

Indiana University

Department of
Comparative Literature



UNDERGRADUATE
HANDBOOK
2012-2013

INTRODUCTION

Founded in 1949, IU's Comparative Literature Department stands at the crossroads of the humanities, providing our students with a rich and illuminating range of approaches to literary study - approaches that cut across national, cultural, and disciplinary boundaries, and that place literary works in the context of other expressive traditions, including other art forms such as music, film, video, painting, and architecture.

While maintaining and continually enhancing our traditional strengths in European, Asian and African literature and ideas, in Comparative Arts, and in Translation Studies, we have been developing strengths in such areas as diasporic studies, Persian and Mughal studies, Modern and Biblical Hebrew studies, and inter-American studies.

Many of our courses integrate other humanistic areas (philosophy, folklore, religious studies) into the study of literature and systematically compare the relationship of literature to history, society, politics, law, science, etc.

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:** C320, C321, C325, C329, C333, C335, C337, C338
 - c. **Comparative Arts:** C251, C252, C255, C256, C310, C355, C358
 - d. **Cross-cultural Studies:** C262, C360
4. **Six additional courses (18 credits) in Comparative Literature, at least three of which must be at the 300 level or above.** For students completing a single major in CMLT, up to two courses in other departments may be substituted in accordance with the guidelines established for the optional concentrations

Language Requirement: One advanced course at the 300 level or above that includes the study of a foreign language literature in the original. Typically students will complete this requirement with a course taken outside of the Department of Comparative Literature that will not count toward the 30 credit hours required for the major.

C110 may not be counted towards either the minor or major.

Recommendations for All Majors

Especially recommended for complementary study are courses in English and foreign language literatures, African studies, African American and African diaspora studies, Asian studies, folklore, history, history and theory of art, history and theory of music, linguistics, philosophy, religion, theatre and drama, and West European studies. It is recommended that majors continue work in a foreign language and literature through three consecutive years, regardless of their proficiency when entering the program. Students intending to do graduate work in comparative literature are advised to begin a second foreign language.

OPTIONAL CONCENTRATIONS FOR CMLT MAJOR:

Optional Concentrations are voluntary guidelines for those who would like a more focused program.

A. Emphasis on literature across cultures

Students will select one of the following areas, which they will study against the background of the European literary and cultural tradition covered by the core curriculum and #3 below: Asia, Africa, the Middle East, Latin America, ethnic minorities, diaspora literatures. Students should consult regularly with their mentor regarding the selection of courses to meet the following requirements.

1. Three courses in comparative literature at the 200 level or above that include the literature or art of the student's area of focus, chosen in consultation with the student's mentor. (A literature course from another department may be substituted for one of these courses with the mentor's approval..)
2. Two related courses at the 200 level or above in the religion, philosophy, folklore, history or art history of the student's area of focus. Students should consult the course offerings of the Departments of African Studies, Afro-American Studies, Anthropology, East Asian Languages and Literatures, Fine Arts, Folklore, History, Latin American and Caribbean Studies, Near Eastern Languages and Cultures, Philosophy, Religious Studies, Spanish and Portuguese.
3. One additional period or genre courses from the core curriculum.
4. Recommended: One additional course at the 300 level or above that studies a foreign language literature in the original or a 400-level literature course approved by the student's mentor.

B. Emphasis on literature in European traditions

1. One additional period course from C321, C325, C329, C333, 335, 337.
2. Four additional courses in Comparative Literature at the 200 level or above, one of which should be from option D1 (C251, C252, C255, C256, C257, C291, C300, C350, C355, C356, C357, C358, C490, C492, C493 or C400, when topic is appropriate), and

one of which should be C261, C265, C266, C365, C325, C361, or C464.

3. One of the following courses: Classical Studies C205, C206, C350, or C360; Religious Studies R210 or R271; or English L367.
4. Recommended: One additional advanced course also at the 300 level or above that studies a foreign language literature in the original. (Students completing a double major with a foreign language may substitute an advanced course in Comparative Literature or a National Literature.)

