romance as a genre of "love," our approach will focus on generic conventions that expand beyond this recurring motif to consider the manifestations of romance in other forms, such as music, paintings, poetry, drama, and films. Students will learn to identify the various attributes of the genre, and will learn to compare and critique many diverse texts within this framework. Major coursework will include short papers, a group presentation, and a mid-term and final exam.

**CMLT-C352 (25181) Literary and Television Genres | C. van den Broek | TR 2:30–3:45 pm | 3 cr *fulfills A&H requirements

In the course, we will examine the nature of genre in a variety of television shows, stories and other texts. We will discuss the ideological and practical implications and limits of genres by comparing the differences within each genre as it is represented in literature and television. These genres include: biography/memoirs, reality TV, detective fiction, SF, Dickensian literature, comedy and other. Some of the questions we will try to answer include: What is a genre and what are the possibilities and limitations of genre as an artistic and ideological construct? How do literature and television transform the concept of empire? What do they reveal and most intriguingly what elements do they leave unsaid about the process and effects of colonization that we could find out from our perspective? We will pursue other such questions concerning popular culture in colonial and postcolonial settings.

**CMLT-C255 (12185) Cross-Cultural Encounters | A. Deadekian | MW 11:15–12:30 pm | 3 cr *fulfills A&H and CR 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, colonization, or terrorism? Is the formation of cultural encounters only value-free or motivated by power and opportunism, and is understanding possible in such tight circumstances? In this course, we will read novels that explore and conflict with these questions in 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 we engage in contact. As such, we will particularly focus on some of the most prominent and well-documented cultural encounters in the twenty-first century where the processes of cultural encounters are experienced.
This course explores the classical poetic tradition of China and its influence on Japan, Korea, and Vietnam. We aim to develop sensitivity to literary language and to understand Asian poetry within its cultural context. 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 composition exercises 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-C301 (14690) Intro to East Asian Poetry | K. Tsai | TR 2:30 – 3:45

*fulfills A&H and CS requirements

The Renaissance saw the last great flowering of the Western epic tradition. After centuries of neglect, the epic became once again the form of choice for poets intent on exploring the commonwealth, and the human spirit on a grand canvas. More than any other literary genre, the epics of Christian Europe reached back to those of classical Greece and Rome for their poetic vocabulary of nationhood and the role of the individual in that nation. Why should the sixteenth and seventeenth centuries, so “early modern” in many other respects, have been the last to turn to this ancient form for their national purposes? How did the epic change in response to the transformed cultural and religious context—or, to paraphrase a recent study of this problem, how does epic make the transition “from many gods to one”? In this course we will concentrate on four major Renaissance epics: Ludovico Ariosto’s Orlando furioso, the astonishing fusion of the medieval tales of Arthurian and Carolingian knights with the epic and contemporary concerns of nation-building and a clash of civilizations; Torquato Tasso’s Gerusalemme liberata, a narrative of the first Crusade composed at the height of the Counter-Reformation; Luis Vaz de Camões’s Os Lusíadas, which celebrates the Portuguese explorations of Africa and the Indian subcontinent; and John Milton’s Paradise Lost, which responds to the fall of the English commonwealth and the Restoration of the monarchy by looking back to a greater Fall and imagining a final, triumphant recovery. By studying these poems together, we will locate them in an epic European tradition stretching back to Virgil, that reaches across linguistic and national boundaries. We will uncover the extraordinary intertextual and allusive richness of the epic tradition. At the same time, we will situate each poem in its contemporary literary and historical context in order to understand how the epic form was used and to appraise its cultural and political potential.

CMLT-C301 (14680) Special Topics in Comp Lit: The Renaissance Epic | S. Vander Leen | TR 2:30 – 3:45 | meets with Hnm – H303 | 3 cr

*fulfills A&H and CS requirements

This 200-level course explores various forms of resistance in fiction by Caribbean women writers. We will attend to how these writers use storytelling and the re-telling of established narratives to address issues of history, dominance, color, and gender. Of particular interest to us will be how these writers’ stylistic choices are linked to resistance. Course texts will include novels by writers from the English, Spanish, and Francophone traditions such as No Telephone to Heaven by Michelle Cliff (Jamaica), The Pajadita by Patricia Powell (Jamaica), Prospero’s Daughter by Elizabeth Nunez (Trinidad), The Farming of Bones by Jamaica Kincaid, The Moon is a Balloon by Rosario Ferrer (Puerto Rico), In the Time of the Butterflies by Julia Alvarez (Dominican Republic), The Time of the Parrot by Jorge Lamothe (Cuba). Course grading will be based primarily on weekly response papers, engaged participation in a variety of discussion formats, and a final paper of 5-7 pages.

