s and we will explore depictions of empire and colonization in contemporary popular culture. Since only a century ago the world was colonized by a handful of empires, popular culture certainly is a space in which this reality plays out in its fullest. Hence, we will draw parallels with the various forms and characteristics of early 20th century and contemporary representations of empire and colonization in popular culture. One example of what we might consider would be in what ways do Joseph Conrad's iconic novel Heart of Darkness (1902) and its reinvention in Francisco Goldman's cinematic adaptation, Apocalypse Now (1979), depict and transform the concept of empire? What do we see and most intriguingly what elements do they leave unsaid about the process and effects of colonization that we could find out from our perspective? We will pursue other such challenges and tasks contemporarily and through quilting culture in documentary, film, TV programs, drama, music albums, newspaper articles, essays and novels.

CMLT-153 (1880) Intro to Popular Culture | C. Chen | TR 2:30 – 3:45 pm | 3 cr
*fulfills A&H and CS requirements

This course will focus on texts of creative non-fiction that examine identity formation in the Americas. We will read contemporary texts that engage ideas of diaspora, migrations, cultural exchanges and constructions of identity. Since the course is designed for students of all years, there will be special attention paid to the way in which artistic and literary representations engage the identity politics of the narratives. We will read selections from the following books, which will be required for the course: Exiled Memories: Stories of Iranian Diaspora by Azar Nafisi and In the Heart of the Sea: The Essex Disaster 1819 by Whaling writer and sailor Herman Melville. The course also includes reading of contemporary non-fiction by Helen Zia, Zhan Lu and Nobel Prize winner Naguib Mahfouz. Each section will read additional works unique to that section that may include short stories, poetry, non-fiction, and novels. Individual sections may also include television, art, music and film.

This course continues to develop the skills in critical thinking, communication, and persuasive composition begun in the fall semester with BE 145. The workload includes three essays, mid-term and final exams, as well as writing workshops and composition criticism. For composition credit, students must take BE 145 in the fall semester. Both BE 145 and BE 146 are automatically bundled with English W 145 (a one credit hour course) to certify composition credit.

CMLT-BB 146 Major Themes in Western Lit: Lost and Found | See schedule for times
*fulfills A&H and CS requirements
A young lover crosses three continents and an ocean to find his beloved. A husband returning from the Trojan War discovers the wife he didn't know he had lost. A shipwrecked traveler stumbles upon a scientific freak show he never could have imagined. And a young man goes in search of the truth behind Egypt's "heretic pharaoh." These are the leading characters we will meet this semester as we read tales of loss, quests, elusive goals, and unexpected revelations. All sections will read four texts in common: Herodotus’ Histories, Voltaire’s Candide, H. G. Wells’ The Island of Doctor Moreau, and George Orwell’s Nineteen Eighty-Four. Each section will read additional works unique to that section that may include short stories, poetry, novels, and drama. Individual sections may also include television, art, music and film.

How do people represent themselves when they tell their stories to others? This class will explore multiple forms of self-writing in popular culture by examining texts from a variety of media: memoirs, autobiography, interviews, television, video diaries, blogs, and films. We will read the autobiographical accounts of the famous (politicians, writers, directors etc.) as well as the anonymous (memoirs, testimonial writings by non-professional writers), as we consider the techniques used by each, such as narrative structure, metaphor, temporality, and imagery. Life stories are a way to provide profound information about people, in many cases the stories that are not typically included in the literary canon. The synthesis and sharing of life stories has been propelled by the popular use of self-representational interfaces like Facebook, Twitter, and blogs. With self-narrative being formed, edited, and shared at high speeds, it is important to consider the effects of creating and sharing life stories on both the writer and the reader. Content and narrative style will be examined side-by-side to identify elements of both common and reality in self-writing. In this course, we will ask: how much of one's life story is fictional?

CMLT-151 (12081) Intro to Popular Culture | T. Kharadjian | MW 10:30 – 11:45 am
*fulfills A&H and CS requirements

What does it mean to be a woman? What does it mean to be a man? And how are our gender roles shaped by popular culture? In this course, we will focus on feminism and masculinity, what we learn about them as well as ourselves, novels, plays, and popular culture and explore contemporary representations of gender in popular culture.

