

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

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

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

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

**Associate of Art in Comparative Literature:** All AA students declaring a concentration in CMLT must complete the same requirements outlined above for the new minor, for a total of 15 credits. Interested students should fulfill the requirements specified in the 2006-2008 Bulletin for the College of Arts and Sciences.

### **CMLT- BE 145 Major Themes in Western Lit: Dysfunctional Families | See schedule for times**

*\*fulfills A&H and CS requirements*

Get ready to feel really good about your own family as we dive into a semester of sibling rivalry, emotional baggage, generation gaps, terrible secrets, childish adults, and precocious children. Before there was Jerry Springer, poets, playwrights, and novelists were competing to see who could invent the most messed up families. All sections will read Euripides' Hippolytus, Shakespeare's Titus Andronicus, and Kafka's Metamorphosis. In Euripides' infamous tragedy, a young man offends the goddess of love for the sake of his virginity and then discovers just how twisted love can be. In Shakespeare's most scandalous play, children become pawns in the unspeakable feud of their parents.



Kafka's freakish fable of modern angst begins when the breadwinner of a middle class family awakes to find that he is a giant insect. 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 focuses on developing skills useful in all majors: critical thinking, clear communication, and persuasive composition. The workload includes three essays, one revision, mid-term and final exams, as well as shorter writing assignments. For composition credit, students must follow this course with BE 146 in the spring semester. The topic for BE 146, "Major Themes in Literature," for the spring semester, 2009, is "To Hell and Back." The course description for this topic is also available. Both BE 145 and BE 146 are automatically bundled with English W 143 (a one credit hour course) to certify composition credit.

### **CMLT-C 147 (15615) Images of the Self: East and West | Y. Chen | MW 2:30-3:45**

*\*fulfills A&H and CS requirements*

How do we perceive ourselves within society? Where does the idea of the self come from? Is it a mere invention? What does the idea of self say about collectivity and individuality? How is self perception different in the East and the West, and in different classes and genders?

This course will explore both Eastern and Western concepts of the self from the ancient to the modern periods through comparisons of philosophy, literature, and film. We will focus on three themes: 1) the relationship of the individual to society 2) the outcast as hero 3) the self as artist. Our readings will include *The Republic* by Plato, *The Analects* by Confucius, excerpts from the writings of Zhuangzi, Laozi, the Autobiography of Benjamin Franklin, Thoreau's Walden, Notes from Underground by Fyodor Dostoevsky, Mishima Yukio's The Temple of the Golden Pavilion, David Henry Hwang's M. Butterfly, Eileen Chang's The Rouge of the North, James Joyce's Portrait of the Artist as a Young Man, Oscar Wilde's The Picture of Dorian Gray as well as Pygmalion by Bernard Shaw.

### **CMLT-C 151 Intro to Popular Culture | See schedule for times**

*\*fulfills A&H and CS requirements*

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-C 155 (17647) Cul/Mod Exp: Interdis/Intl App | M. Valverde | MW 9:30-10:45**

*\*fulfills A&H and CS requirements* **2<sup>nd</sup> 8 weeks course only**

*The Odyssey*, the tale of Odysseus, is attributed to the bard Homer in the 8<sup>th</sup> century BCE. The exact date that Homer's epic tale of Odysseus was formally written down and by whom is still debatable, but since its creation in the archaic period *The Odyssey* has witnessed an endless variety of recreations and representations in different cultures and throughout different time periods. Indeed, *The Odyssey* implicitly and explicitly creeps up in a number of genres from novels to plays, from science fiction to cartoons, from animated comedies to musicals, and from films to short stories, and it appears in a number of diverse cultures from South Africa to the Caribbean, from the English Renaissance to modern day Greece, from Germany to Russia, and on and on. Beginning with *The Odyssey* itself, we will take a close look at the plot, themes, characters, and structure. We will then examine a variety of recreations in different times and cultures. As we explore various representations, we will seek to answer the question, why *The Odyssey*? What can it offer us today? Why are there so many recreations of *The Odyssey*, and what does each one suggest about the particular culture that produced them? By examining numerous recreations, we will learn about different cultures, about our culture, and ultimately about ourselves. To be sure, by surveying representations of *The Odyssey*, we will engage in a voyage through time and space and unravel the "many changes of fortune" that define who we are.