C. Asian-Western literary relations

1. C265 or C266.
2. C365 or C375. (It is advisable that students choose a course in the area of their foreign language competency.)
3. Religious studies R153, R354, R357, or R359.
4. East Asian Languages and Cultures C302, J302, or the equivalent in another Asian language.
5. One 400-level literature course in East Asian languages and cultures.

D. Interrelationship of the arts

Students working to complete Option D should consult with their mentor regularly, especially as they begin their course program for this option. It is strongly recommended that students enroll in the introductory course C255. Beyond that, they might consider selecting their other two Comparative Literature courses in D.1 in accordance with their choice of the emphases on visual art, music, film, or aesthetics and interarts studies (D.2 a-d).

1. Three of the following inter-arts courses in Comparative Literature: C251, C252, C255, C256, C257, C300, C310, C350, C355, C356, C357, C358, C291, C400 (when topic is appropriate), C490, or C492.
2. One of the following course combinations:
 - a. Three courses in the history and theory of the visual arts.
 - b. Three courses in the history, theory, or literature of music.
 - c. Three courses in the study of literature and film: Communications and Culture C190 and C410 plus an additional course in the study of film and culture. The third course for the emphasis on literature and film studies should be chosen from the following:

Afro-American Studies
A278 Contemporary Black Film

Comparative Literature
C291 Asian Film and Literature
C492 Comedy in Film and Literature

C310 Film Adaptations of Literature

Communication and Culture

C290 Hollywood I.

C292 Hollywood II.

C393-C394 History of European and American Films I-II

English

L295 American Film Culture

L395 British and American Film Studies

French and Italian Cinema

M455 Readings in Italian Cinema

Slavic Languages and Literature

R352 Russian and Soviet Film

R353 Central European Cinema

Germanic Studies

G390 German Film Culture

Latin American and Caribbean Studies

L420 New Latin American Cinema

Spanish and Portuguese

S 260 Hispanic Film

d. Three approved courses related to interarts studies. This can be three additional courses from D 1 or a meaningful combination of one or two of these courses with one or two of the following:

Classics

C409 Roman Literature and Art

Fine Arts

A276 Art and Perception

A471 or A472 or A 473 or A474 Art Theory I or II or III or IV (only one of these)

Philosophy

P246 Introduction to Philosophy and Art

P346 Classics in Philosophy and Art

Theater and Drama

T210 Appreciation of Theater

T370 or T371 History of Western Theater and Drama I or II

GENERAL REQUIREMENTS FOR CMLT MINOR:

Students wishing to complete a minor (minimum of 15 credit hours) with the Department of Comparative Literature must complete five courses in Comparative Literature. Four courses must be at the 200 level or above with at least two at the 300 level or above.

Note: Students who minor in comparative literature may not also minor in comparative arts.

C110 may not be counted towards either the minor or major.

GENERAL REQUIREMENTS FOR COMPARATIVE ARTS MINOR:

1. Five comparative arts courses or approved cross-listed courses (minimum of 15 credit hours)
2. At least two courses taken (after C255) at the 300 level or above
3. At least two courses taken in comparative literature

Note: Students who minor in comparative arts may not also minor in comparative literature. Comparative literature majors may obtain the minor in comparative arts but may not count the same courses for both the major and the comparative arts minor.

DEPARTMENTAL HONORS PROGRAM

Majors who have maintained a high level of academic achievement and who have taken at least one 300-level comparative literature course are eligible for the honors program. Students may qualify for graduation with honors in comparative literature in one of three ways: by completing three honors tutorials, by writing an honors paper, or by completing an honors project. An undergraduate senior seminar in comparative literature may be substituted for one of the honors tutorials. In addition, the Hutton Honors College offers some research and travel assistance for a limited number of Honors students in Comparative Literature Interested students may obtain detailed information from the Director of Undergraduate Studies and explore the information at the following site: <http://www.indiana.edu/~iubhonor/hds/granthd.php>

RECENT COURSES



CMLT-C110 Writing the World: The Survivor

**Carries GenEd EC and CASE EC credit*

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

**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

** 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

**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

**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-19th and first half of the 20th 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

** 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

** 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

**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

**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 course work will include two papers, a group presentation, and a final exam.

