
We live in an age of media oversaturation, and if we want to gain critical insight about our reality, it is crucial to ask what life was like in times of different and more modest media. In particular, what was the status and influence of literature and visual arts before the advent of the internet, television, radio, telephone and photography? What did these inventions change? We will pursue these trajectories of thought by asking how the medium of literature relates to the medium of painting. In what sense is ‘a picture worth a thousand words’ or not? Our focus will be on texts and paintings mostly from Europe, and the USA, but also from South America and Russia, of the mid-19th and first half of the 20th centuries. This historical period is especially relevant because it brings to the fore new developments in artistic language and art movements like Symbolism, Decadence, Futurism, Dadaism, Cubism, Naturalism, Expressionism and Surrealism flourish simultaneously, span over centuries and challenge the very notion of the meaning of art and author. In this course, students will learn to analyze and interpret both the writing and visual arts as meaning making for individuals and societies.

CMLT-C200 (33889) Honors Seminar: Figuring Out the Novel | J. Ehrman | MW 3:30–4:45 pm | 3 cr | *Carries GenEd A&H and CASE A&H Credit

When we first open up a book we immediately ask questions about what it means—how it affects our thinking, how it relates to our world. How do the choices that the author made affect us? Often we want to identify “symbols” in order to do so. In fact, if there were no symbols at all, the text would be “meaningless” and we would not be able to read it. In this course we will explore the ways in which modernist authors have used symbols to make their works meaningful and engaging. But what are symbols? And who are the authors writing them? How do they mean what they mean?

CMLT-C255 (15769) Modern Lit & the Other Arts | Intro | C. Riccio | TR 11:15 am – 12:30 pm | 3 cr | *Carries GenEd A&H, CASE A&H and CASE DUS Credit

This section of Literature and the Other Arts explores the relationships between painting, sculpture and the written word from the beginning of the 18th century through to the early 20th century. Authors to be studied include John Keats, Charles Baudelaire, Oscar Wilde, William Shakespeare, E.D. Hedworth, and the poet Lord Byron. We will examine the interaction between literature and art in particular, the role of the artist as an interpreter or agent of change. Readings will include Victorian novels by George Eliot, Anthony Trollope, and the poet Dante Gabriel Rossetti. The course will also cover the influence of art on popular culture, and the role of art in shaping the modern concept of art and literature. Since this course is an introductory course, it is designed to encourage students to take further classes in English literature.

CMLT-C265 (34645) Science Fiction, Fantasy and the Traditional Western | W. Nichols | MWF 11:15–12:05 pm | 3 cr | *Carries GenEd A&H, CASE A&H and IW Credit

This course introduces students to basic approaches and methods in the comparative literary study of the traditional western, science fiction, and fantasy traditions. The course will begin by considering the ways in which the traditional western genre, as articulated in the dime novels of the late 19th century and the films of the early 20th century, has been transformed, parodied and/or distorted. While we will explore romance as a genre that includes love stories, many of the authors we will consider make use of a number of other literary and cultural techniques to give their work a modern twist. Readings will likely include Daphne and Chloe, The Island of Doctor Moreau, Alice in Wonderland as well as selections from The Odyssey, Orlando Furioso, and Don Quixote. Students will learn to identify the various attributes of romance as well as to compare and critique many diverse texts within this framework. Major coursework will include two papers, a group presentation, and a final exam.

CMLT-C256 (34643) Literary and Television Genres | J. Le Hegarat | TR 2:30 – 4:45 pm | 3 cr | *Carries GenEd A&H and CASE A&H Credit

In this course, we will analyze and discuss literary and television media by focusing especially on the question of genres and the nature of the intertextual and ideological frameworks. Students will be required to provide written research papers. This course meets with CMLT–254 and is a dual-credit course for A&H majors.

CMLT-C257 (30428) Literature and Film | J. Rowland | TR 4:00–6:30 pm | 3 cr | *Carries CASE A&H Credit

This course will trace one of history’s most enduring modes of literary communication back to the oral tradition and up to its present digital form. Students will study the role of the oral tradition in the development into more contemporary fiction, where it is parodied and distorted. While we will explore romance as a genre that includes love stories, many of the authors we will consider make use of a number of other literary and cultural techniques to give their work a modern twist. Readings will likely include Daphne and Chloe, The Island of Doctor Moreau, Alice in Wonderland as well as selections from The Odyssey, Orlando Furioso, and Don Quixote. Students will learn to identify the various attributes of romance as well as to compare and critique many diverse texts within this framework. Major coursework will include two papers, a group presentation, and a final exam.
Department of Comparative Literature
Undergraduate Courses Spring 2012

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What can you do with a degree in Comparative Literature? What career paths might you pursue? A degree in Comparative Literature or a specific national language, others use the broad world-view encourages the discipline 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 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 such as production and distribution take on increasingly worldwide proportions.

General Requirements for CMLT Major:
1. Must fulfill degree requirements for COAS
2. Gen. Methode & Theory: C260 & C305
3. 1 course each from 2 groups below
   a. Genre: C312, C315, C309
   b. Period: C251, C255, C239, C333, C335, C387
   c. Comparative Arts: C255, C256, C310
   d. Cross-cultural Studies: C265, C392
4. Language Requirement: One advanced course at the 300 level or above that 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 300 level or above.

**Stamps/300-level language courses**
F380 Reading and Expression in French M305 Civiliana Moderno
S331 The Hispanic World I S391 Advanced Swahili
C308 Literary Chinese C380 Deutsch: Mittelstufe I
C315 Advanced Chinese I C380 Deutsch: Fortgeschrittene II
P317 Reading & Conversation in Portuguese M380-390 Advanced Hausa I
**C110 does not count towards the major.**

**"It is not fitting that gods should be like mortals in their rage." Then and only the god got turned into a serpent by his raging god. At the crossroads of literature and religion, great gods and beings assume the guise of ordinary human beings. In doing so, from beings of comfort and security, gods in literature often embody the most dangerous impulses and forces at work in the cosmos, threatening the very existence of the people who worship them. We will encounter can be paradoxical, irrational, or logical, interpretive, or satirical, silent, absent or everywhere. But do these divine characters represent anything more than familiar human vices on steroids? What do they tell us about the cultures they inhabit? Are their stories and their visions of the world relevant for our own?**

This course is not designed to erode or dissipate any contemporary or atheist. Our goal is to study these divine characters as characters in literature. Workflow will include 3 assignments: a mid-term paper, a final paper, a brief annotated bibliography.