### **CMLT-C205 (8129) Comparative Literary Analysis: Words and Silence**

**A. Sokol | TR 9:30-10:45** *\*fulfills A&H and IW requirements*

*\*required for CMLT majors\**

This course offers an introduction to comparative literary analysis through close readings of works from various genres (poetry, prose, drama), periods, and traditions, with a specific focus on the relationship between words and their meaning. We will trace the ways in which writers use literary forms to examine the communicative and expressive potential of language: the ability of words to convey their intended meanings and various instances in which these intended meanings are silenced. Readings may be drawn from such texts/authors as *Lazarillo de Tormes*, William Shakespeare, Abbé Prévost, Oscar Wilde, Anton Chekhov, Fyodor Tyutchev, and Jorge Luis Borges, among others. This course is required for Comparative Literature majors, but is open to all students interested in literature. The course fulfills the Intensive Writing requirement. Coursework will include 3-4 short essays on assigned topics and informal writing exercises.

### **CMLT –C 216 (8130) Science Fiction, Fantasy, & the Western Tradition**

**R. Polivka | TR 1:00-2:15** *\*fulfills A&H requirements*

This class will examine the evolution of science fiction from its origins in pulp fiction to its establishment as a respectable and intellectual genre of literature. We will explore the various trends in science fiction such as soft science fiction, cyberpunk and apocalyptic literature while also focusing on larger themes of gender and sexuality, religion, and technology. Our reading list will include works by Philip K. Dick, Stanislaw Lem, Ursula K. LeGuin and Ray Bradbury.

### **CMLT-C252 (14754) Literary and Television Genres | E. Chamberlain**

**MW 5:45-7:00** *\*fulfills A&H requirements*

In this course, we will compare how television programs and texts tell stories in selected genres of expression like soap operas, biographies, memoirs and scripted "reality" adventures. We will discuss the ideological and theoretical scopes of these popular genres, and spend time evaluating how one media represents the other. In other words, we will discuss how media and texts intersect and overlap. Among the issues we will consider are: how do television shows depict people reading? How do these genres discuss literature? How do novels, short stories and/or plays discuss the influence of television in people's lives? What roles do actors have in literary depictions of television shows? What are the limits of made-for-television adaptations of literature? How do advertisements influence the way we think of the shows we watch? How did literature depict the same genres before the advent of television? How do both television and

literature blur the boundaries between fiction and reality? To consider these questions, we will study several short stories, TV programs, a memoir, alternative video and several more forms of cultural representation.

### **CMLT-C 255 (8131) Modern Lit & the Other Arts | D. Hertz | TR 11:15-12:30**

*\*fulfills A&H, IW, and CS requirements*

This is the course that takes us into the creative mind of the modern artist, composer and poet and into the analytical mind of the critic. In C255, we analyze works of art (painting, music and literature) of the 18th, 19th and 20th centuries, compare how these works interrelate and discover how they are unique. We learn what motivates the creative personality and how such a person turns materials, sounds, silences and language into art. We also observe how styles in the arts change over time. Students of C255 see, hear and comprehend art in new, exciting and discriminating ways. For example, we discover how a musician paints a seascape, how a painter composes motion and how a poet creates musical and visual effects in verbal expression. We also study how the arts evolved from the 18<sup>th</sup> century, through the Romantic era, and the early modern period. By the end of the course, the student-through her/his own secured powers of discernment, increased confidence and strengthened abilities of perception - will determine what constitutes a work of art. Requirements, Assignments and Course Activities: Visits to the IU Art Museum. Two 3-4 page papers and one 6-8 page comparative paper. Midterm and final exam; possible group or individual project. No prerequisites and no previous experience in literature, painting or music is required or expected. Visits to the IU Art Museum. Attend at least three cultural events.

### **CMLT- C255 (8132) Modern Lit & the Other Arts | L. Shen | TR 9:30-10:45**

*\*fulfills A&H and CS requirements*

C255 is dedicated to exploring literature's relationship with art and narrative in other media. We will study major literary texts in conjunction with painting, film, theater, and music, examining the varying effects of rendering narrative in each. Excepting a few classical sources, the focus of this section's inquiry will span the 19<sup>th</sup>-21<sup>st</sup> centuries, and will include readings by Charles Baudelaire, Wallace Stevens, and Elizabeth Bishop. This course will require two papers, an exam, and a final project.