CMLT-C252 (26453) Literary and Television Genres

**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: Introduction

**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 18th century through the early 20th 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

**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

**carries CASE A&H Credit*

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

**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

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

* 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

* 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 20th 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

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

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 2nd, 3rd 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

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.

UNDERGRADUATE RESEARCH GRANTS

The Honors Division offers a number of modest grants each semester and during the summer sessions, in support of undergraduate research projects. Such projects would ordinarily be conducted under the format of C495, Individual Reading in Comparative Literature. The faculty member who directs the C499 project would act as sponsor, if he or she deems it appropriate, for the undergraduate's application to the Honors Division. Funding is normally provided for travel or materials, which are necessary to the research. Application deadlines ordinarily fall early in the semester preceding the one in which the project is to be conducted. Applications are available from the Honors Division at 324 N. Jordan. See www.indiana.edu/~iubhonor.

SPECIAL STUDY OPPORTUNITIES

Individual Readings

The Department of Comparative Literature, as well as most other departments in the College of Arts and Sciences, lists "individual readings" course numbers for those students who wish to pursue a course of study distinct from the department's usual course offerings under the direction of a faculty member. These courses are generally designated by the number 495 and a letter prefix appropriate to the department. The number for Comp Lit is C495. These courses may be taken for a varying number of credits, but students need to have a well thought-out project as well as the sponsorship of a Comparative Literature faculty member before the Director of Undergraduate Studies can approve the course. Please contact the Academic Advisor at (nahender@indiana.edu).

Double Major

Many Comparative Literature majors expand their educational and career opportunities by taking a double major. This degree is awarded to students who complete all of the requirements of two majors – at least 25 hours must be taken in each major. The residence requirement of at least 10 hours in each major at Bloomington must be met. Comparative Literature is frequently combined with a foreign language, History, Linguistics, Political Science, Communication and Culture, Telecommunications, and Theatre and Drama, to name a few of the many possible combinations. Students must

have advisors from each of the departments in which they propose to study, and they should consult with the Academic Advisor in each department to declare the major.

Overseas Study Programs

Indiana University Programs: Credit earned in overseas study programs sponsored by Indiana University, or participated in by Indiana University on a consortium basis, is considered Indiana University credit and is not transfer credit. Consequently, University scholarships and loans are applicable to fees for these programs.

Credit usually may be applied to meeting Indiana University degree requirements. Overseas credit will generally satisfy the senior residency requirement at the student's home campus. Indiana University sponsors or co-sponsors overseas study programs in the following countries:



- Argentina (Buenos Aires)
- Australia (Adelaide, Canberra, Perth, Melbourne, Sydney, Wollongong)
- Austria (Graz, Vienna)
- Belize (Chau Hiix)
- Botswana (Gaborone)
- Brazil (São Paulo, Bahia)
- Canada (Quebec)
- Cayman Islands (Grand Cayman)
- Chile (Santiago, Valparaiso)
- China (Nanjing, Beijing)
- Costa Rica (San José, Monteverde)
- Czech Republic (Prague)
- Denmark (Copenhagen)
- Dominican Republic (Santiago)
- Ecuador (Quito)
- Egypt (Cairo)
- England (Canterbury, London, Manchester, Oxford)
- France (Aix en Provence, Paris, Rennes, Rouen)
- Germany (Berlin, Freiburg, Reutlingen)
- Ghana (Legon)
- Greece (Athens, Paros)
- Hungary (Budapest)
- India (Hyderabad)
- Ireland (Dublin)
- Israel (Jerusalem)
- Italy (Bologna, Florence, Milan, Rome, Venice)
- Japan (Nagoya, Osaka, Tokyo)
- Mexico (Cuernavaca, Guanajuato, Monterrey, Oaxaca)

