

### **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: Lost and Found | See schedule for times | 3 cr**

\*Carries GenEd Foundations: English Composition Requirements



An egocentric 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 capitalistic 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 subjectivity. 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 (26363) 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 is 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 clear universal model? 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-growing amount of pieces of information we receive everyday forcing us either to accept relativism or, on the



In our globalizing world some state borders are getting more and more porous, while an increasing number of countries are growing into fortresses especially in the West. Therefore, mass movement is gradually being brought to the fore in literature, art and media. However, if transnational migration is usually associated with cultural understanding, it nevertheless generates anxiety and melancholy. This course will focus on the theme of migration, its driving force and its corollary in literature 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 do we proceed with the pursuit of home and survival? How are departure and homecoming marked by memory and nostalgia? How do hospitality vary in kind and degree from one culture to the other? These are fundamental questions among which that the course will make an attempt to elucidate.

### **CMLT-C205 (23938) Comparative Literary Analysis: Violence in Literature and Film | K. Tsai | 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 violence? How can art turn violent death into an act of beauty, or violence through philosophy, idealization, or other means of transformation? This course explores the theme of violence in literature and film across genres, cultures, and national traditions with emphasis on developing ability in close reading and formal, narratological, and cultural analysis. In addition, authors/works such as O'Brien's *Things They Came From*, Shakespeare's *Titus Andronicus*, Yukio Mishima's *Fight and Death*, Park Chan-wook's *Oldboy*, and *Rocky I*.

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

**Western Tradition | J. Le Hégarat | MWF 11:15-12:05 | 3 cr**

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

In times of crisis, we often turn to speculative fiction: imagination has been a way to cope with our own fears and anxieties for centuries. In this course, we will explore the genres of science fiction and fantasy as powerful artistic tools to reflect on socio-political and religious issues. We will especially pay attention to the ways these genres interrogate our human nature and our identity in relation to technology and scientific progress. We will explore various subgenres of science fiction and fantasy through the themes of totalitarianism, race, and gender and how they affect the (human) body and identity. Though undoubtedly entertaining, these works of fiction also call for our critical examination. To support our reflection, we will use a selection of novels, short stories and media materials by Robert M. Matheson, Philip K. Dick, Ridley Scott, William Gibson, Marge Piercy and Isaac Asimov.

### **CMLT-C217 (30579) Detective, Mystery, Horror/Lit | M. Mosier | TR 9:30-10:45 am | 3 cr**

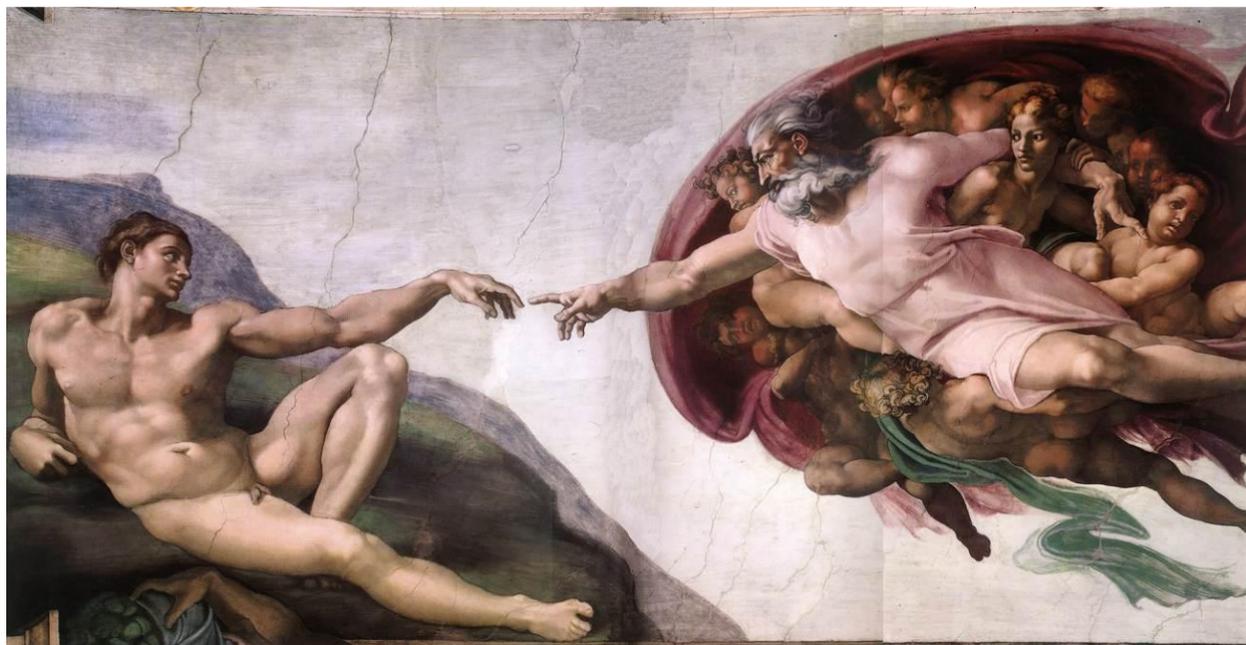
\*Carries GenEd A&H and CASE A&H Credit

This course will explore trends in the development of detective fiction, from its Greek ancestor *Oedipus Rex* through more recent variants in Roberto Bolaño and others. What is detective fiction and why is its worldwide appeal stronger than ever more than 150 years after its birth in the 1840s with Edgar Allan Poe? What does the detective's search tell us about how we think we know what we know as well as how we conceive of the relationship between violence, truth, justice, and literature? To examine these questions, we will explore several phases of the genre, including classic works of Poe and Conan Doyle, the hardboiled genre of Chandler and Hammett, and the metaphysical style 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 and how different societies engaged with the questions mentioned above. In this class, we are all literary detectives!

### **CMLT-C219 (20340) Romance and the Western Tradition | E. Geballe | TR 4:00-5:15 pm | 3 cr**

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

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?



**CMLT-C325 (30598) The Renaissance | S. Van der Laan | TR 11:15-12:30 pm | 3 cr | Meets with CMLT -C525**  
 \*Carries CASE A&H and GCC Credit

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-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 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. Pao | 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, 5<sup>th</sup> 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 – *O* (2001 film); Andrew Davies – *Othello* (2001 British police TV drama); José Limon – *The Moor’s Pavane* (1949); Prosper Mérimée – *Carmen* (novella, 1845); Georges Bizet – *Carmen* (opera, 1875); Carlos Saura/Antonio C. *Carmen* (film/flamenco ballet, 1984); *Les Misérables* – Victor Hugo’s 19<sup>th</sup>-century novel; Alain Boublil & Michel Schonberg’s musical. Assignments: Two 6-7 page papers, Final exam and Small group presentations.



**CMLT-C355 (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 to 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 their artistic and literary talents to succeed at court? What role did literature and the arts play in the rise of the nation-state in Renaissance Europe? 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), and Elizabeth I (England). We will explore the literature, art, architecture, and music produced by and for these rulers and their courtiers. We will read these products of the court 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 their circles, we will discover how Renaissance literature and the arts created, reinforced, and questioned myths of power and authority. Authors and artists will include Sandro Botticelli, Angelo Poliziano, Marguerite de Navarre, François Rabelais, William Shakespeare, and Philip Sidney.

**CMLT-C370 (30615) Comp Studies Wstrn&Mid East | P. Losensky | MWF 10:10-11:00 am | 3 cr**  
 Meets with CMLT-C573  
 \*Carries CASE A&H and CASE GCC Credit

Sindbad, Scheherazade, 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

