

### **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) C110 does not count towards the minor.

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



### **CMLT-C110 Writing the World: The Survivor | See schedule for times | 3 cr**

*\*Carries GenEd Foundations: English Composition Requirements*

On primetime TV, being a “survivor” means force-feeding yourself earthworms to win a million dollars and a change of underwear. This semester we will discover what else people will do to survive: lie, cheat, steal, kill, and even create their own worlds. The character of the survivor can be

found in literatures from around the world and from any time period. Our survivors this semester represent the human spirit at its most resilient, inventive, dangerous, and inspiring: the egomaniac, the hopelessly honest sucker, the damsel in distress, the political schemer, and the wounded genius plotting revenge. All sections of CMLT-C 110 will be reading the ancient epic Gilgamesh, Euripides’ Helen, Voltaire’s Candide, Alexander Pushkin’s Boris Godunov, and H. G. Wells’ The Island of Doctor Moreau. Each section will read additional works unique to that section that may include short stories, novels, TV, art, music, and film. This course focuses on developing skills in critical thinking, clear communication, and persuasive composition. The workload includes three analytical essays, as well as shorter writing assignments, an annotated bibliography, and an introduction to basic academic research skills.

### **CMLT-C151 (20634) Intro to Popular Culture | A. Lang | MW 9:30 – 10:45 am | 3 cr**

*\*Carries GenEd A&H, CASE A&H and CASE DUS Credit*

Explores the scope and methodologies for the serious study of entertainment for mass consumption, including popular theater and vaudeville, bestsellers, mass circulation magazines, popular music, phonograph records, and popular aspects of radio, film, and television. Provides the basic background to other popular culture courses in comparative literature.

### **CMLT-C151 (15765) Intro to Popular Culture: Girl with a Gun | O. Volkova | 3 cr**

*\* Carries GenEd A&H , CASE A&H and CASE DUS Credit*

Jean-Luc Godard once said that all he needed to make a movie was a girl and a gun. The heavy presence of shooting girls like Beatrix Kiddo, Lara Croft, *Evelyn Salt*, and Lisbeth Salander in contemporary popular culture, and their commercial success, proves Godard right. Why does his formula appeal to both male and female audiences? Is it a cliché providing an escape from reality, or a site for identifying with one’s own aggression and, as such, a means of an active engagement with reality? And what is female aggression in the first place? Does it lead to access of power and money, or, contrarily, to social isolation? Is it a part of female identity or its endpoint? Is aggressive behavior illegitimate in such socioeconomic contexts as work, marriage, and family, or is it a positive force tightly connected not only with survival but also with ambition, love, and creation? These questions will become the focus of our discussions for a variety of texts, films, works of fine art, and samples of popular media. As we examine *Medea*, *Kill Bill*, *Lolita*, *The Girl with the Dragon Tattoo* (taking the notion of the gun broadly), we will explore the nature of *aggression*, the word that Oxford Dictionary defines as “hostile or destructive tendency or behavior,” but also as a “feeling or energy displayed in asserting oneself, in showing drive or initiative.” Assignments will include two short papers, a midterm, and a final.

### **CMLT-C151 (27206) Intro to Popular Culture | C. Chen | TR 2:30 – 3:45 pm | 3 cr**

*\*Carries GenEd A&H , CASE A&H and CASE DUS Credit*

How has history been re-imagined in individual memories? How has it been reworked and represented in different texts and for what reasons and purposes? How has memory, through various narrative devices, served as a trope in contemporary storytelling, tailoring identity and

meaning making for individuals and societies? How has the rewriting of history reshaped cultural identities? What role do visual media play in the maintenance of collective and individual identities? How does heritage intersect with a visual landscape and within the remembered sense of meaning? The goal of this course is to examine revisions and adaptations of novels and films from history and previous literature. Novels and films included are by Wang Anyi, Onoto Watanna, Jean Rhys, Jeanette Winterson, Chris Marker,—Randall Wallace and Michael Bay.