Netherlands (Amsterdam, Bonaire, Maastricht)
Peru (Lima)
Russia (St. Petersburg)
Senegal (Dakar)
South Africa (Capetown)
South Korea (Seoul)
Spain (Alcala, Alicante, Barcelona, Madrid, Salamanca, Seville)
Thailand (Khon Kaen)
Turkey (Istanbul)

For further information on Indiana University overseas study programs, consult the Office of Overseas Study, www.indiana.edu/~overseas, Franklin Hall 303, on the Bloomington campus, (812) 855-9304, or international program coordinators on the other Indiana University campuses.

Other Study Abroad Programs:

In cases where there is no Indiana University-sponsored program in an area of interest, students may apply to programs administered by other institutions. However, these programs are of varying quality. Credits from non-Indiana University programs sponsored by accredited U.S. colleges are usually acceptable for transfer to Indiana University. (See pages 351-352 and 366-367 of the 2011-2012 COAS *Bulletin* for specific conditions on the transfer of overseas study credits.) Students should check with the Office of Overseas Study, (812)-855-9304, to see whether a program is "recognized" by I.U. To ensure that credits can be accepted from a particular overseas program, students are urged to obtain credit transfer agreement forms from the Office of Overseas Study; students must then submit the completed forms to the Office of Admissions prior to committing themselves to participating in the program.

Under special circumstances students may be permitted to use Indiana University financial aid toward programs sponsored by organizations other than Indiana University.

Information and application forms may be obtained from the Office of Overseas Study, Franklin Hall 303, (812)-855-9304. For such an application to be approved, the coursework undertaken overseas must be integral to the student's major program at Indiana University, and the application must be approved by the student's academic department, the College of Arts and Sciences, and the Office of Overseas Study.

CERTIFICATES AND MINORS

Certificate in Journalism

Students in good standing at Indiana University who are not majoring in Telecommunications are eligible to apply to the certificate program in journalism. For further information, see the College *Bulletin* (2011-2012 edition, page 363), see

<http://journalism.indiana.edu/undergraduate/undergraduate-academics/certificate-in-journalism/>, and consult Journalism's academic advisor (Ernie Pyle 200C, (812) 855-9248).

Liberal Arts and Management Program (LAMP)

The College of Arts and Sciences and the School of Business offer this joint degree program, in which students can combine a major in Comparative Literature with a cluster of courses in business. Students seeking admission typically apply during their first year of university study. For further information, contact Anne McDaniel, Wylie Hall 247, (812) 856-4966.

Minor in Business

Students earning a bachelor's degree in the College of Arts and Sciences may obtain a minor in business by means of the following requirements:

1. Complete 26 or more credit hours of college course work that counts toward graduation and be admitted to a degree-granting school.
2. Successfully complete the following courses: Business A200 (or equivalent), L201, K201(Computer Science majors may substitute CSCI C211) (minimum grade of C required).
3. Successfully complete four of the following five courses: BUS F300, BUS G300, BUS M300, BUS P300, and BUS Z302 or J306. These courses must be taken on the IUB campus. Economics E201 is recommended to round out the student's program.

IMPORTANT NOTE: The College of Arts and Sciences limits the number of credit hours taken outside the College that will count toward the degree to 22 credit hours.

Students should fill out an Application for Minor form in Kirkwood 001, the College Recorder's Office, during the senior year to have this minor listed on the transcript.

The Minor in Business, of course, does not preclude students from studying as electives any business courses open to non-business majors for which they have completed the necessary prerequisites. Students who wish to supplement their major in the College with a small number of business courses in a single business area – such as accounting, finance, marketing, or other specialized study – should select business courses in consultation with a School of Business advisor in Business 254, (812) 855-0611.

