**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**

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: Lost and Found**

*Carries GenEd Foundations: English Composition Requirements*

An egotistical hero loses his beloved brother and goes in search of immortality. In the wake of a disastrous naval battle, a fearful empire waits for the return of its master. 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 the legend of ancient Egypt’s “heretic pharaoh.” These are the leading characters we will meet this semester as we read tales of loss, reunions, quests, elusive goals, and unexpected revelations. All sections will read four texts in common: The Epic of Gilgamesh, Aeschylus’s tragic drama Persians, H. G. Wells’ 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 emphasizes critical thinking, clear communication, and effective argumentation. Assignments include 3 analytical essays, short papers to help develop the 3 essays, 3 short quizzes, and an introduction to basic academic research skills.

**CMLT-C151 (20969) Intro to Popular Culture**  
*T. Wu | MW 9:30 – 10:45 am | 3 cr*

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

How does Internet connectivity challenge or uphold capitalist individualism? When trivial Facebook updates become more frequent than private, introspective diary entries, how might this reflect a changing relation to the self? This class explores both empirically and theoretically how digital technology and capitalism can jointly shape and reshape individual sensibilities. We will survey a modern history of subjectivity, starting with the sense of individuality that took shape in the Enlightenment. We will also map today’s cultural field of capitalism and postmodernism in order to ask how possible, alternative modes of the self might be brought forth by technology. We will read theories such as those of Freud, Jameson and Deleuze, study sci-fi literature and film, and investigate technology such as smart phones, touch screens, and social networks. We will have discussions, presentations, and a research project in which you will need to conceptualize a mode of the self as found in technological phenomena.

**CMLT-C151 (26368) Intro to Popular Culture**  
*C. Servain | TR 2:30 – 3:45 pm | 3 cr*

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

How do you define a “modern” individual? What his ideal? How does he cope with the information overload that goes with the advent of technological societies? Is he still able to find meaning in this world? Can he still identify with a universal classic? And if not, what happened in history to get us to this point? The (post)modern condition is one of suspicion towards ideologies, ready-made assumptions and so-called universal truths. Old models are constantly breached nowadays, whether we know it or not, and whether we like it or not. But that suspicion is also a consequence of the ever-increasing amount of information we receive everyday, forcing us either to accept relativism, or, on the contrary, to become radical absolutists.

In our globalizing world some state borders are getting more and more porous, while an increasing number of couples are growing into fortresses especially in the West. Therefore, mass movement is gradually being brought to the fore. We will explore the question of what migration is usually associated with cultural understanding, which nevertheless generates anxiety and melancholy. This course will focus on the theme of migration, its driving force at the crossroads of literary and media. On the whole, it will examine the experience of the transnational subject who is at the crossroads of belonging and exclusion by exploring a variety of modes of negotiating space. What are the motivations and expectations of the immigrant? How does s/he look back at his/her (home)land? How does s/he proceed with the pursuit of home and survival? How are departure and homing marked by memory and notions of return? How is hospitality in and around the migration context? These questions will be examined in the course’s main texts.

**CMLT-C205 (23938) Comparative Literary Analysis: Violence in Literature and Film**  
*K. Tsai | MW 11:15-12:30 pm | 3 cr*

*Carries GenEd A&H, CASE A&H and IW Credit*  
**REQUIRED COURSE FOR CMLT MAJORS**

What drives a human being to kill, torture, or commit suicide? How can art turn violent death into an act of beauty, a vehicle for philosophical, ideological, and aesthetic transformation? This course explores the theme of violence in the violent literature and film across genres, cultures, and national traditions with an emphasis on developing ability in close reading of literature, film, graphic narratives, and cultural analysis. In this class, we will analyze authors and texts such as O’Brian’s The Mauritius Command, Shakespeare’s Timon of Athens, Yukio Mishima’s The Sailor and the Movie Star, and the Italian film, Il colpo. How is power and violence wielded, transformed, and transmitted across the media? How do popular culture and the media technologies are determinants in the formation of the individual subject? This course is required for CMLT majors and may be counted as an upper division elective for all other students.

**CMLT-C216 (25923) Science Fiction, Fantasy and Literature**

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

How do hip hop artists transform their musical creativity in the 21st century? This course explores the theme of hip hop music and literature in the 21st century and the social and political contingencies of the global economy. In this course, we will explore the global dimensions of the contemporary hip hop cultural moment as it refracts the condition of the world as a whole, in which the experiences of individuals and social groups are increasingly shaped by and respond to global trends. In this way, we will analyze the texts of popular music and literature for their representation of the social and political conditions of the contemporary global economy.

**CMLT-C217 (30579) Detective, Mystery/Horror/Lit**

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

How does the detective novel examine the social and political issues of the time? This course will explore the ways in which popular culture and the media technologies are determinants in the formation of the individual subject. How does popular culture and the media technologies are determinants in the formation of the individual subject? This course is required for CMLT majors and may be counted as an upper division elective for all other students.

**CMLT-C218 (20340) Romance and the Western Tradition**

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

This course will explore the evolution of the detective fiction, from its Greek ancestor Oedipus Rex through its more recent variants in Roberto Bolano and others. What is detective fiction and why is it widespread appeal seem to have continued stronger than ever before? Understanding the detective story from the perspective of the novel, we will explore several phases of the genre, including basic works of Poe and Conan Doyle, the hardboiled genre of Chandler and Hammett, and the metaphysical school of Jorge Luis Borges and Paul Auster. We will also analyze several films, including Roman Polanski’s Chinatown and Rian Johnson’s Brick. All the while we will stay grounded in the historical and cultural context of the time to see how different societies engaged with the questions mentioned above. In this class, we are all literary detectives!
fundamental schools of thought regarding the PRACTICE of acting, such as Stanislavski, method acting, etc, learning through them what is involved in the actual activity of acting. 3) to examine several case studies of important actors, such as Laurence Olivier, Katharine Hepburn, Marilyn Monroe, or Johnny Depp. And 4) to ask what is the difference in the relation to acting that different media introduce? Thus, what is the difference between the actor in theater, in film, and in television?

