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 the following criteria:
1. Four courses must be at the 200 level or above, and 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 minor, for a total of 15 credits. Interested students should fulfill the requirements specified in the 2008/2008 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 Shakespeare’s The Tempest, Andreweum, 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. How do these works interrelate 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 successful, you must have 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 (1813) Modern Lit & the Other Art | 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 (history, music, painting, 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 18th 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 will take us up to the 20th century. 8-10 short response papers, 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 (1832) Modern Lit & the Other Art | 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 a classical text through visual, musical, and auditory sources. The focus of this section’s inquiry will span the 19th-21st 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 - C281 (16649) Intro to African Lit | J. Julies | MW 4:00-6:30
*fulfills A&H and CS requirements
In this course you will encounter a broad range of contemporary African literary texts. We will consider proverbs and the performance of narratives, especially those involving oral or oral/verbal literacy from different regions of the continent and read recent examples of the novel, poetry, drama, and cinema, such as Amos Tutuola’s The Palm Wine Drinkard, Besseck Head’s Maru, Chimimanda Ngozi Adichie’s Half of a Yellow Sun and Sizwe Bansi is Dead. We will also explore the different ways in which literature, both oral and written, is used to comment on the postcolonial state. There will also be a few critical writings and manifestoes about African 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 Dostovksy, Mishima Yuko’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 Pyramus by Bernard Shaw.

CMLT-C 151 Intro to Popular Culture | See schedule for times
*fulfills A&H and CS requirements
Explore 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 (1764) Cul/DMod Exp: Inter/div/Int App | M. Valverde | MW 9:30-10:45
*fulfills A&H and Comp requirements
4-8 weeks course only
The Odyssey, the tale of Odysseus, is attributed to the bard Homer in the 8th century BCE. Our exact date that Homer’s epic tale of Odysseus was formally written down and by whom is 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 short stories, from travelogues to film adaptations, from films to short stories, and 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. We’ll first try to learn a little about the Odyssey in its original a and look at how different cultures change over time. We will then examine a variety of recreations, and take the question, why The Odyssey? how one can it offer different interpretations of art in general, and 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 successful, you must have previous experience in literature. Reading assignments will include works by William Shakespeare, Abbe Prévost, Oscar Wilde, Anton Chekov, Fyodor Tyutchev, and Jorge Luis Borges, among others. This course is required for Comparative Literature majors, but is optional for 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 218 (8130) Science Fiction, Fantasy, & the Western Tradition
*fulfills A&H and IW requirements
This course will examine the evolution of science fiction from its origins in pulp fiction to today, exploring 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-C 219 (18120) Comparative Literature Analysis: Words and Silence: A. Sokol | TR 9:30-10:45
*fulfills A&H and IW requirements
Comparative Literature 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 contested. Readings may be drawn from such texts authors as Shakespeare, William Shakespeare, Abbe Prévost, Oscar Wilde, Anton Chekov, Fyodor Tyutchev, and Jorge Luis Borges, among others. This course is required for Comparative Literature majors, but is optional for 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 - C220 (6035) Images of the Self: East and West | R. Polivka | TR 10:00-11:15
*fulfills A&H and IW requirements
This class will examine the evolution of science fiction from its origins in pulp fiction to today, exploring 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 (14764) Literary and Television Genre | B. Chamberlain
MW 5:45-7:00
*fulfills A&H requirements
We will compare how television programs and texts tell stories in similar genres: compression 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 medium 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 real people? How do these genres instruct discourse? How do novels, short stories and/or plays influence the depiction of characters if they are portrayed in television 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 do television and
modern periods, we will be exploring contemporary issues like colonialism, racial stereotyping, wartime propaganda, the burden of history versus hopes for the future, the conflicts 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 Lusiads 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, modernist studies, anthropology, philosophy, and ethics, and international law.

CMLT-C 386 (27290) Topics in Yiddish Culture | D. Kerler | MW 4:00-6:15
*fulfills A&H and CS requirements
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. Hollywood can’t stop dramatizing the clash of empires and the lives of emperors. Modern architects and city planners steal designs from the great empires of the past. We will examine 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 also examine the various ways in which literature represents the values of their own society. We will facilitate the victory of the choices, scrutinize the possibilities of powerful emperors, and depict their place in the framework of the cosmos. Although most of our texts are from pre-

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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 cultural centers, and so on, will be explored to give a comprehensive background to this cultural phenomenon and the role of the classics. This course will focus on the work of notable individual dramatists, from the Nobel Laureate Wolfs Soyinka, who has been regarded as perhaps the single most significant influence, to other who have established an international following, such as Naguib Mahfouz’s The Ass, Ahd Fadil, Elia Sutherland, Olia Rotimi, Ama Ata Aidoo, Tess Owueme, and Femi Osofisan.

3. 1 course each from 2 groups below
a. Genre: CS11, CS13, CS16, CS18
b. Period: CS22, CS28, CS25, CS27, CS28, CS35, CS37
c. Comparative Arts: CS25, CS26, CS30
d. Cross-cultural Studies: CS260, CS201, CS280

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

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*

Modern Hebrew: Reviewing and Expression in Farsi
Modern Yiddish: Yiddish and the Ukrainian Language

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

CMLT-C 301 (27299) Inventing Fiction in the Ancient World | K. Tsai
TR 4:00-5:15
*fulfills A&H and CS requirements
Throughout a genre generally regarded as quintessentially a mark of modernity, fiction has a hidden history 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 Titus, 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 true history of these 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 302 (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 forms and oral traditions to the space of written texts and plays and performing arts. We will focus on the work of notable individual dramatists, from the Nobel Laureate Wolfs Soyinka, who has been regarded as perhaps the single most significant influence, to other who have established an international following, such as Naguib Mahfouz’s The Ass, Ahd Fadil, Elia Sutherland, Olia Rotimi, Ama Ata Aidoo, Tess Owueme, 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 were felt in the 19th and early 20th centuries. We will be reading major 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 the 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 (The Obscene), Emile 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 poems 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. Modern architects and city planners steal designs from the great empires of the past. We will examine 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 also examine the various ways in which literature represents the values of their own society. We will facilitate the victory of the choices, scrutinize the possibilities of powerful emperors, and depict their place in the framework of the cosmos. Although most of our texts are from pre-