CMLT-C337 (25180) Topics in Yiddish Literature: Fantasy, Realism, & Fiction in Medieval and Modern ‘Classic’ Yiddish | J. D. Krueger | MW 4:00 – 6:00 pm | 3 cr | meets 2 weeks only | meets with GER E 351 and GER Y806

*fulfills A&H and CS requirements

Selected topics focusing on Yiddish fiction and drama (1810-1944) or twentieth-century Yiddish fiction, drama, and poetry. Taught in English. No prior knowledge of Yiddish required. Topics vary. May be repeated for credit to a maximum of 6 credit hours for any combination of C377, GER E351, and GER Y806. Prerequisites: C205 or 3 credit hours of literature.

CMLT-C417 (25180) Medieval Narrative | R. McGeer | MW 1:00 – 2:15 pm | 3 cr

*fulfills A&H and CS requirements * (meets with MENT M490)

This course surveys the critical theories of the twentieth century through their impact on the study of classical mythology, ranging from psychoanalytic and structuralist readings of the myth of Orphea to Plato’s physician and deconstruction, post-colonialist reception of Erupoa, and the classical world in film and cultural studies. Readings from thinkers such as Nietzsche, Freud, Jung, Lacan, Levinas, Derida, Searle, Girard, and others, in conjunction with Greek and Roman myths. Be prepared for intense, though not voluminous, assignments.

CMLT-C337 (25180) 20th Century: Tradition and Change | C. Delourme | TR 9:30 – 10:45

*fulfills A&H requirements

One of the hallmarks of twenty-century art is its acute self-awareness, displayed through a variety of modes and tones. We will start by considering some expressions of this reflexivity in paintings from the first half of the century and then turn to its expressions in the following texts: Virginia Woolf’s To the Lighthouse, André Gide’s The Counterfeiters, Samuel Beckett’s Endgame, and Italo Calvino’s If on a Winter’s Night a Traveller. In the light of this diachronic fresco, we will try to determine the different modalities and stakes of the reflexive gesture: an aesthetic questioning of forms, an exploration and celebration of creation, an artistic or playful dismantling of literary forms to better redefine them. Michel Foucault and Patricia Waugh will provide a theoretical backdrop from which to read and think about this artistic praxis. Written work: two short papers and a take-home final

CMLT-C350 (14890) Women in World Literature | A. Perez | TR 7:00 – 8:15 | 3 cr

*fulfills A&H and CS requirements

This 300-level course explores various forms of resistance in fiction by Caribbean women writers. We will attend to how these writers use storytelling and the re-telling of established narratives to address issues of history, dominance, color, and gender. Of particular interest to us will be how these writers’ stylistic choices are linked to resistance. Course texts will include novels by writers from the English, Spanish, and Francophone traditions such as No Telephone to Heaven by Michelle Cliff (Jamaica), The Pajadita by Patricia Powell (Jamaica), Prospero’s Daughter by Elizabeth Nunez (Trinidad), The Farming of Bones by Jamaica Kincaid, The Moon is a Balloon by Rosario Ferrer (Puerto Rico), In the Time of the Butterflies by Julia Alvarez (Dominican Republic), The Time of the Parrot by Jorge Lamothe (Cuba). Course grading will be based primarily on weekly response papers, engaged participation in a variety of discussion formats, and a final paper of 5-7 pages.

Department of Comparative Literature Undergraduate Courses Spring 2011

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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 literary 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 employment in non-profit or commercial arts and entertainment industries as production and distribution take on increasingly worldwide proportions. General Requirements for CMLT MA or CA

1. Complete 30 credits of coursework
2. A thesis or comprehensive examination
3. A reading knowledge of one or two languages
4. A working knowledge of one or two cultures
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 courses include:* F905 Reading and Expression in French F103 Italian Civilita Moderna S331 The Hispanic World I S301 Advanced Swahili C306 Literary China H302 Advanced Hebrew P916 Reading & Conversation in Portuguese

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