CMLT-BB 145 (11760) Intro to Popular Culture | K. Jeliazov | TR 4:00 – 5:15 pm | 3 cr
*fulfills A&H and CS requirements

Is "self" synonymous with personality, soul, or memory? What do people see in the reflection of a mirror? Is the perspective they see be projected by cultural, social and gender construction? How can one perceive and receive the images and voices imposed upon oneself? How does narrative help to uncover and recover the image and voice behind the veil? Or are words only a game of masquerade? This course explores the various possibilities of how one's image relates to love, to places and to the society as a whole, and how it is presented in art, music, literature, and pop culture.

CMLT-151 (30052) Intro to Popular Culture | C. Chen | TR 2:30 – 3:45 pm | 3 cr
*fulfills A&H and CS requirements

This course introduces students to methods of comparative literature. It will look at how different cultures come in contact. At the end of the course, students will have a broad understanding of the world and the impacts that cultures have on each other. The course on “Modern Literature and the Other Arts” proposes a comparative analysis of the literature, music, painting, and other forms of art that came out of the 19th century. It seeks to understand how the arts have been used to express personal and political ideas, to call attention to their status as works of art, we will also learn to expose additional, hidden insights into the intricacies of arts: though the arts had a parallel development over the centuries, the limits of comparability of arts, and is understanding possible in such a variety of media? The course will compare and contrast the ways in which different cultures come in contact. At the end of the course, students will have a broad understanding of the world and the impacts that cultures have on each other. The course on “Modern Literature and the Other Arts” proposes a comparative analysis of the literature, music, painting, and other forms of art that came out of the 19th century. It seeks to understand how the arts have been used to express personal and political ideas, to call attention to their status as works of art, we will also learn to expose additional, hidden insights into the intricacies of arts: though the arts had a parallel development over the centuries, the limits of comparability of arts, and is understanding possible in such a variety of media? The course will compare and contrast the ways in which different cultures come in contact. At the end of the course, students will have a broad understanding of the world and the impacts that cultures have on each other.

CMLT-151 (6880) Culture and the Modern Experience | C. Chanel-Badger | MW 4:00 – 5:15 pm | 3 cr
*fulfills A&H and CS requirements

The course on “Modern Literature and the Other Arts” proposes a comparative analysis of the literature, music, painting, and other forms of art that came out of the 19th century. It seeks to understand how the arts have been used to express personal and political ideas, to call attention to their status as works of art, we will also learn to expose additional, hidden insights into the intricacies of arts: though the arts had a parallel development over the centuries, the limits of comparability of arts, and is understanding possible in such a variety of media? The course will compare and contrast the ways in which different cultures come in contact. At the end of the course, students will have a broad understanding of the world and the impacts that cultures have on each other.

CMLT-C252 (28181) Literary and Television Genre | C. van den Broek | TR 2:30 – 3:45 pm | 3 cr
*fulfills A&H requirements

This course will examine one of history’s most enduring modes of literature: the romance. In this course we will look at the various ways that this genre has been rendered in literature and film from the eighteenth century to the present. Readings will begin with classical texts and will follow the romance through the development of the western literature tradition, examining the way that individual authors create new forms, and the way that the genre is transformed today. While we will always explore the romance as a genre of “love,” our approach will focus on genetic conventions that expand beyond this recurring motif to consider the manifestations of romance in other forms, including music, paintings, poetry, drama, and films. Students will learn to identify the various attributes of the genre, and will learn to compare and critique many diverse texts within this framework. Major coursework will include two short papers, a group presentation, and a midterm and final exam.

CMLT-C285 (3880) Modern Lit & the Other Arts- Intro | A. Dragu | TR 1:00 – 2:15 pm
*fulfills A&H and CS requirements

The course on “Modern Literature and the Other Arts” proposes a comparative analysis of the literature, music, painting of the Western European cultural starting from the end of the 18th century until the beginning of the 20th century. It seeks to understand how the arts have been used to express personal and political ideas, to call attention to their status as works of art, we will also learn to expose additional, hidden insights into the intricacies of arts: though the arts had a parallel development over the centuries, the limits of comparability of arts, and is understanding possible in such a variety of media? The course will compare and contrast the ways in which different cultures come in contact. At the end of the course, students will have a broad understanding of the world and the impacts that cultures have on each other.

