

### **General Requirements for CMLT Minor:**

Students wishing to declare a minor in Comparative Literature must complete a total of five courses (15 credits) in CMLT. Students may choose from any course offered by the Department as long as they meet these general criteria

1. Four courses must be at the 200 level or above, & at least two of these must be at the 300 level or above.

2. One course may be at the C146 level or higher. **C145 may not be counted towards either the minor or major.**

**Associate of Art in Comparative Literature:** All AA students declaring a concentration in CMLT must complete the same requirements outlined above for the new minor, for a total of 15 credits. Interested students should fulfill the requirements specified in the 2008-2010 Bulletin for the College of Arts and Sciences.

**CMLT- BE 146 Major Themes in Western Lit: Lost and Found | See schedule for times**  
*\*fulfills A&H and CS requirements*

A young lover crosses three continents and an ocean to find his beloved. A husband returning from the Trojan War discovers the wife he didn't know he had lost. A shipwrecked traveler stumbles upon a scientific freak-show he never could have imagined. And a young man goes in search of the truth behind Egypt's "heretic pharaoh." These are the leading characters we will meet this semester as we read tales of loss, quests, elusive goals, and unexpected revelations. All sections will read four texts in common: Euripides' Helen, Voltaire's Candide, H. G. Well's The Island of Doctor Moreau, and Akhenaten by Nobel Prize winner Naguib Mahfouz. 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.

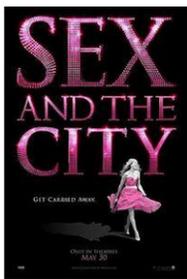


This course continues to develop the skills in critical thinking, clear communication, and persuasive composition begun in the fall semester with BE-145. The workload includes three essays, mid-term and final exams, as well as shorter writing assignments. For composition credit, students must take BE-145 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 (12081) Intro to Popular Culture | T. Kharadjian | MW 9:30 – 10:45**  
*\*fulfills A&H and CS requirements*

How do people represent themselves when they tell their life 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, tweets, interviews, video diaries, blogs, and film. We will read the autobiographical accounts of the famous (politicians, writers, directors) as well as the anonymous (testimonials written by non-professional writers), as we consider the techniques used by each, such as narrative structure, metaphor, temporality, and imagery. Life stories are a way to provide purposeful information about people, their identities, their plans for the future, and their social networks. In popular culture, 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 artifice and reality in self-writing. Finally, we will ask: how much of one's life story is fictional?

**CMLT-C 151 (6887) Intro to Popular Culture | U. Paleczek | TR 9:30 -10:45**  
*\*fulfills A&H and CS requirements*



What 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 femininity and masculinity as they are represented in 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 how class and race inform gender roles. We will think critically about the construction of identities and cultural reality through the use of visual representation. Whether focusing on *Sex and the City's* Carrie Bradshaw or *Fight Club's* Tyler Durden, we will examine how the men and women of our pop culture relate to contemporary social issues and tradition, how they define love and 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-C 151(17650) Intro to Popular Culture |K. Jallatyan | TR 4:00 - 5:15 | 3 cr**  
*\*fulfills A&H and CS requirements*

Is colonialism a phenomenon of the past? If that is the case, then how do you explain the creation of the film *Avatar* (2009)? But wait, what does colonization mean in the 21<sup>st</sup> century? This course will explore depictions of empire and colonization in contemporary popular culture. Since only a century ago the world was colonized by a handful of empires, popular culture certainly is a space in which this reality plays out in its fullest. Hence, we will draw parallels with the various forms and characteristics of early 20<sup>th</sup> century and contemporary representations of empire and colonization in popular culture. One example of what we might consider would be in what ways do Joseph Conrad's iconic novel *Heart of Darkness* (1902) and its reincarnation in Francis Ford Coppola's cinematic adaptation, *Apocalypse Now* (1979), depict and 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 by analyzing works of popular culture in cinema, documentary, TV programs, drama, music albums, newspaper articles, essays and novels.