### **CMLT-C155 (23223) Culture and the Modern Experience: Portraits of Authors: The Relation between Image and Word | K. Jallatyan | MW 4:00 – 5:15 pm | 3 cr**

*\*Carries GenEd A&H, CASE A&H and GCC Credit*

We live in an age of media oversaturation, and if we want to gain critical insight about our reality, it is crucial to ask what life was like in times of different and more modest media. In particular, what was the status and influence of literature and visual arts before the advent of the internet, television, radio, telephone and photography? What did these inventions change? We will pursue these trajectories of thought by asking how the medium of literature relates to the medium of painting. In what sense is ‘a picture worth a thousand words’ or not? Our focus will be texts and paintings mostly from Europe, and the USA, but also from South America and Russia, of the mid-19<sup>th</sup> and first half of the 20<sup>th</sup> centuries. This historical period is especially relevant because it brings to the fore an astonishing array of new developments. Thus, literary and artistic movements like Symbolism, Decadence, Futurism, Dadaism, Cubism, Naturalism, Expressionism and Surrealism flourish simultaneously, span over continents and challenge the accepted relations between the word and the image. With this general framework in mind, we will analyze works by artists and writers such as the prolific art critic and travel literature writer Theophile Gautier; the iconoclastic poet and pioneering art critic Charles Baudelaire; the poet Oscar Wilde, reading his virtuoso novel *The Picture of Dorian Gray*; the American author Gertrude Stein, and the seminal visual artist Pablo Picasso. One of the main themes of our class will be the trope of the writer’s portrait in the visual and literary sense. Why for instance are we fascinated by portraits of writers, to such an extent that we invent them where it is impossible to have one? Why did Rembrandt paint Aristotle contemplating the bust of Homer? We will wonder about the sort of truth that such a painting conveys.

### **CMLT-C200 (32389) Honors Seminar: Figuring Out the Novel | J. Emery | MW 2:30 -3:45 pm | 3 cr | Meets with H233**

*\* Carries GenEd A&H and CASE A&H Credit*

When we first open up a book we immediately start asking questions about what it means—how we can make sense of the words, how we can make sense of the world those words construct for us. Often we resort to identifying “symbols” in order to do so. In fact, if there were no symbols at all—in the largest possible sense of a thing that stands for something else—then we wouldn’t have any literature either. In “Figuring out the Novel,” we will read books that showcase extreme forms of symbolic thought and language. At the same time we will consider a range of influential writings (by thinkers like Nietzsche, Marx, Freud, and Sontag) on figure and symbol. By the end of the semester you will be fluent readers of Vladimir Nabokov, Virginia Woolf, Franz Kafka, Herman Melville, Leo Tolstoy, and other major modernist authors; in addition, you will have a strong grounding in the theory of symbolic thought and language.

### **CMLT-C205 (23880) Comparative Literary Analysis: The One and the Many | A. Adesokan | 3 cr**

*\* carries GenEd A&H, CASE A&H and IW Credit | REQUIRED COURSE FOR CMLT MAJORS*

This course introduces students to basic but important methods in comparative literary studies. We start from the close examination of specific works of literature and move to the comparative reading of those same texts. In this course students will learn about the ways that a supposedly unified text can be read as heterogeneous, and will be encouraged to approach the notion of individuality, be it of a work of art, a nation, or a personality, from multiple perspectives. Readings will include poems by William Blake, Daniel Defoe’s *Robinson Crusoe*, Salman Rushdie’s *Haroun and the Sea of Stories*, Bertolt Brecht’s *Mother Courage*, and Jamaica Kincaid’s *Annie John*.

### **CMLT-C216 (26452) Science Fiction, Fantasy and the Western Tradition | W. Nichols | MWF 11:15-12:05 | 3 cr**

*\*Carries GenEd A&H and CASE A&H Credit*

Historical and comparative survey of science fiction and fantasy narrative from antiquity to the present. The origin of scientific narrative in ancient Greek literature, its relation to ancient

myths, and its history and development. Emphasis on philosophical, cognitive, and scientific aspects of the genre.



