General Requirements for CMLT Minor:

Students wishing to declare a minor in Comparative Literature must complete a total of five courses (15 credits) in CMLT. Students may choose from any course offered by the Department as long as they meet these general criteria: 1) four courses must be at the 200 level or above, and at least two of these must be at the 300 level or above. 2) C110 does not count towards the minor.

Associate of Art in Comparative Literature: All AA students declaring a concentration in CMLT must complete the same requirements outlined above for the new minor, for a total of 15 credits. Interested students should fulfill the requirements specified in the 2008-2010 Bulletin for the College of Arts and Sciences.

CMLT-C110 Writing the World: Lost and Found | See schedule for times | 3 cr
*Carries GenEd Foundations: English Composition Requirements

In our globalizing world some state borders are getting more and more porous, while an increasing number of couples are growing into fortresses especially in the West. Therefore, mass movement is gradually being brought to the fore in the last five decades. However, it is usually associated with cultural understanding; nevertheless generates anxiety and melancholy. This course will focus on the theme of migration, its driving forces, and corollary in literature and media. On the whole, it will examine the experience of the transnational subject who, at the crossroads of belonging and exclusion by exploring a variety of modes of negotiating space. What are the motivations and expectations of the immigrant? How do they look back at his/her (homeland)? How do they proceed with the pursuit of home and survival? How are departure and homcoming marked by memory and nostalgia? How hospitality vary in kind and degree from one culture to the other? These are fundamental questions among which the course will make an attempt to elucidate.

CMLT-C205 (23938) Comparative Literary Analysis: Violence in Literature and Film | K. Tsai | 11:15-12:30 pm | 3 cr
*Carries GenEd A&H, CASE A&H and IW Credit | REQUIRED COURSE FOR CMLT MAJORS

In times of crisis, we often turn to speculative fiction: imagination has been a way to cope with our own fears and anxieties for centuries. In this course, we will explore the genres of science fiction and fantasy as powerful and powerful as tools to reflect on socio-political and religious issues. We will especially pay attention to the ways these genres interrogate our human nature and our identity in relation to technology and scientific progress. We will examine various subgenres of science fiction and fantasy through the themes of totalitarianism, race, and gender and how they affect the (human) body and identity. Though undoubtedly entertaining, these works of fiction also call for our critical examination. To support our reflection, we will use a selection of novels, short stories and media materials by Ray Bradbury, Philip K. Dick, Ridley Scott, William Gibson, Marge Piercy and Isaac Asimov.

CMLT-C216 (25923) Science Fiction, Fantasy and the Global Experience | E. Geballe | TR 4:00-5:15 pm | 3 cr
*Carries GenEd A&H and CASE A&H Credit

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CMLT-C217 (30579) Detective, Mystery, Horror/Lit | M. Mosier | TR 9:30-10:45 am | 3 cr
*Carries GenEd A&H and CASE A&H Credit

This course will explore trends in the development of detective fiction, from its Greek ancestor Oedipus Rex to the more recent variation in Roberto Bolaño and others. What is detective fiction and why is it worldwide appeal stronger than ever more than 150 years after its birth in the 1840s with Edgar Allan Poe? What does the detective's search teach us about how we know what we know as well as how we conceive of the relationship between truth, justice, and literature? To examine these themes, we will explore several phases of the genre, including classic works of Poe and Conan Doyle, the hardboiled genre of Chandler and Hammett, and the metaphysical speculation of Jorge Luis Borges and Paul Auster. We will also analyze several films, including Roman Polanski's Chinatown and Rian Johnson’s Brick. All the while we will stay grounded in the historical and cultural context of the time how different societies engaged with the questions mentioned above. In this class, we are all literary detectives!

CMLT-C218 (20340) Romance and the Western Tradition | E. Geballe | TR 4:00-5:15 pm | 3 cr
*Carries GenEd A&H and CASE A&H Credit

This course will explore trends in the development of detective fiction, from its Greek ancestor Oedipus Rex to the more recent variation in Roberto Bolaño and others. What is detective fiction and why is it worldwide appeal stronger than ever more than 150 years after its birth in the 1840s with Edgar Allan Poe? What does the detective's search teach us about how we know what we know as well as how we conceive of the relationship between truth, justice, and literature? To examine these themes, we will explore several phases of the genre, including classic works of Poe and Conan Doyle, the hardboiled genre of Chandler and Hammett, and the metaphysical speculation of Jorge Luis Borges and Paul Auster. We will also analyze several films, including Roman Polanski's Chinatown and Rian Johnson’s Brick. All the while we will stay grounded in the historical and cultural context of the time how different societies engaged with the questions mentioned above. In this class, we are all literary detectives!
fundamental schools of thought regarding the PRACTICE of acting, such as Stanislavski, method acting, etc., learning through them what is involved in the actual activity of acting. 3) to examine several case studies of important actors, such as Laurence Olivier, Katharine Hepburn, Marilyn Monroe, or Johnny Depp. And 4) to ask what is the difference in the relation to acting that different media introduce? Thus, what is the difference between the actor in theater, in film, and in television?