Business Foundations Certificate

The certificate, which requires 24 hours of Business courses and six hours of Economics, provides the liberal arts student with business skills in everything from investments and insurance to real estate, communications, business law and computers. For further

information, contact the School of Business Undergraduate Advising Office, Business 254, (812) 855-0611.

CAREER PREPARATION

Visit the Career Development Center (625 N. Jordan), which provides a large library, counselors, and workshops on resume writing, interviewing, and job seeking. This office also has information about many federal agencies, maintains files of national internship opportunities, offers individual assistance on a walk-in basis, distributes a newsletter, and hosts on-campus recruiters who are searching specifically for liberal arts majors. Arts and Sciences Career Services (also 625 N. Jordan) supplies information on careers and offers individual counseling by appointment. This office can arrange for undergraduates to "try out" a potential career by spending a day with an I.U. graduate who is a practicing professional in the student's area of interest.

Students thinking about a career in College Teaching or Research need to:

1. Contact the Director of Undergraduate Studies in Comparative Literature, or the Academic Advisor.
2. Take the Graduate Record Exam (GRE). It is recommended that you take the GRE both in the second semester of your junior year and again early in your senior year. The "paper and pencil" test is administered three times a year. The general test, delivered by computer through the Computer-Based Testing (CBT) Program, is available year-round at many locations. Additional information is available at www.gre.org and at www.indiana.edu/~best.
3. Make arrangements for 2-3 letters of recommendation.
4. Submit applications to schools in time to meet admissions and financial aid deadlines.
5. Talk to faculty who have attended schools of interest to you.
6. Consider a teaching internship with a faculty member.
7. Set up a credentials file in the IU Education Careers Office, W.W. Wright Education Building, Room 1000, 201 N. Rose Ave, (812) 856-8544.

Students thinking about Law School should:

1. Visit the Pre-Law Information Center in Maxwell Hall, (812) 855-1873, or see www.indiana.edu/~udivhpp.
2. Check the *Pre-Law Handbook* for information on various schools. You may buy your own or use one in Maxwell 010.
3. Plan to take the Law School Admissions Test (LSAT). Forms are available in Maxwell 021. The test is given 4 times a year, but you're encouraged to take it in the spring of your junior year.
4. Attend the Law Caravan sponsored by the Pre-Law Information Center with admission representatives from more than 85 law schools.

Students thinking about work in agencies of the Federal or State governments should:

Look at the Federal Government information available at Arts and Sciences Career Services (625 N. Jordan). No general federal job examination is given at present, but some federal agencies have devised their own exams. Also consider a visit to the SPEA placement office (SPEA 200).

Students thinking about a job in the Foreign Service should:

Take the Foreign Service Office Examination (FSOE), usually given in November. Applicants must be a U.S. citizen and at least 20 years of age at the time of the exam. Deadline for test application is usually in early October. Additional information is available at Arts & Sciences Career Services (625 N. Jordan) and the SPEA Career Center (SPEA 200), and on the World Wide Web <http://www.state.gov/>.

Students thinking about a job in Business should:

1. Consider a minor in Business or the Liberal Arts and Management Program. Students seeking admission to the Liberal Arts and Management Program must apply early in their college study. For more information on LAMP, contact Anne McDaniel, Wylie Hall, Room 247, (812) 856-4966.
2. Enroll in COAS Q400, Employment Strategies for COAS Graduates, which provides information on résumé writing, interviewing skills, and job search strategies with emphasis on the liberal arts major entering the business world.
3. If you plan to use the Business Placement Office, you are required to take Business X420, Business Career Planning and Placement, to be registered. This course also gives you help in preparing your resume and information on job possibilities. Employers come to campus and interviews are arranged through the Business Placement Office. You may not receive credit for both COAS Q400 and BUS X420.