### **CMLT-C219 (19939) Romance and the Western Tradition | E. Geballe | TR 4:00-5:15 pm | 3 cr**

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

This class will trace one of history’s most enduring modes of literature: the romance. In this course we will study the romance as an unfixed genre influenced by ever-evolving literary conventions. We will begin by reading several classical romance texts and will then trace the genre’s development into more contemporary fiction, where it is parodied and/or distorted. While we will explore romance as a genre that includes love stories, our approach will also focus on generic conventions that extend beyond this common theme. Readings will likely include *Daphnis and Chloe*, *The Island of Doctor Moreau*, *Alice in Wonderland* as well as selections from *The Odyssey*, *Orlando Furioso*, and *Don Quixote*. Students will learn to identify the various attributes of romance as well as to compare and critique many diverse texts within this framework. Major coursework will include two papers, a group presentation, and a final exam.

### **CMLT-C252 (26453) Literary and Television Genres | J. Le Hegarat | TR 2:30 – 3:45 pm | 3 cr**

*\*Carries GenEd A&H and CASE A&H Credit*

In this class, we will analyze and discuss literary and television media by focusing especially on the question of genre. Through this comparative approach, we will try to understand the theoretical and ideological framework of both media but also how they work together. Such a reflection will lead us to examine what a genre is. Is it media specific or can it be relevant for both literature and television? Such questions require us to pay attention to selected genres of artistic expression: biography, reality TV, fantastic, horror, sci-fi, melodrama, soap opera and others. What does it mean to proceed to such classifications? What are their limitations? We will also wonder about the interaction between television and literature: How to adapt a literary work on television? Does it still carry the same intentions and meaning? Has television influenced literature? How is literature represented on television? How do both television and literature blur the boundaries between fiction and reality? But also: Can we talk about television and literature in general or do we have to be nationally specific?

### **CMLT-C255 (15766) Modern Lit & the Other Arts: Intro | C. Riccio | TR 11:15 am – 12:30 pm | 3 cr**

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

This section of *Literature and the Other Arts* explores the relationships between painting, sculpture and the written word from the beginning of the 18<sup>th</sup> century through the early 20<sup>th</sup> century. Possible authors for the course include Rousseau, Wordsworth, Coleridge, Blake, Maupassant, E.T.A. Hoffmann, Baudelaire, Oscar Wilde, T.S. Eliot and W.B. Yeats. We will compare the ideological underpinnings of these authors’ works to their counterparts in the visual arts, looking in particular at changing attitudes toward aesthetics in relation to major historical events. Written assignments for this course will be two essays and several 2-paragraph response papers.

### **CMLT-C305 (15767) Comp App to Literature | A. Pao | TR 2:30 – 3:45 pm | 3 cr**

*\*carries CASE A&H Credit | Required for CMLT Majors*

Literary texts are generated and interpreted through complex processes that may be best understood in terms of relations between texts, cultures, and different forms of artistic expression. In this course, we will survey contemporary intertextual, intercultural and interarts approaches to the critical analysis of literary and other cultural texts. We will focus on the foundations for intertextual theory laid by the work of Ferdinand de Saussure and Mikhail Bakhtin as used by Julia Kristeva; the expansion of such ideas by Roland Barthes to encompass the visual arts and music as well as literature; and the intercultural performance practices and theories of director Peter Brook. Our core literary texts will include: Honoré de Balzac’s *Sarrasine*, William Shakespeare’s *King Lear*, and Manuel Puig’s *Kiss of the Spider Woman*.

### **CMLT-C310 (30428) Literature and Film | C. Rowland | TR 4:00 -6:30 pm | 3 cr**

*\*carries CASE A&H Credit | meets 2<sup>nd</sup> 8-wks only*

Classical films frequently include scenes in which characters can be seen writing or reading letters. To mention only two contemporary examples, Max Ophuls’ *Letter from an Unknown*