### **CMLT-C 261 (16549) Intro to African Lit | E. Julien | MW 4:00-6:30**

*\*fulfills A&H and CS requirements* **1<sup>st</sup> 8 weeks only**

This course will introduce you to foundational and contemporary African literary texts. We will consider proverbs and the performance of narratives, generally termed "oral literature," from different regions of the continent and read recent examples of the novel, poetry, autobiography, drama, and cinema, such as Amos Tutuola's *The Palm Wine Drinkard*, Bessie Head's *Maru*, Chimamanda Ngozi Adichie's *Half of a Yellow Sun*, Boubaour Boris Diop's *Murambi: The Book of Bones*, Ngugi wa Thiong'o's *Matigari*, Abdellatif Laâbi's *Rue du retour*, Salem Mekuria's *Deluge*, Athol Fugard et al's *Sizwe Bansi is Dead*, Ama Ata Aidoo's *Anowa*, Joseph Gai Ramaka's *Karmen Gei*. From magical love story to feminist rebellion, from fantastic tales to detective story, we will pay attention both to the formal qualities of these works and the broad historical conditions affecting African literatures and cultures, including the continent's experience with European languages. We will focus on issues such as pre-colonial social and political relations, colonialism and decolonization, anti-apartheid politics, gender imbalances, and disenchantment with the postcolonial state. There will also be a few critical writings and manifestoes about African politics and culture, especially from the crucial period of decolonization in the 1950s and its aftermath in the late 1970s. Some of these will be used to frame the course, and others as critical introductions to each thematic or regional issue developed in specific texts.



**CMLT-C 301 (27297) Inventing Fiction in the Ancient World | K. Tsai**  
**TR 4:00-5:15**

*\*fulfills A&H and CS requirements.*

Though a genre generally regarded as quintessentially a mark of modernity, fiction has a hidden history rooted in the unique cultural and literary configurations of the antiquity. This course will examine the representations of gender and sexuality in the earliest ancient Greek novels such as Chariton, Longus, and Achilles Tatius, and in Roman works such as the *Satyricon* and *The Ass*. How do these texts challenge, question, or support the relationship between power and sexuality as articulated in Foucault's *History of Sexuality*? What are the factors that might have led to the rise of these prose narratives, and what makes them fiction if they claim to be true stories? We will contextualize classical fiction in world literature through comparison with the Near East and China, and through examination of modern adaptations by Fellini, Mishima, and *The Blue Lagoon*.



**CMLT-C 301 (27298) Theater in Africa | F. Osofisan | TR 9:30-10:45**

*\*fulfills A&H and CS requirements*

This course is an introduction to the history and development of the theatre in Africa south of the Sahara, from traditional festival and ritual forms in shrines and open spaces, to the modern practice of written texts and paying audiences in enclosed halls. Factors such as colonization and its consequences—the disruptions in the religious, social and economic life; alphabetism and the problem of language; the collision with new aesthetic forms and mechanics; etc —plus the post-Independence explosion in the growth of tertiary institutions as well as of Euro-American cultural centres, and so on, will be explored to give a comprehensive background to this cultural phenomenon and establish the appropriate context in which it flourishes. Finally the course will focus on the work of notable individual dramatists, from the Nobel Laureate Wole Soyinka, who has been regarded as perhaps the single most significant influence, to others who have established an international following, such as Ngugi wa Thiong'o, Athol Fugard, Efua Sutherland, Ola Rotimi, Ama Ata Aidoo, Tess Onwueme, and Femi Osofisan.

**CMLT-C 335 (27299) Realism, Naturalism, and Symbolism | A. Pao**

**TR 2:30-3:45**

*\*fulfills A&H and CS requirements*

This course will examine how the desire for wealth, power, love, knowledge, or spiritual transcendence was transposed into literary forms in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. We will be reading works of fiction, drama and poetry traditionally identified with the Realist, Naturalist, and Symbolist movements. We will consider the socio-cultural contexts that made desire such a prominent theme in 19<sup>th</sup>-century literature; the relationship of melodrama to realism and naturalism; the fascination with the exotic; the imperial presence; and the impact of new practices -- from publishing to shopping -- on the literature of the period. Readings will include novels by Gustave Flaubert (*Sentimental Education*), Thomas Hardy (*Jude the Obscure*), Émile Zola (*Thérèse Raquin*), and Oscar Wilde (*The Picture of Dorian Gray*); plays by Ibsen (*Hedda Gabler*), Chekhov (*The Three Sisters*), and August Strindberg (*The Ghost Sonata*); and poetry and essays by Charles Baudelaire and William Butler Yeats.

**CMLT-C 347 (27300) Imperial Literature | J. Johnson | MW 11:15-12:30**

*\*fulfills A&H and CS requirements*

Hollywood can't stop dramatizing the clash of empires and the lives of emperors (*Gladiator*, *300*, HBO's *Rome*). Historians and political pundits debate whether the US is an empire. Modern architects and city planners steal designs from the great empires of the past. This course examines the representation of empires in literature in a variety of genres: tragedy, epic, how-to poetry, the modern novel, and court biography. Ancient Persia, ancient Rome, medieval Greece, Renaissance England and Portugal, and one empire without a name are the imperial civilizations represented in our readings. We will examine how literature brings together history, politics, religion, anthropology, and the literary arts to explore the origins, growth, and decay of empires. We will see poets question the values of their own imperial cultures, celebrate the victories of heroes, scrutinize the personalities of powerful emperors, and decipher their place in the framework of the cosmos. Although most of our texts are from pre-