CMLT-C292 (28180) Cross-Cultural Encounter | A. Atesekekon | MW 11:15-12:30 | 3 cr
*fulfills A&H and CS requirements

On what terms do human beings, as embodiments of cultures, encounter one another to reach real understanding? Are contacts by way of love more meaningful than those established through trade, coercion, or terrorism? Is it possible to stop the history-making of cultures? Can any concept of cultural encounter only value-free or motivated by power and opportunism, and is understanding possible in such an air-conditioned environment? In this course, we will read the literature, the music, the films that make these questions an issue of artistic engagement. We will also examine how the problems of religion, gender, and differences in age and economic background are addressed when authors come in contact. As a result of this course, students will encounter a broad range of genres in which these questions engage receiving attention, and hopefully will succeed in sharing in these encounters.
CMLT-C285 (1649) Intro to East Asian Poetry | K. Tsoi | TR 2:30 – 3:45

*fulfills A&H and CS requirements.

This course explores the classical poetic tradition of China and its influence on Japan, Korea, and Vietnam. We aim to develop sensitivity to literary language and to understand Asian poetry within its cultural contexts. How does poetry in East Asia serve as a medium for self-expression as well as for political engagement and even spiritual cultivation? Why does love poetry focus on loss or longing to the exclusion of consummation? What is Zen poetry all about, and why is it so short? Close reading and literary analysis are supplemented with composition exercises to develop a greater sense of form and style. Comparison with the Western tradition will enable us to examine the place of lyric poetry in world literature. While the volume of reading is not high, poetry does demand a great deal of attention and concentration. All readings will be in English translation.

CMLT-C 301 (18580) Special Topics in Comp Lit: The Renaissance Epic: S. Vander Leen | TR 2:30–3:45 | meets with Hnm – H303 | 3 cr

*fulfills A&H and CS requirements.

The Renaissance saw the last great flowering of the Western epic tradition. After centuries of neglect, the epic became once again the form of choice for poets intent on exploring nationhood, the Restoration of the monarchy by looking back to a greater Fall and imagining a decisive act of poetic creation. The epic became once again the form of choice for poets intent on exploring nationhood, the epic became once again the form of choice for poets intent on exploring nationhood, the epic became once again the form of choice for poets intent on exploring nationhood, the epic became once again the form of choice for poets intent on exploring nationhood, the epic became once again the form of choice for poets intent on exploring nationhood.

CMLT-C 301 (18580) Special Topics in Comp Lit: Classic Gay Literature | J. Johnson | MW 4:00–5:15 | 3 cr

*fulfills A&H and CS requirements.

The Department of Comparative Literature is pleased to offer its first course devoted to the study of gay and lesbian literature from around the world. We will be reading Thomas Mann’s Death in Venice, Yukio Mishima’s Confessions of a Mask, Tennessee Williams’s Judith’s Last Summer, Virginia Woolf’s Orlando, Annie Proulx’s “Brokeback Mountain,” Plato’s Symposium, and the lyric poetry of C. P. Cavafy. These texts represent cultures as far apart as ancient Greece and 21st century U.S. Our chief goal will be to examine how these writers transform same-sex experience into literature. Throughout the semester we will be focusing on themes of social repression and class consciousness, gender stereotypes versus biological sex, definitions of beauty, the operations of desire, and their expression through artistic creativity. In addition to reading novels, drama, and poetry, we will watch film adaptations of two of our texts: the Williams play and the Proulx short story. Semester workload will include three analytical essays, one take-home exam, and outside readings on historical contexts and the status of gay people in the cultures. This course is open to all interested persons, but it is recommended that you have completed the university’s undergraduate composition requirement. For more information, send an e-mail to pjohnso@indiana.edu.