**CMLT-C 151 (30052) Intro to Popular Culture | C. Chen | TR 2:30 – 3:45 pm | 3 cr**  
*\*fulfills A&H and CS requirements*

Is "self" synonymous with personality, soul, or memory? What do people see in the reflection of a mirror or in the eyes of a lover? How can the image be projected by cultural, social and gender construction? How can one perceive and receive the images and voices imposed upon oneself? How does narrative helps to uncover and recover the image and voice behind the veil? Or are words only a game of masquerading? 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, films, literature and pop culture.

**CMLT-C155 (14889) Culture and the Modern Experience |L. Campbell-Badger | MW 4:00 – 5:15 pm**  
*\*fulfills A&H and CS requirements*

This class will focus on texts of creative non-fiction that examine identity formation in the Americas. We will read popular contemporary texts that engage ideas of diasporas, migrations, cultural exchanges and cultural identity, focusing on the way that individuals creatively articulate inclusion and exclusion in the post-colonial and global anti-imperial moment. While not limited to texts from the US, all material will engage the ways that US cultural imperialism affects, constructs and complicates structures of identity formation. There will be some consideration of why texts produced by minority voices have become popular in the US today, and how they both thwart and support US political projects and cultural construction. Special attention will be paid to the way in which artistic and literary representations engage the identity politics of the narratives. We will read selections from the following books, which will be required for the course: Exiled Memories: Stories of Iranian Diaspora by Zohreh T. Sullivan; Shanghai Quartet: The Crossings of Four Women of China (Emerging Writers in Creative Non-Fiction) by Min-Zhan Lu; A Small Place by Jamaica Kincaid; Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present by Lex Williford (Editor), Michael Martone (Editor); The Fourth Genre: Contemporary Writers of/on Creative Nonfiction (5th Edition) by Robert L. Root (Author), Michael J. Steinberg (Author).

**CMLT-C 205 (15726) Comparative Literary Analysis: Writing about Writing**  
**S. Van der Laan | TR 11:15 – 12:30 pm**  
*\*fulfills A&H and IW requirements*  
**\*REQUIRED COURSE FOR CMLT MAJORS\***

This course introduces students to methods of comparative literary analysis. We will study works from a range of genres, periods, and national traditions, with a focus on texts that are themselves about writing or otherwise conscious of themselves as texts. By exploring the literary techniques that these works use to call attention to their status as works of art, we will also learn to expose additional, hidden potential readings and meanings in literature. Students will refine their close-reading skills and improve their ability to craft essays in literary criticism—to write about writing themselves. Readings will include William Shakespeare, *Hamlet*; Pedro Calderon de la Barca, *Life Is a Dream*; Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*; Miguel de Cervantes, *Don Quixote*; A. S. Byatt, *Possession*; short stories by Jorge Luis Borges; Italo Calvino, *If on a Winter's Night a Traveler*; and a selection of lyric poems.



**CMLT-C216 (28180) Science Fiction, Fantasy and the Western Tradition | H. Schreiber | MWF 11:15 – 12:05 | 3 cr**  
*\*fulfills A&H requirements*

It's no surprise that the flowering of science fiction in the second half of the twentieth century coincided with the Cold War. Space exploration, nuclear arms buildup, and ideological warfare all contributed to unprecedented fears and possibilities that were often best expressed through the genres of sci-fi and fantasy. This course will examine these issues in both the U.S. and Soviet contexts through the fiction of Stanislaw Lem, Boris and Arkady Strugatsky, Viktor Pelevin, George Orwell, Philip K. Dick, and Richard Matheson, and the films of Ridley Scott, Stanley Kubrick, and Andrei Tarkovsky. There are no prerequisites for this course. Grades will be based on active participation, several short response papers, and two exams.

**CMLT –C 219 (11922) Romance and the Western Tradition | Y. Yang | MWF 4:00 - 5:15**  
*\*fulfills A&H requirements*

This class will examine one of history's most enduring modes of literature: the romance. In this course we will study the romance as a genre subject to ever-evolving literary conventions. 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 beyond this recurring motif to consider the manifestations of romance in other forms, including 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 two short papers, a group presentation, and a mid-term and final exam.