Students thinking about other job options should:

1. Explore these options with staff at Arts and Sciences Career Services.
2. Take advantage of The Career Service workshops on resume writing and employment strategies, and COLL Q400.
3. Note that this office has job search advice, vacancy listings, and a growing list of employers who come to campus for interviews with liberal arts majors.

If you are undecided about your future career plans:

Go to the Career Development Center (625 N. Jordan) for help in determining your interests. Take a look at videos, CD rom resources, and books about career exploration in the Career Resource Library. Ask to speak to a career counselor. You can also begin at the Career Development Center website <http://www.indiana.edu/~career> or the Career Resource library page <http://www.indiana.edu/~career/features/crl.html>. You can also

check out career books from the Undergraduate English Office in BH442. Consider enrolling in COLL Q294, Basic Career Development; this is a 2 credit, 8-week course.

Useful Addresses for Career Planning

CAREER DEVELOPMENT CENTER
625 N. Jordan
(812) 855-5234
<http://www.indiana.edu/~career>

BUSINESS PLACEMENT
Business Undergraduate Career Services Office
Business P100
(812) 855-5317
<https://ucso.indiana.edu/cgi-bin/index.cfm>

HEALTH PROFESSIONS AND PRE-LAW INFORMATION CENTER
Maxwell Hall 010
(812) 855-1873
<http://www.indiana.edu/~udivhpp/>

JOURNALISM CAREER SERVICES
Ernie Pyle 202
(812) 855-1704
<http://journalism.indiana.edu/media-careers/>

UNDERGRADUATE DEPARTMENTAL AWARDS

The Outstanding Senior Award

Established to recognize a graduating major who is outstanding in academic achievement, potential, and service to the Department. Previous winners of the award are:

1986	Anthony Guneratne
1987	Margaret Diaz-Padilla
1988	Joyce Owens
1989	Susannah Koerber
1990	Jane Matthison
1991	Paul Dever
1992	Andrea Eitsert and Doug Meyer
1993	Michelle Brown
1994	Dorothea Rovner
1995	Stephanie Mohler

1996	Denise Dorman
1997	James Stevens
1998	Elizabeth Skomp
1999	Ben Peled
2000	John Easter and Christina Dulude
2001	Jennifer Holt and Joe Pusateri
2003	Kimberly Lux and Erin Plunkett
2004	Raina Polivka
2005	Kathryn Bullerdick, Luke Winnikates, and Emory Zink
2006	Daniel Bulla
2007	Anna Piontek
2009	Alison Howard
2010	Rebecca Westall
2011	Tiffany Li
2012	Farrell Paules, Colin Wagner

The Annie Geduld Memorial Prize

In 1992, Harry M. Geduld established this award in memory of Annie Geduld. The prize is given in alternate years to an outstanding graduate or undergraduate student in the Comparative Arts component of the Comparative Literature Program. Past undergraduate student winners of the Geduld Prize have been:

1995	Brian Doan and Charity Rolfes
1996	Marcet Townsend
1997	Eric Cox
1998	Ryan Haley
1999	Angelia Haro
2000	Jane Cronkhite
2001	Oliver Hildebrandt and Erik Gibson
2003	Megan Glass
2004	Courtney Burke
2005	John Heather
2006	Luke Winnikates
2007	Meredith Morgan
2009	Nick Stange
2010	Nick Jeffries

The Ilinca Zarifopol Johnston Award

The Ilinca Zarifopol Johnston Award is given in honor of the life of Professor Johnston, an accomplished translator, scholar, and teacher who earned her Ph.D. in Comparative Literature and then taught in the Department from the 1990s until her death in 2005. The award is given in alternate years to a graduate or an undergraduate student, chosen on the basis of GPA, breadth of interests, originality, academic and/or creative

achievement, and overall promise. The department will issue an e-mail requesting applications for the award. Applicants will include a letter and any other relevant materials. Past undergraduate student winners of the Ilinca Zarifopol Johnston Award have been:

