**General Requirements for CMLT Minor:** Students wishing to declare a minor in Comparative Literature must complete a total of five courses (15 credits) as follows: one course in each of the following areas:

1. Course must be at the 200 level or above, and at least two of these must be at the 200 level or above.
2. One course may be at the C149 level or higher. C149 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 as students declaring a major. Interested students should fulfill the requirements specified in the 2009-2010 Bulletin for the College of Arts and Sciences.

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understood itself according to the category of Art film, not according to genre. This course has several simultaneous aims: first of all, it attempts to trace a history of 20th century film that takes account of this distinction (between genre and Art film) and attempts to articulate what is at stake in it for our understanding of the nature of the medium itself. At the same time, we shall examine the medium of film and its use of genre can help us illuminate this age old category in a new way. Third, it wants to examine the body of a particular director, Howard Hawks, who is perhaps the foremost thinker in classic cinema of the question of genre, having created at least one masterpiece in each of the main genres, trying to understand through his work the logic that is at the heart of each of the main genres (what it is that calls for the comedic, for the melodramatic, for the musical, etc.) as well as the logic that guides the need to transition between them (why would Hawks feel the need to move from the filming of a western to the filming of a comedy, for example? Readings include: Eisenstein, Wagner, Fosseaux, Laclos, Cavell, Deluze). The subject of this course welcomes students interested in literature, history, political science, sociology, anthropology, philosophy and ethics, and international law. Work includes two analytical essays, one exam, and one short writing assignment for each text. For more information on the instructor, the course schedule, readings, discussion questions, and more, please see the instructor’s homepage.

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. Work includes two analytical essays, one exam, and one short writing assignment for each text. For more information on the instructor, the course schedule, readings, discussion questions, and more, please see the instructor’s homepage.

The development of literature has been popularized for centuries. Crossingcut religious boundaries, from brief lyrics to long allegories, the material presents us with a wide range of views of the Divinity and the richness and diversity of Indian civilization and culture. We'll read works by such artists as Aurangzeb (South Indian woman poet); Kabir (from North India; his followers still call him a Hindu or Muslim); Mirabai (Rajasthani princess-devotee of Krishna); Jayadeva (whose composition on the love between Radha and Krishna scandalized some); and others. Students interested in a particular medieval devotional author/whether or not she is officially on the syllabus) will have the opportunity to pursue that interest. Other resources we'll use include illustrated versions of many of these pieces, devotional films, contemporary Bollywood (popular Hindu cinema). As we study Hindu aesthetic theory and the various devotional traditions, students will participate in classroom discussions designed to assist them to complete a series of increasingly complex assignments, culminating in a final paper exploring some of the questions the devotional literature raises.

This course will focus on considering how narrative influences the art and practice of medicine, and how doctors and patients see their stories about them with one another, and within the health care system. Our class will analyze how specialized audiences and the general public discuss scientific concepts and medical information, considering these exchanges as acts of cultural translation. We will evaluate the effectiveness of the "study as a teaching tool in the medical school curriculum" as well as its potential influence on the medical profession. Additional readings may include: The New York Times Magazine as well as consider its ethical merits as a literary genre. We will explore the nature of the medical narrative, and how the medical memoir—whether written by doctor, patient or caretaker—skirted around issues of privacy and technical information. Among the texts we will be reading will be William Carlos Williams' Doctor Stories, Emily Tranmer's Sick Girl, and Oliver Sacks' The Man Who Mistook His Wife for a Hat.

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 media. The Renaissance court, according to Niccolò Macchiavelli in The Prince: the crucible of new, increasingly ruthless and amoral means of gaining power and privilege in Renaissance Europe. It is the opportunity to pursue that interest. Other resources we'll use include illustrated versions of many of these pieces, devotional films, contemporary Bollywood (popular Hindu cinema). As we study Hindu aesthetic theory and the various devotional traditions, students will participate in classroom discussions designed to assist them to complete a series of increasingly complex assignments, culminating in a final paper exploring some of the questions the devotional literature raises.

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 for 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, culture, and philosophy, comparative literature provides students with excellent training in the study of the field.

4. Language Requirement: One advanced course at the 300 level or above that fulfills A&H requirements. * Fulfills A&H requirements. One recent text that pushes the boundaries of narrative technique (probably by Thomas Bernhard or W.G. Sebald) We shall also be looking at how these tendencies expressed themselves in some of the most significant works (dramatic, poetic, and narrative) written in European and Asian since 1950. Among our concerns will be the existence (or not) of a distinctively American idiom. Readings by Samuel Beckett, Elizabeth Bishop, Tennessee Williams, Pentti Virola, Vergilius Gorgias, The Chronicle of Michael Psellus, The Chronographia of Michael Psellus, The Leucida of Luis 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. Work includes two analytical essays, one exam, and one short writing assignment for each text. For more information on the instructor, the course schedule, readings, discussion questions, and more, please see the instructor’s homepage.

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 imperial civilization represented in our readings. We shall examine how literature brings together history, politics, religion, anthropology, and the literary arts to explore the origins and shapes of empires. We will use our readings to consider the various ways and means of gaining and keeping political power for its own sake. We will study one Italian, one French and one English court of the fifteenth and sixteenth centuries, examining the literature, art, architecture, and music produced for their rulers by the members of their courts. We will read these 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 courts construct about themselves and the reactions they drew from citizens outside their circles, we will arrive at a rich and nuanced appreciation of the interactions of Renaissance art forms and modes and their contexts, and with their social contexts. Authors and artists to be studied may include Nâzım Hikmet, Marmar Efendi, and others. Studiers interested in a particular literary text/whether or not he/she is officially on the syllabus) will have the opportunity to pursue that interest. Other resources we'll use include illustrated versions of many of these pieces, devotional films, contemporary Bollywood (popular Hindu cinema). As we study Hindu aesthetic theory and the various devotional traditions, students will participate in classroom discussions designed to assist them to complete a series of increasingly complex assignments, culminating in a final paper exploring some of the questions the devotional literature raises.

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