**CMLT-C252 (28181) Literary and Television Genres | C. van den Broek | TR 2:30 – 3:45 pm | 3 cr**  
*\*fulfills A&H requirements*

In this 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, SciFi, diaspora literature, comedy and others. Some of the questions we will try to answer include: What is a genre and what are the possibilities and limitations of genre? Has the 20<sup>th</sup> century evolution in the media (tv, internet videos, etc.) changed the idea of a genre? How did literature depict the same genres before the advent of television? How do both television and literature blur the boundaries between fiction and reality? Has television created genres that cannot exist in literature, or vice versa? To answer these questions, we will compare texts with TV shows every week, as well as other media. (There will be a separate time for TV showings). Texts/shows may include Kings (Bible & TV), Battlestar Galactica, Little Mosque on the Prairie, Sherlock Holmes, CSI or Bones, Bridget Jones' Diary, Sex and the City, Kafka, the 7-Up series, Sarte and Red Dwarf.

**CMLT- C255 (6889) Modern Lit & the Other Arts: Intro | A. Dragu | TR 1:00 – 2:15**  
*\*fulfills A&H and CS requirements*

The course on "Modern Literature and the Other Arts" proposes a comparative analysis of the literature, music and painting of the Western European culture starting from the end of the 18<sup>th</sup> century until the beginning of the 20<sup>th</sup> century through some key terms: aesthetics, comparative arts, intermediality, *Doppelbegabung* (Double talents), performance in the arts, iconology and iconography, collage, ekphrasis, referentiality and metareferentiality, musicalization of fiction, *ut pictura poesis*, manifesto, visual poetry. By defining the evolution and the birth of these terms over the centuries we will gain insight into the intricacies of arts: though the arts had a parallel development over the centuries, the relationships between them are hard to grasp and describe. The purpose of this class is to make you aware of the limits of the comparability of arts, highlight the similarities and differences that establish themselves between the various arts. The course encourages you to define and develop your own personal views on the field of comparative arts.

**CMLT- C262 (28182) Cross-Cultural Encounters | A. Adesokan | MW 11:15-12:30 | 3 cr**  
*\*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.



**CMLT-C265 (16491) Intro to East Asian Poetry | K. Tsai | TR 2:30 – 3:45**  
\*fulfills A&H and CS requirements

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 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 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-C 301 (18582) Special Topics in Comp Lit: The Renaissance Epic | S. Vander Laan | TR 2:30 -3:45 | meets with Hon -H303 | 3 cr**  
\*fulfills A&H and CS requirements

The Renaissance saw the last great flowering of the Western epic tradition. After centuries of relative neglect, the epic became once again the form of choice for poets intent on exploring nationhood, community, 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 poems? How did the belatedness of this recovery shape these epics? How did the epic tradition 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 a European epic tradition stretching back to Homer, a tradition 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 responds to and attempts to reshape its cultural and political environment

**CMLT-C 301 (18583) Special Topics in Comp Lit: Classic Gay Literature | J. Johnson | MW 4:00 -5:15 | 3 cr**  
\*fulfills A&H and CS requirements .

The Department of Comparative Literature is pleased to offer its first course devoted to the study of gay literature from around the world. We will be reading Thomas Mann’s [Death in Venice](#), Yukio Mishima’s [Confessions of a Mask](#), Tennessee Williams’ [Suddenly Last Summer](#), Virginia Woolf’s [Orlando](#), Annie Proulx’ “Brokeback Mountain,” Plato’s [Symposium](#), and the lyric poetry of C. P. Cavafy. These texts represent cultures as far apart as Japan and Egypt, ancient Greece and 21<sup>st</sup> century U.S. Our chief goal will be to examine how these writers transform same-sex experience into literature. Throughout the semester we will be focusing on themes of social repression and class consciousness, gender stereotypes versus biological sex, definitions of beauty, the operations of desire, and their expression through artistic creativity. In addition to reading novels, drama, and poetry, we will watch film adaptations of two of our texts: the Williams play and the Proulx short story. Semester workload will include three analytical essays, one take-home exam, and outside readings on historical contexts and the status of gay people in the writers’ cultures. This course is open to all interested persons, but it is recommended that you have completed the university’s undergraduate composition requirement. For more information, send an e-mail to [jwjohnso@indiana.edu](mailto:jwjohnso@indiana.edu).



