CMLT-C110 Writing the World: Behave Yourself! | See schedule for times
- *carries Gen Ed C credit, CASE AH, and CASE GGC credit
Great literature explores the boundaries between acceptable and forbidden behavior and tells us something about the values of the culture from which it comes. What if you had to fire an employee you liked, and then he wouldn’t leave your office? Is it right for a son to kill his father because he killed his daughter? It is eight years locked up in the house enough time to make children into respectable adults? These are some of the questions we will delve into superb stories from different cultures and time periods that dramatize the basic question of how people should and should not behave. All sections of CMLT 110 will be reading the ancient Greek revenge tragedy The Orestes, William Shakespeare’s most shocking and violent play Titus Andronicus, Herman Melville’s classic short story Bartleby, and Federico Lorca’s modern tragedy The House of Bernarda Alba. Each of these works is imbued with additional works unique to that section. Some sections will also see art, music, television, and film. This course emphasizes critical thinking, clear communication, and effective argumentation. Assignments include 3 analytical essays, short papers to help develop the 3 essays, 3 short quizzes, and an introduction to basic academic research skills.

CMLT-C147 (23365) Images of the Self East and West | TR 3:30 pm – 3:45 pm | *carries Gen Ed C, CASE AH, CASE CASE GGC, and CASE GCC credit
Analyzes the materials of literature, painting, and music and the ways in which meaning is expressed through the organization of materials. Investigates similarities and differences among the specialties of individual instructors. Most of the time, we will focus close attention on the work of the lyricist or the composer, and on the relationship of the lyric text to the music. We will focus on one case in point, and Irving Berlin is another fine example. At other times, we will focus on a great performer, such as Edith Piaf, Frank Sinatra, or Billy Holiday. Or we will discover that the composer is the same person, as in the case of Jacques Brel, the Beatles, or Bruce Springsteen. Lyrics will be analyzed in relation to the musical structures and as poetry too. Most important will be to study the popular song as a complete art form, examining both words and music, and considering the special role of performance. Emphasis will be on the 1920s through the 50s, but there will be very recent song material as well. No prerequisites. Required Texts: Stardust, Poets of Tin Pan Alley, Will Friedwald, Stardust Melodies, D.M. Hertz, ed., Songbook I (essays, lyrics, scores) available at IU Bookstore. Oncourse materials and other short readings to be assigned during the semester.

CMLT-C255 (25789) Modern Lit & the Other Arts: An Introduction | D. Herts | TR 9:55 am – 10:45 am | *carries Gen Ed C & CASE AH, CASE GGC and JW credit
This course is that takes you into the creative mind of the modern artist, composer and poet and into the analytical mind of the critic. In C255, we analyse works of art (paintings, sculptures, and literature) of the 18th, 19th and 20th centuries, compare how these works interrelate and dissect how they are unique. We learn what motivates the creative personality and how such a person finds expression. For example, if you are a painter, how do the arts change over time and study why artists often rebel against their predecessors in search of new ways to express themselves. Students of C255 see, hear and comprehend art in new, exciting and discriminating way. This course paints a picture, how a painter composes motion and how a poet creates musical and visual effects in verbal expression. Among the many figures we will study are Beethoven, Keats, Chopin, Schumann, Delacroix, Turner, Litz, Dickinson, Wagner, Cassatt, Whistler, Monet, Debussy, Picasso, Stravinsky, Kafka, Baudelaire, Mariste, and Eliot. 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. Attendance is required. *required readings (subject to change): Goethe, Sorrows of Young Werther, Poetry anthology, revised throughout semester (Oncourse), Ortega y Guas. “Dehumanization of Art” (E-Reserve) and “The Other Arts” (E-Reserve). Vaughan, Reputation and Art, Peter Gay, Modernism: The Lure of Heresy and other short readings to be assigned throughout the semester (check Oncourse and E-reserve)