2008 Alison Howard
2011 Sarah Williams
2012 Amanda Steinken

DEPARTMENT CONTACTS

Main Office and Undergraduate Studies

BH914
complit@indiana.edu
(812) 855-7070

Director of Undergraduate Studies

David Hertz
BH907
hertzd@indiana.edu
(812) 855-0648

Undergraduate Advisor

Nathan Hendershott
BH 437
nahender@indiana.edu
(812) 855-6263



DEPARTMENT OF COMPARATIVE LITERATURE

INDIANA UNIVERSITY
College of Arts and Sciences
Bloomington

COMPARATIVE LITERATURE B.A.

(Effective for students matriculating Summer 2011)
Department of Comparative Literature – Ballantine Hall 914 – (812) 855-7070
www.indiana.edu/~complit/

Students must complete all IUB GENED, CASE, and Major requirements. Any acceptable GENED or CASE course which is also required in the major may apply to (double-count) both required areas. One CASE N&M course may be fulfilled by GENED Mathematical Modeling requirement (with C- grade or higher).

IU-Bloomington General Education (GENED)

English Composition (0 to 3 credits, C- minimum)

Complete one of the following options:

- ___ 3 CMLT-C110 Writing the World
- ___ 3 ENG-W131 Elementary Composition
- ___ 3 ENG-W170 Projects in Reading and Writing
- ___ 0 ENG-W131 EX Elementary Composition Exemption

Mathematical Modeling (3 to 4 credits)

Complete one of the following options:

- ___ 3 MATH-A118 Finite Math for the Social and Behavioral Sciences
- ___ 4 MATH-D116 AND MATH-D117 Intro to Finite Mathematics I-II
- ___ 3 MATH-J113 Intro to Calculus with Applications
- ___ 3 MATH-M118 Finite Mathematics
- ___ 3 MATH-M119 Brief Survey of Calculus I
- ___ 4 MATH-M211 Calculus I
- ___ 4 MATH-M213 Accelerated Calculus
- ___ 3 MATH-S118 Honors Finite Mathematics
- ___ 3 MATH-V118 Finite and Consumer Mathematics
- ___ 3 MATH-V118 Finite Math for the Social and Biological Sciences

Arts and Humanities (6 credits)

Complete 6 credits from the list of approved A&H courses in the IUB GENED bulletin.

___ _
___ _

Social and Historical (6 credits)

Complete 6 credits from the list of approved A&H courses in the IUB GENED bulletin.

___ _
___ _

Natural and Mathematical Sciences (5 credits)

Complete 5 credits from the list of approved N&M courses in the IUB GENED bulletin. At least one course must be a natural science; as indicated by an asterisk (*) in the GENED bulletin.

___ _
___ _

World Languages and Cultures (0 to 14 credits)

The requirement is fulfilled by the CASE Foreign Language requirement.

College or Arts and Sciences Education (CASE)

- Overall Hours to graduate: 122
- Hours of College course work: 100
- Hours at the 300-400 level: 36
- Hours taken at IUB after Senior Status (86 hrs): 26
- Hours of major coursework taken at IUB: 12
- Minimum GPA for graduation: 2.0
- Minimum grade for counting course work: C-

Intensive Writing (3 credits)

Complete one Intensive Writing course at or above the 200 level after completing the English Composition requirement.

___ 3 _____

Foreign Language (10-18 credits)

Complete the study of a single foreign language through the second semester of the second year of college-level course work. All or part of the requirement may be fulfilled by placement examinations.

___ _
___ _
___ _
___ _

Arts and Humanities (6 credits)

Complete two additional courses to the GENED requirement from the list of approved courses in the CASE bulletin.

___ _
___ _

Social and Historical (6 credits)

Complete two additional courses to the GENED requirement from the list of approved courses in the CASE bulletin.