modern periods, we will be exploring contemporary issues like colonialism, racial stereotyping, wartime propaganda, the burden of history versus hopes for the future, the conflict between invaders and indigenous peoples, and the impact of warfare upon civilians and the principles of justice. Our texts are Aeschylus' *Persians*, Vergil's *Georgics*, *The Chronographia* of Michael Psellus, *The Lusíads* of Luiz Vaz de Camões, Christopher Marlowe's *Tamburlaine*, and J. M. Coetzee's *Waiting for the Barbarians*. The subject of this course welcomes students interested in literature, history, political science, religious studies, sociology, anthropology, philosophy and ethics, and international law.

**CMLT-C 357 (27301) Imagining China, Translating China | K. Tsai | TR 1:00-2:15**

*\*fulfills A&H and CS requirements*

This course is about the lies that European intellectuals have told about China— lies that, when carefully examined, reveal a great deal of truth about Western self-definition and cross-cultural interactions in the age of modernity and empire. Initially portrayed as a realm of virtue and philosopher-kings by Marco Polo, the Jesuits, and Voltaire, China came to be vilified in the hands of Daniel Defoe, Montaigne, and Hegel. How did this happen, when the Far East that most of them knew— detractors and defenders alike— existed only in fantasy, not in fact? From the politics of representation the second half of the course turns to examine the literary life of “China,” imagined or otherwise, through Kafka, Calvino, Pound, and Williams. If modernist translations of classical Chinese poetry were more often than not critiqued as “misreadings” of culture even though such “mistranslations” profoundly influenced twentieth-century poetry, how do we balance the necessity of cultural authenticity with the equally weighty imperative of artistic genius?

**CMLT-C360 (27303) Diasporic Literatures | A. Pao | TR 11:15-12:30**

*\*fulfills A&H and CS requirements*

This course will study texts (fiction, memoirs, poetry, and 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, Japan, Mali, 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.



**CMLT-C364 (27302) The Caribbean: Literature and Theory | V. Halloran | TR 9:30-10:45**

This course is an introduction to the study of Caribbean literature and theory. Readings come from the Anglophone, Hispanophone, Francophone and Dutch-speaking islands. This semester, we will focus on how the islands of the Caribbean regard their own place in History, as well as portray their own individual histories through drama, novels, travel accounts, biographies, film and theory from the area. Among the writers we will feature are V. S. Naipaul, Caryl Phillips, Junot Díaz, Edwidge Danticat, Derek Walcott, Andrea Levy, Édouard Glissant, Julia Alvarez and Rosario Ferré.

**CMLT-C 378 (28664) Topics in Yiddish Culture | D. Kerler | MW 4:00-6:15**

*\*fulfills A&H and CS requirements*

*meets 2nd 8 weeks only*

*\*meets with GER-Y 506 and GER-E 352*

Selected topics on history of Ashkenazic Jews; Old Yiddish and pre-modern Yiddish folklore and popular culture; history and sociology of Yiddish; modern Yiddish culture; and centers of modern Yiddish culture. Taught in English. No prior knowledge of Yiddish required. May be repeated with a different topic for a maximum of 6 credit hours. Credit given for either C350, C378, or GER E352 per semester.

**Department of Comparative Literature**  
**Undergraduate Courses Fall 2008**  
**“The whole world in your hands”**



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**What can you do with a degree in Comparative Literature?**

While some majors pursue graduate work in either comparative literature or a specific national language, others use the broad world-perspective encouraged by the discipline to pursue careers in university or high-school teaching, international business or diplomacy, film studies or film production, book publishing or library science, and curatorships at museums or other similar cultural institutions. Placing itself at the contact points between art, literature, and philosophy, comparative literature provides students with excellent training for employment in non-profit or commercial arts and entertainment industries as production and distribution take on increasingly worldwide proportions.

**General Requirements for CMLT Major:**

**1. Must fulfill degree requirements for COAS**

**2. Gen. Methods & Theory: C205 & C305**

**3. 1 course each from 2 groups below:**

a. **Genre: C311, C313, C315, C318**

b. **Period: C321, C325, C329, C333, C335, C337**

c. **Comparative Arts: C255, C256, C310**

d. **Cross-cultural Studies: C260, C301, C360**

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

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

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

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

*S331 The Hispanic World I*

*C306 Literary Chinese*

*H300 Advanced Hebrew*

*P317 Reading & Conversation in Portuguese*

*S301 Advanced Swahili*

*G300 Deutsch: Mittelstufe I*

*H301 Advanced Hausa I*

\*\* C145 and C146 do not count towards the major, but C146 can be counted toward the minor as will be explained later.