*Woman* (1948) and Joseph L. Mankiewicz's *A Letter to Three Wives* (1949) are entirely structured around epistolary motifs. This interest in the letter counterbalances the progressive erasure, starting with the introduction of sound into movies, of the presence of writing within film. In this course, we will ask what happens when cinema takes writing for its subject matter – either as a means through which to investigate the very medium of film, or, as a vehicle for reflecting on its own difference from literature. If *literary* depictions of epistolarity can be taken as reflexive figures for literature, it may be interesting to think of representations of letters and epistolary practices within film as disruptive moments in which the cinematic medium is questioned and challenged by another medium. Our aim then will be to use the figure of the letter to focus on the relations between literature and film – bringing in problems of representation, interpretation, authority, and temporality – as these evolve from the silent period to contemporary cinema. We shall be viewing and discussing films by Ernst Lubitsch, Max Ophuls, J. L. Mankiewicz, Pedro Almodóvar, Jim Jarmush, and Pedro Costa. Readings include texts by Julio Cortázar, Franz Kafka and Stefan Zweig. Students will be asked to write brief response papers on each film and a final paper of roughly fifteen pages on the general problem of the course.

**CMLT-C318 (29417) Satire | A. Adesokan | TR 4:00 -5:15 pm | 3 cr**

*\*carries CASE A&H Credit*

Which is the better idea: to grill the sparerib of a child for lunch or let him run in the streets panning wildly for alms? Is a tropical beach a less likely place than a solemn church to experience divine power? In this course we will read several works of satire from different parts of the world and across the ages, focusing on the forms, literary or visual techniques, and the social and political targets of satire. While working from the premise that the victim of a satirical work is assumed to be removed from the reader, we will also look at cases where the dividing lines are not so clear. Authors and sources may include Achebe, Aristophanes, Bullins, Horace, Jones, Juvenal, Molière, O'Brien, Pope, Soyinka, Swift, The Onion, Twain, Voltaire, Waugh, Ward, and the *Yes Men*.

**CMLT-C321 (29419) Medieval Literature: War and Peace | R. McGerr | MW 2:30 – 3:45 pm | 3 cr**

*\*carries CASE A&H and GCC Credit | \*meets with MEST M390\**

This course introduces students to depictions of war and peace in 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*, Wolfram von Eschenbach's *Parzival*, Guillaume de Lorris and Jean de Meun's *Romance of the Rose*, Dante's *Divine Comedy*, and *The Second Shepherd's Play*. REQUIREMENTS: Students in C 321 will take a mid-term and final exam and write one critical essay of six to eight pages.

**CMLT-C340 (23224) Women in World Literature | H. Schreiber | TR 1:00 – 2:15 pm | 3 cr**

*\* Carries CASE A&H and GCC Credit*

This course will explore a variety of short stories written by women over the last two centuries. In particular, we will attend to the limitations and advantages of short fiction and how these features intersect with issues of marginality, empowerment, and resistance. After a survey of texts from across the globe, we will read several contemporary short story cycles, examining how these collections challenge the formal limitations of the short story. Readings may include works from the following writers: Isabel Allende, Margaret Atwood, Edwidge Danticat, Tatyana Tolstaya, Gita Mehta, Eudora Welty, Sandra Cisneros, Ludmilla Petrushevskaya, Ama Ata Aidoo, and Angela Carter. Students will be assessed based on short homework assignments, three 5-page essays, a presentation, and active participation. There are no prerequisites for this course.

**CMLT-C345 (29420) Literature and Religion: Angry Gods | J. Johnson | MW 4:00 – 5:15 pm | 3 cr**

*\* Carries CASE A&H Credit*

“It is not fitting that gods should be like mortals in their rage.” And then the guy who said this got turned into a serpent by his raging god. At the crossroads of literature and religion, great artists stage the collision between human beings and the gods they see running their world. Far from being sources of comfort and security, gods in literature often embody the most dangerous impulses and forces at work in the cosmos, threatening the very existence of the people who worship them. The literary gods we will encounter can be paranoid or oblivious, irrational or logical, argumentative or silent, absent or everywhere. But do these divine characters represent anything more than familiar human vices on steroids? What do they tell us about the cultures that produced them and their views of the cosmos around them? Our reading list stretches from Greek antiquity into the 20<sup>th</sup> century: Hesiod's *Theogony*, The Book of Job, an ancient Roman epic on the war between the sons of Oedipus, Dante's *Inferno*, H. G. Wells' *The Island of Doctor Moreau*, Tennessee Williams' *Suddenly Last Summer*, and Peter Shaffer's controversial play *Equus*. This course is not designed to endorse or discredit any contemporary religion or atheism. Our goal is to study these divine characters as characters in literature. Workload will include 3 analytical essays, short papers, and a brief annotated bibliography.

