In this course, we will read examples of influential food writing from the sixteenth to the twentieth centuries, focusing on how people use food to express their needs, desires and particular predications. By juxtaposing texts from multiple genres—philosophy, science, novel, food reviews, and journalistic exposé—and from various periods, this course asks you to appreciate the wide impact that food has on how people see themselves, their relationship to each other and to their environment. You will learn how to critique writing about food, whether it be fiction or literary nonfiction, as well as how to analytically write about food yourself. This class carries A&H and Intensive Writing credit. Assignments will include short, formal essays and a final, longer research paper. Also, you will be required to eat at least once and formally review your meal.

**CMLT-C 200 (27520) Honors Seminar Book Bites: Food & Literature**

In this course, which is interdisciplinary in method and international in scale, students are taken on a tour of a studio master’s seminar in comparative literature, focusing on how people use food to express their needs, desires and particular predications. By juxtaposing texts from multiple genres—philosophy, science, novel, food reviews, and journalistic exposé—and from various periods, this course asks you to appreciate the wide impact that food has on how people see themselves, their relationship to each other and to their environment. You will learn how to critique writing about food, whether it be fiction or literary nonfiction, as well as how to analytically write about food yourself. This class carries A&H and Intensive Writing credit. Assignments will include short, formal essays and a final, longer research paper. Also, you will be required to eat at least once and formally review your meal.
There is a literature world much bigger than Charles Dickens, and much older than the English language. This course surveys the world heritage of literature in translation from the beginning of history to the present, focusing on the story of language and books, this course will offer a smorgasbord of texts organized around themes such as: creation myths across the world, epic poetry from Greece, Rome, and India, the lyric imagination of China and Japan, Islamic and Buddhist conversion, the courtly love of medieval Europe, drama in the civic realm, philosophical discourses of death and the good life, and much more. Homer, Virgil, and Dante are not neglected, though they are trimmed for those eager to see what the non-Western world has to offer. The performative content of these texts will be explored through reconstructed music, drama, and recitation. We will reflect on a number of key questions such as: how can we define a truly inclusive notion of world humanity? What can our pre-modern forebears teach us about existence? What is world literature?

CMLT-C333 (27534) Romanticism | A. Sokol | MW 9:30-10:45
*fulfills A&H and CS requirements

Romanticism is an aesthetic movement that flourished in Western Europe in the first part of the 19th century and influenced European sensibilities for decades to come. This seminar offers an introduction to romanticism in literature through a close reading of selected works from many national traditions. During the course of the semester, we will review the philosophical origins of romanticism, examine the aesthetic principles of romantic literature, and consider the rethinking of romanticism in subsequent historical periods. Readings will be drawn from such authors as Novalis, Schiller, Goethe, Hoffmann, Chateaubriand, Hugo, Wordsworth, Keats, Byron, and Pushkin among others.

CMLT-C347 (34064) Literature and Ideas: Darwin and the Americans | V. Halloran TR 6:45 – 8:15 *fulfills CB and A&H requirements meets 2* exams 2* weeks only

This class will trace the influence of Charles Darwin’s published works, his account of evolution and the interactions of various national traditions. During the course of the semester, we will review the philosophical origins of romanticism, examine the aesthetic principles of romantic literature, and consider the rethinking of romanticism in subsequent historical periods. Readings will be drawn from such authors as Novalis, Schiller, Goethe, Hoffmann, Chateaubriand, Hugo, Wordsworth, Keats, Byron, and Pushkin among others.

CMLT-C355 (27535) Power and Privilege in Renaissance Europe | S. Van der Laan TR 5:45-8:15  *fulfills A&H requirement meets 2* exams 2* weeks only
The Renaissance court, according to Baldassare Castiglione in his book of the Courtier: a center for elite humanist studies and the enlightened patronage of great art in all rich continents. The Renaissance court, according to Niccolò Machiavelli in The Prince: the cruele of new, increasingly ruthless and amoral means of gaining and keeping political power for its own sake. We will study one Italian, one French, and one English court of the 16th century, examining the literature, art, architecture, and music produced for their rulers and by the members of their courts. We will read these products of the court against popular works produced for the public sphere in order to test our conclusions about the distinctive features of each court and to uncover shared concerns and points of contention between court and popular culture. By exploring the myths that these courts construct about themselves and the reactions they draw from citizens outside their circles, we will arrive at a rich and nuanced appreciation of the interactions of various Renaissance art forms among each other and with their social contexts. Authors and artists to be studied may include Niccolò Macchiavelli, Angelo Poliziano, Sandro Botticelli, Domenico Veneziano, Filippo Brunelleschi, Marguerite de Navarre, Clement Marot, François Rabelais, the School of Fontainebleau, Gilles le Breston, Domenico da Cortona, William Shakespeare, Ben Jonson, Edmund Spencer, Philip Sidney, Nicholas Hilliard, and Robert Smythson.

CMLT-C378 (12094) Topics in Yiddish Culture | D. Keier | MW 4:00-6:15  *fulfills A&H and CS requirements meets 2* exams 2* 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.

CMLT-C400 (27536) The Image in Art & Philosophy | E. Peretz | MW 1:00-2:15
*fulfills A&H requirements

What is an image? What is the meaning and significance of this all pervasive term that has occupied philosophy and religion, as well as the life of the artists, for the last few millennia? It is the very stuff that will be at the center of this class. The status of the image has always oscillated between, in classical philosophical, and to an extent in the Hebrew Bible, a block to real vision, that prevents us from seeing the truth, blinding us to its power, or deceiving us away from the truth and on the other hand, being, mainly in some Christian theological discussions of the nature of the image, as well as in recent discussion in contemporary philosophy, a guide to a better vision, a vision beyond everyday perception, a vision of the real or of truth. We will try to explore some of the traditions regarding the image, as well as interpretations of the image as embodied in artists ranging from Renaissance painters to contemporary filmmakers. We will attempt through this trajectory to understand what exactly is the image, and what is it that can do to our vision, how it effects our capacity to see. Readings include, Plato, the Bible, theological writings on the image, Derrida, Deleuze, Lyotard, Jean-Luc Marion, Cavell, Viewings include paintings from Caravaggio and Bruegel to Vermeer, to filmmakers such as Eisenstein, Bunuel, Hitchcock, and Brian De Palma.

Department of Comparative Literature
Undergraduate Courses Fall 2009

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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 literary 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: CS11, CS13, CS15, CS18
b. Period: CS21, CS25, CS29, CS33, CS35, CS37
c. Comparative Art: CS25, CS26, CS30
d. Cross-cultural Studies: C202, CS30

Language Requirement: One advanced course at the 300 level or above. 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 500 level or above.**

*Sample 300-level language courses:
P206 Reading and Expression in French  M305 Civilizations of the Americas
S301 The Hispanic World I
S302 The Hispanic World II
S305 Advanced Swahili
C306 Literary Chinese
C323 Advanced French
H301 Advanced Hausa I
C327 Reading & Conversation in Portuguese

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