**CMLT C-305 (6890) Comp App to Lit: Theory and Method | K. Tsai | TR 11:15 – 12:30 | 3 cr**

\*fulfills A&H requirements | \*REQUIRED COURSE FOR CMLT MAJORS\*

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 Oedipus to “Plato’s pharmacy” and deconstruction, post-colonialist reception of Euripides, and the classical world

in film and cultural studies. Readings from thinkers such as Nietzsche, Frazer, Freud, Jung, Lacan, Lévi-Strauss, Derrida, Iser, Girard, and others, in conjunction with Greek and Roman myths. Be prepared for intense, though not voluminous, assignments.

**CMLT-C337 (28183) 20<sup>th</sup> Century: Tradition and Change | C. Delourme | TR 9:30 – 10:45 | 3 cr**  
\*fulfills A&H requirements

One of the hallmarks of twentieth-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 Traveler*. In the light of this diachronic fresco, we will try to determine the different modalities and stakes of the reflexive gesture: an autotelic questioning of forms, an exploration and celebration of creation, an ascetic 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-C340 (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, class, 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 Pagoda* by Patricia Powell (Jamaica), *Prospero’s Daughter* by Elizabeth Nunez (Trinidad), *The Farming of Bones* by Edwidge Danticat (Haiti), *The House on the Lagoon* by Rosario Ferré (Puerto Rico), *In the Time of the Butterflies* by Julia Alvarez (Dominican Republic), and *Yocandra in the Paradise of Nada* by Zoé Valdés (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-C377 (28185) Topics in Yiddish Literature: Fantasy, Realism, & Fiction in Early Modern and Modern ‘Classic’ Yiddish | D. Kerler | MW 4:00 – 6:30 pm | 3 cr | meet 2<sup>nd</sup> 8-weeks only | meets with GER-E 351 and GER-Y505**  
fulfills A&H and CS requirements

Selected topics focusing on Yiddish fiction and drama (1810-1914) or twentieth-century Yiddish fiction, drama, and poetry. Taught in English. No prior knowledge of Yiddish required. Topics vary. May be repeated with a different topic for maximum of 6 credit hours for any combination of C377, Ger E351, and Ger Y300. Prerequisites: C205 or 3 credit hours of literature.

**CMLT-C417 (28186) Medieval Narrative | R. McGerr | MW 1:00 – 2:15 | 3 cr**  
\*fulfills A&H and CS requirements | \*meets with MEST M490\*

Literature can provide a tool for direct or indirect Othering, but literature can also serve as a forum for raising questions about the assumptions underlying constructions of Otherness. While some medieval European literature serves to support the power of white, male, Christian members of the nobility by demonizing people who do not fit these categories, many medieval narratives offer alternative perspectives on the “Other.” This course gives students an opportunity to explore definitions of the Other in narratives from different times and places in medieval Europe, from the 11<sup>th</sup> through the 15<sup>th</sup> centuries. In each case, we will look at how the text constructs Otherness or questions such constructions -- and what implications result for construction of the Self. Readings will include *The Song of Roland*, *The Song of the Cid*, *Yvain* by Chrétien de Troyes, *The Lais* by Marie de France, *Parzival* by Wolfram von Eschenbach, *The Romance of Silence* by Heldris of Cornwall, *The Divine Comedy* by Dante Alighieri, *Sir Gawain and the Green Knight* by the Pearl-Poet, and *The City of Ladies* by Christine de Pizan. Students will complete a short response paper (1-2 pages), an hour test, an analytical essay (6-8 pages), and a final exam



## 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 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.