CMLT-C256 (16689) Modern Lit & the Other Arts: An Introduction | TR 8:30 am – 9:45 am | *required for CMLT majors
- *carries Gen Ed C & CASE AH, CASE CASE GGC, and CASE GCC credit
Analyzes the materials of literature, painting, and music and the ways in which meaning is expressed through the organization of materials. This course focuses on how the arts are unique. Examples selected from the past 200 years. No previous knowledge of any art required. CMLT-C256 (30070) Intro to East Asian Poetry | K. Tsai | TR 11:15 am – 12:30 pm | *required Gen Ed C credit, CASE AH, CASE CASE GGC, and CASE GCC credit
This course explores the poetic traditions of China, Japan, and Korea from their origins to the 20th century. It introduces students to the various literary traditions, genres, and artistic mediums of East Asia. It also explores the languages and cultures of these traditions, and the way in which the literature is translated into English language and to understand Asian poetry within its literary and cultural contexts. How does poetry function in East Asia? How should it be translated? How should it be consumed? What is Zen poetry all about, and why is it so short? Close reading and literary analysis is a key component of this course, with an emphasis on the greater sense of form and style. Comparison with the Western tradition will enable us to examine the place of lyric poetry in western culture, as well as to reflect on the volume of reading is not high, poetry demands a great deal of attention and concentration. All readings will be in English translation.

CMLT-C301 (24127) Special Topics in Comparative Lit: Environmental Literature | J. Johnson | TR 4:00 pm – 4:50 pm | *required Gen Ed C & CASE AH, CASE GGC credit
In many cultures around the globe, the literature about the natural world represents one of the oldest traditions. Our case studies center on poems, short stories and non-fiction. This course focuses on how the environment, animals, plants, humans, and weather are transformed into literary forms and what those forms tell us about humanity’s relationship to the natural world. We will sample a wide range of literary traditions and environments. This course will be a test run for a class that we intend to fit into the curricula of the courses. Students will read, from ancient Greece to classical Japan to nineteenth century America. We will see nature moralized, politicized, romanticized, mythologized, colonized, personified, demonized,
Thomases has been at the heart of the Western literary tradition. The most prestigious and the most ambitious of literary genres, epic more than any other form of literature explores human nature, celebrates or attacks political and social ideals, and argues for certain behaviors and values as heroic. Epic tells stories of long-dead heroes and super-human adventures, but beneath these stories lurk intense engagements with the problems of being human and of participating in social and political power structures. It often renders tools for living in the real world. We will read four of the greatest Western epics, poems that have left their mark on all later literature: Homer’s *Odyssey*, the twin stories of the Greek hero Odysseus’ ten years of adventures after the *Iliad*’s defeat of the suitors who would have her betroth Odysseus and his other husband; Virgil’s *Aeneid*, the tale of the founding of the Roman Empire that both celebrates and questions the sacrifices made in the name of imperial values; Dante’s *Inferno*, an allegorical journey through Hell that marries epic values to Christian ethics while reveling in the story of the Fall from Genesis that explores—and finds heroism in—the human condition.

As early as the 1800s, free New Orleanians of color journeyed to France, a country that seemed to offer them greater freedom. Since then, countless African Americans, including writers, musicians, visual artists, and performers, have made Paris (or France)—however temporarily—their home. By examining the lives and work of figures such as our own David Baker, Josephine Baker, James Baldwin, Chester Himes, Lionel Mbongeni, Claude McKay, Richard Wright, Ernest Hemingway, and African, Caribbean, and French intellectual counterparts (Aimé Césaire, Jean Genet, Paulette Nardal, Jean Paul Satre, Leopold Senghor), we will consider the broad intellectual impulses arising out of this displacement: the historical and cultural legacies of New Orleans and the Carribean to France, migration and exile, “African primitivism” and the jazz age, the Harlem Renaissance and the *négro movement*, transnationalism, race and the performance of identity. Contact Professor Eisen Julien Edelman for more information.

**Assignments:**

- 5–6 page paper; 1–2 page paper and a take-home final exam. Readings will include Honoré de Balzac (*Eugénie Grandet, The Fatal Sin*), Gustave Flaubert (Madame Bovary),

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**Chair:** Prof. Bill Johnston: bill@indiana.edu

**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, studies or film production, book publishing or library science, and curatorial jobs at museums or other similar cultural institutions. Placing itself at the contact points between art, literature, and philosophy, comparative literature prepares students for unique 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 COLL**

2. **Gen. Methods & Theory:** C205 & C206

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

   a. Genre: C311, C313, C315, C318

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

   c. Country/Cultural Studies: C262, C269

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

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

   a. *Sample 300-level language courses:

      - F300 Reading and Expression in French M305 Civiltà Italiana Moderna S311 The Hispanic World I
      - S301 Advanced Swahili C330 German literature
      - C333 German literature H300 Advanced Hebrew
      - H300 Advanced Chinese

   b. *P317 Reading & Conversation in Portuguese**

   c. **C110 does not count towards the major.**