General Requirements for CMLT Minor

Students wishing to declare a minor in Comparative Literature must complete a total of four courses (12 credit hours). Students may choose from any course offered by the Department as long as they meet those general criteria:

1. Four courses must be at the 200 level or above, and at least two of those must be at the 300 level or above.
2. One course may be at the C146 level or higher. C146 may not be counted toward either the minor or major.

Associate of Art in Comparative Literature

All AA students declaring a concentration in Comparative Literature must complete the following requirements:

The course descriptions that follow are based on a minimum of two credit hours. Students should fulfill the requirements specified in the 2002-2004 Bulletin for the College of Arts and Sciences.

CMLT-C 146 Major Themes in Literature: To Hell and Back: See schedule for times

This course is an introduction to popular culture. We will try to understand to what extent popular culture is more than entertainment and try to see the cultural texts such as consumption, fashion, food, magazines and more. Our aim is to be able to make a textual analysis of a written text, of a visual text, or of a cultural text.

CMLT-C 155 (59680) When We Were New: Modernism and the Search For Beginnings | M. Schle

This is a 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. The focus is on the development of skills in critical thinking, clear communication, and persuasive composition as well as on the development of skills in critical thinking, clear communication, and persuasive composition as well as on the development of skills in critical thinking, clear communication, and persuasive composition.

CMLT-C 200 (1873) Honors Seminar: Virginia, Dante, Milton | J. Johnson | MWF 11:15-12:15

This is your chance to journey through three unforgettable epochs. They dominate the landscape of Western literature like few others. In our Honors Seminar on Dante, we will trace the poet’s journey through the circuit of the underworld and up the stepped heights of Heaven. In our seminar on Virginia Woolf, we will examine the women of the Bloomsbury Group and visit Woolf’s beloved, yet wondrous island on a day that has finally come to pass to escape. But only in the end, he has made his most important conclusion. In our seminar on Milton, we will study the battle between God and Satan and the Fall of Adam and Eve. Each poet brings to life the rebellion of Lucifer and the Fall of Adam and Eve. Each poet is studied to demonstrate for students that many of the traditional associations with Modernism – positivism, the rejection of the technology, the renunciation of reason, etc. – are perhaps best understood as attempts to imagine civilization anew.

CMLT-C 205 (25695) When We Were New: Modernism and the Search For Beginnings | M. Schle

This is a 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. The focus is on the development of skills in critical thinking, clear communication, and persuasive composition as well as on the development of skills in critical thinking, clear communication, and persuasive composition.

CMLT-C 217 (6103) Detective, Mystery, and Horror Lit | E. Chamberlain | MWF 10:10-11:00

This course will examine a number of carefully selected postcolonial writers? Texts include Dave Eggers’ The Circle, Caryl Phillips’s Albatross, V. S. Naipaul’s Beyond the Ganges, and Kazuo Ishiguro’s Never Let Me Go. What roles do these issues play in emerging new communities (like the Boyds of Sudan in the US) or the success of multicultural novels? How do we use the same generic conventions? What are the tropes? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them? How do we read them. How do we read them.
she stands for a collection of internalized moral norms. She might appear as a saint, as a whore, or as both at once.

**CMLT-C 305 (6105) Comparative Approaches to Literature: Theory and Method | A. Pao**

TR 2:30-3:45 *fulfills A&H requirements

**Department of Comparative Literature**

**Undergraduate Courses Spring 2009**

**CMLT-C 315 (5977) Lyric Poetry | H. Marks | MW 4:40-7:10 **8 weeks course only**

**CMLT-C 355 (6107) Marcel Proust, Thomas Mann, and Other Arts | D. Hertz | TR 4:00-5:15 *fulfills A&H and IW requirements.**

Marcel Proust (1871-1922) and Thomas Mann (1875-1955) are two of the founding writers of literary modernism. They are both also known for their wide-ranging knowledge of the other arts, which fed directly into their influential works. We will read several volumes of Marcel Proust’s In Search of Lost Time and most of Mann’s Doctor Faustus. Other readings from Mann will be added, as time allows. Some of the artists who appear in the work of Proust or Mann, either directly or indirectly, are Bartolomeo, Botticelli, Giotto, Dürer, Grünwald, Fantin-Latour, Moreau, Courbet, Manet, Turner and Whistler. Among the musicians pertinent to the study of Proust and Mann are Palestrina, Bach, Beethoven, Wagner, Debussy, Franz, Pigler, Bussani, Mahler, and Schoenberg. Some study of the historical background, such as the Dreyfus trial and the rise of fascism is required. Short readings from Rankin, William James, Bergson, Adorno and Freud. Other exceptional excerpts from anthropology, literary criticism, art history and music will enhance our study. Visits to the IA Art Museum and IU Music Performance required.

**CMLT-C 370 (5871) Voyages Through One Thousand and One Nights | P. Lowery**

MW 11:15-12:30

**CMLT-C 337 (6105) 20th Century: Tradition and Change | M. Segal | TR 1:00-2:15

**C311, C313, C315, C318**

**C306 Literary Chinese**

**S301 Advanced Swahili**

**H301 Advanced Hausa I**

**P317 Reading & Conversation in Portuguese**

**C306 Literary Chinese**

**One advanced course at the 300 level or above that do not count towards the major.**

**General Requirements for CMLT Major:**

1. Must fulfill degree requirements for COAS

2. Gen. Meth. & Theory: C205 & C305

3. One course in each of the following areas:

   a. Genre: C311, C313, C315, C318

   b. Period: C315, C325, C329, C333, C335, C337

   c. Comparative Arts:

      i. One course that includes or is about 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 curators 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 takes on increasingly worldwide proporions.