___ _
___ _

Natural and Mathematical (6-10 credits)

Complete two additional courses to the GENED requirement from the list of approved courses in the CASE bulletin.

___ _
___ _

Critical Approaches (3 credits)

Complete one Critical Approaches course from the list of approved courses in the CASE bulletin.

___ 3 _____

Cultural Studies (6 credits)

Complete one course from each category from the list of approved courses in the CASE bulletin.

Diversity in the U.S.

___ 3 _____

Global Civilizations and Cultures

___ 3 _____



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Department of Comparative Literature – Ballantine Hall 914 – (812) 855-7070
www.indiana.edu/~complit/

Students must complete all IUB GENED, CASE, and Major requirements. Any acceptable GENED or CASE course which is also required in the major may apply to (double-count) both required areas. One CASE N&M course may be fulfilled by GENED Mathematical Modeling requirement (with C- grade or higher).

Major (33 cr.)

General Methods and Theory (6 credits)

Both courses carry **CASE A&H** designation.

- ___ 3 CMLT-C 205 Comparative Literary Analysis
- ___ 3 CMLT-C 305 Comparative Approaches in Literature: Theory and Method

Genre, Period, Comparative Arts, and Cross-Cultural Studies (6 credits)

Complete one course each from two of the following groups.
All courses carry **CASE A&H** designation.

Genre

- ___ 3 CMLT-C 311 Drama
- ___ 3 CMLT-C 313 Narrative
- ___ 3 CMLT-C 315 Lyric Poetry
- ___ 3 CMLT-C 318 Satire

Period

- ___ 3 CMLT-C 320 World Literature before 1500
- ___ 3 CMLT-C 321 Medieval Literature **CASE GCC**
- ___ 3 CMLT-C 325 The Renaissance **CASE GCC**
- ___ 3 CMLT-C 329 The Eighteenth Century **CASE GCC**
- ___ 3 CMLT-C 333 Romanticism **CASE GCC**
- ___ 3 CMLT-C 335 Realism, Naturalism, and Symbolism **CASE GCC**
- ___ 3 CMLT-C 337 The Twentieth Century: Tradition and Change **CASE GCC**
- ___ 3 CMLT-C 338 Literature Today: 1950 to Present

Comparative Arts

- ___ 3 CMLT-C 251 Lyrics and Popular Song **CASE DUS**
- ___ 3 CMLT-C 252 Literary and Television Genres
- ___ 3 CMLT-C 255 Modern Literature and Other Arts: An Introduction **CASE GCC**
- ___ 3 CMLT-C 256 Literature and Other Arts: 1870-1950 **CASE GCC**
- ___ 3 CMLT-C 310 Literature and Film
- ___ 3 CMLT-C 355 Literature, the Arts, and Their Interrelationship
- ___ 3 CMLT-C 358 Literature and Music: Opera **CASE GCC**

Cross-Cultural Studies

- ___ 3 CMLT-C 262 Cross-Cultural Encounters **CASE GCC**
- ___ 3 CMLT-C 360 Diasporic Literatures **CASE GCC**

Foreign Language Requirement (3 credits)

Complete one advanced course at the 300 level or above that includes study of a foreign language literature in the original.

Comparative Literature Electives (18 credits)

9 credit hours must be at the 300 level or above.

Useful Resources

- GENED Bulletin:** www.iu.edu/~bulletin/iub/general-education/2011-2012/
- CASE Bulletin:** www.indiana.edu/~bulletin/iub/college/2011-2012/
- Enrollment Bulletin:** enrollmentbulletin.indiana.edu/pages/index.php
- Office of the Registrar:** registrar.indiana.edu/index.shtml
- Office of Student Financial Assistance:** www.indiana.edu/~sfa/
- Office of the Bursar:** bursar.indiana.edu/
- College Recorder's Office:** college.indiana.edu/recorder/
- Career Development Center:** www.indiana.edu/~career/
- Writing Tutorial Services:** www.indiana.edu/~wts/