**CMLT-C355 (29421) Lit Arts & Their Interrelationship | D. Hertz | TR 4:00 – 5:15 pm | 3 cr | meets with CMLT-C655**

*Carries CASE A&H, GCC and COLL IW Credit*

Marcel Proust (1871-1922) and Eugenio Montale (1896-1981) are two of the leading figures of literary modernism in Europe. They are both also known for their wide-ranging knowledge of the other arts, which fed directly into their influential writing. This is particularly true in the creation of the cultural/historical background so crucial in their imaginative works. We will read several volumes of Marcel Proust's *In Search of Lost Time* and most of Montale's poetry cycle for his Jewish-American lover, Irma Brandeis, a project that extended throughout his creative life. Other readings from Montale's extensive cultural, literary and musical criticism will be added, as time allows. Some of the artists who have had an impact on the work of Proust or Montale, either directly or indirectly, are Bartolomeo, Botticelli, Fantin-Latour, Moreau, Corot, Manet, Turner, Whistler, Morandi, Brancusi, and Braque. Among the musicians pertinent to the study of Proust and Montale are Mozart, Beethoven, Chopin, Wagner, Verdi, Debussy, Fauré, Franck, Puccini, Respighi, Mascagni, Stravinsky, 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, Freud and other excerpted readings from general cultural history, literary criticism, art history and music history will enhance our study. Visits to the IU Art Museum and IU School of Music performances required. *Required* readings will be in translation, but reading knowledge of French or Italian is *welcome*, particularly among graduate students.

**CMLT-C360 (29422) Diasporic Literatures | A. Pao | 11:15 am – 12:30 pm | 3 cr**

*Carries CASE A&H and GCC credit*

This course will study texts (fiction, memoirs, poetry, screenplays) by Asian, African, Latin American, and Near Eastern immigrants and their descendants in North America and Europe. Some of the writers are recent immigrants to the U.S., France, Great Britain, or Germany, while others are 2<sup>nd</sup>, 3<sup>rd</sup> or multiple-generation citizens of these countries. The countries of origin include China, Vietnam, Indonesia, Mali, Senegal, Pakistan, and Turkey. We will use the experiences as portrayed in literature and film to examine various concepts, terms and models used to analyze multicultural individual and community identities including ethnic minority, diaspora, expatriate, immigrant, migrant, sojourner. One of the central questions we will be examining will be the effects of national histories and cultural institutions – of the country of origin and of the country of residency – on the experiences of immigrants and minority citizens and on their cultural production. Assignments: one 6-7 page paper, one 8-9 page paper, and a final exam. Readings by Manthia Diawara (Mali/France/USA); Cheikh Hamidou Kane (Senegal/France) Hanif Kureishi (Pakistan/Great Britain); Andrew Lam (Vietnam/USA); Linda Lê (Vietnam/France); Chang-rae Lee (Korea/USA); Li-young Lee (Indonesia/USA) and Emine Sevgi Özdamar (Turkey/Germany).

**CMLT-C377 (26456) Topics in Yiddish Literature | D. Kerler | MW 4:00 – 6:15 pm | 3 cr | meet 2<sup>nd</sup> 8-weeks only | meets with GER-E 351 and GER-Y-505**

*Carries CASE A&H and GCC credit*

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.

## Department of Comparative Literature Undergraduate Courses Spring 2012



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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: C262, C360**

**4. Language Requirement: One advanced course at the 300 level or above that includes the study of a foreign language literature in the original.\***

**5. Six additional courses (18 credits) in Comparative Literature, at least three of which must be at the 300 level or above.\*\***

**\*Sample 300-level language courses:**

*F300 Reading and Expression in French M305 Civiltà Italiana Moderna*

*S331 The Hispanic World I*

*C306 Literary Chinese*

*H300 Advanced Hebrew*

*P317 Reading & Conversation in Portuguese*

**\*\* C110 does not count towards the major.**

*S301 Advanced Swahili*

*G300 Deutsch: Mittelstufe I*

*H301 Advanced Hausa I*