The word “renaissance” means “rebirth”; the fifteenth- and sixteenth-century writers, artists, philosophers, and rulers who claimed to preside over it argued that they were reviving the glories of classical Greece and Rome after a thousand years of darkness and decline. The Renaissance is also known as the “early modern” period, so named by scholars who believe that it laid the foundations for our modern era of individualism and unfettered scientific and intellectual inquiry. In this class, we will trace the cultural movement known as the Renaissance from its origins in fourteenth-century Italy, through France, Spain, and northern Europe, to its final flowering in seventeenth-century England. We will discover the origins of modern drama and opera, of representations of the individual in lyric poetry and essays, and of celebrations of the human body in art. We will witness the Protestant Reformation, the birth of modern science, and the development of new ideas about humanity’s place in the universe. We will observe new developments in art and architecture. Finally, we will explore the origins and the legacy of the Renaissance. To what extent was the Renaissance really the revival of ancient Greek and Roman culture that it claimed to be? How much did it owe to the Middle Ages it so contemptuously dismissed? And how did it set the scene for the birth of modernity?

CMLT-C325 (30598) The Renaissance | S. Van der Laan | TR 11:15-12:30 pm | 3 cr | Meets with CMLT-C325
*Carries CASE A&H and GCC Credit

CMLT-C329 (30604) The Eighteenth Century: Introduction to Eighteenth Century Literature and Thought | E. Peretz | TR 1:00-2:15 pm | 3 cr
*Carries CASE A&H and GCC Credit

To a large extent the 18th century is the era where most of the categories that guide contemporary thinking have emerged. It is the era where the very concepts of Literature and literary theory have been invented, as well as the era of the birth of new literary genres such as the gothic novel. It is the era where the figures of the public intellectual, the political revolutionary, and the scientist have been developed. It is the era of the birth of the theoretical intellectual and spiritual contexts, but also sometimes as a key to reading a text. Theoretical texts which address sexual ambivalence in literature will be helpful to our purpose. We will also be analyzing other arts, such as music, painting, and photography. I expect you to participate actively in this class, and you will be asked to present a text and lead a class discussion. Other assignments will include 3 essays and response questions to be posted before class.

CMLT-C351 (30610) Adaptations: Lit, Stage, and Screen | A. Fao | TR 1:00–2:15 pm | 3 cr
*Carries CASE A&H Credit

In this class, we will study the adaptation of literary texts into new literary works, films, operas, ballets and musicals. We will examine the historical, cultural and aesthetic issues involved in revising and reimagining source texts into different formats for readers or spectators of different eras. Among the questions we will consider are: What are the characteristics of the most resilient narratives and characters that remain relevant for audiences of different centuries and disparate cultures? How do generic conventions and social conditions interact to revise the meanings of the source text? Readings and films will include: Oedipus – Sophocles; Oedipus Rex, Oedipus at Colonus (tragedies, 5th century BC); Lee Breuer, The Gospel at Colonus (musical drama, 1985); Antigone: Sophocles – Antigone (tragedy, c. 442 BC); Athol Fugard – The Island (drama, 1972); Othello: Shakespeare – Othello; Shakespeare’s Othello as a graphic novel; Brad Kaaya – Q (2001 film); Andrew Kavies – Othello (2001 British police TV drama); José Limón – The Moor’s Pavane (1949); Carmen: Prosper Mérimée – Carmen (novella, 1845); Georges Bizet – Carmen (opera, 1875); Carlos Saura/Anthony Caram (film/flamenco ballet, 1984); Les Misérables – Victor Hugo’s 19th-century novel; Alain Boubil & Claude-Michel Schönberg’s musical. Assignments: Two 6-7 page papers, Final exam and Small group presentations.

CMLT-C356 (27355) Lit Arts & Their Interrelationship | S. Van der Laan | TR 2:30–3:45 pm | 3 cr
*Carries CASE A&H Credit

From Botticelli’s Birth of Venus to Shakespeare’s history plays, many of the greatest and most familiar works of Renaissance culture were produced in the context of a court: at once a place where civilized living was elevated into art-form and a hotbed of political image-making and intrigue. How did the powerful but insecure rulers of Renaissance wield the arts, literature, and music to enhance their image and their authority? How did courtiers use artistic and literary talents to succeed at court? What role did literature and the arts play in the rise of the nation-state? How did strategies of depicting, claiming, or resisting power travel from court to court? To answer these questions, we will focus on the courts of Lorenzo de’ Medici (Florence), François I (France), Elizabeth I (England). We will explore the literature, art, architecture, and music produced by and for these royal courts. We will read the texts of this program against popular works produced for the broader public, exploring the self-portraits that these courts constructed and the reactions that they drew from citizens outside of circles, we will discover how Renaissance literature and the arts created, reinforced, and questioned myths of nation and authority. Authors and artists will include Sandro Botticelli, Angelo Poliziano, Marguerite de Navarre, Francois Rabelais, William Shakespeare, and Philip Sidney.

CMLT-C370 (30615) Comp Studies Wetrn&Mid East | P. Losensky | MWF 10:10–11:00 am | Meets with CMLT-C573
*Carries CASE A&H and CASE GCC Credit

Sindbad, Scherazade, 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 Sindbad, voyaged around the world between the East and the West. We will also consider the literary and artistic manifestations of the tales that make up the Arabian Nights in the West, including their reception in 19th-century America.