CMLT-C325 (30598) The Renaissance | S. Van der Laan | TR 11:15-12:30 pm | 3 cr | Meets with CMLT -C326
*Carries CASE A&H and GCC Credit

The word “renaissance” means “rebirth”, the fifteenth- and sixteenth-century writers, artists, philosophers, and rulers who claimed to preside over it argued that they were reviving the glories of classical Greece and Rome after a thousand years of darkness and decline. The Renaissance is also known as the “early modern” period, so named by scholars who believe that it laid the foundations for our modern era of individualism and unfettered scientific and intellectual inquiry. In this class, we will trace the cultural movement known as the Renaissance from its origins in fourteenth-century Italy, through France, Spain, and northern Europe, to its final flowering in seventeenth-century England. We will discover the origins of modern drama and opera, of representations of the individual in lyric poetry and essays, and of celebrations of the human body in art. We will witness the Protestant Reformation, the birth of modern science, and the development of new ideas about humanity’s place in the universe. We will observe new developments in art and architecture. Finally, we will explore the origins and the legacy of the Renaissance. To what extent was the Renaissance really the revival of ancient Greek and Roman culture that it claimed to be? How much did it owe to the Middle Ages it so contemptuously dismissed? And how did it set the scene for the birth of modernity?

CMLT-C329 (30604) The Eighteenth Century: Introduction to Eighteenth Century Literature and Thought | E. Peretz | TR 1:00-2:15 pm | 3 cr
*Carries CASE A&H and GCC Credit

To a large extent the 18th century is the era where most of the categories that guide contemporary thinking have emerged. It is the era where the very concepts of literature and literary theory have been invented, as well as the era of the birth of new literary genres such as the gothic novel. It is the era where the figures of the public intellectual, the political revolutionary, and the scientist have been developed. It is the era of the birth of the theoretical intellectual and spiritual contexts, but also sometimes as a key to reading a text. Theoretical texts which approach the sexual ambivalence in literature will be helpful to our purpose. We will also be analyzing other arts, such as music, painting, and photography. I expect you to participate actively in this class, and you will be asked to present a text and lead a class discussion. Other assignments will include 3 essays and response questions to be posted the night before class.

CMLT-C351 (30610) Adaptations: Lit, Stage, and Screen | A. Fao | TR 1:00-2:15 pm | 3 cr
*Carries CASE A&H Credit

In this class, we will study the adaptation of literary texts into new literary works, films, operas, ballets and musicals. We will examine the historical, cultural and aesthetic issues involved in revising and reimagining source texts into different formats for readers or spectators of different eras. Among the questions we will consider are: What are the characteristics of the most resilient narratives and characters that remain relevant for audiences of different centuries and disparate cultures? How do generic conventions and social conditions interact to revise the meanings of the source text? Readings and films will include: Oedipus: Sophocles – Oedipus Rex; Oedipus at Colonus (tragedies, 5th century BC); Lee Breuer, The Gospel at Colonus (musical drama, 1985); Antigone: Sophocles – Antigone (tragedy, c. 442 BC); Athol Fugard – The Island (drama, 1972); Othello: Shakespeare – Othello; Shakespeare’s Othello a graphic novel; Brad Kaaya – Q (2001 film); Andrew Kavies – Othello (2001 British police TV drama); José Limon – The Moor’s Pavane (1949); Carolee SchNEEMANN – Prosper Mérimée – Carmen (novella, 1845); Georges Bizet – Carmen (opera, 1875); Carlos Saura/Antonio Gómez – Carmen (film/flamenco ballet, 1984); Les Misérables – Victor Hugo’s 19th-century novel; Alain Boublil & Claude-Michel Schönberg’s musical. Assignments: Two 6-7 page papers, Final exam and Small group presentations.

CMLT-C355 (27355) Lit Arts & Their Interrelationship | S. Van der Laan | TR 2:30–3:45 pm | 3 cr
*Carries CASE A&H Credit

From Boccaccio’s Birth of Venus to Shakespeare’s history plays, many of the greatest and most familiar works of Renaissance culture were produced in the context of a court: at once a place where civilized living was elevated to an art-form and a hotbed of political image-making and intrigue. How did the powerful but insecure rulers of Renaissance courts wield the arts, literature, music and imagery, and their power? How did courtiers use the arts to present their personal artistic and literary talents to succeed at court? What role did literature and the arts play in the rise of the nation-state? How did the strategies of depicting, claiming, or resisting power travel from court to court? We will focus our attention on the court of Lorenzo de’ Medici (Florence), Francois I (France), Elizabeth I (England). We will explore the literature, art, architecture, and music produced by and for these rulers and their courts. We will read these works of the court against popular works produced for the broader public, exploring the self-portraits that these courts constructed and the reactions that they drew from citizens outside court circles, we will discover how Renaissance literature and the arts created, reinforced, and questioned myths of power and authority. Authors and artists will include Sandro Botticelli, Angelo Poliziano, Marguerite de Navarre, Francesco G.lesson, William Shakespeare, and Philip Sidney.

CMLT-C370 (30615) Comp Studies Wetn&Mid East | P. Loseynsky | MWF 10:10-11:00 am | Meets with CMLT-C573
*Carries CASE A&H and CASE GCC Credit

Sindbad, Scheherazade, Ali Baba, and Aladdin—the stories of these characters have been retold so often that they have become part of our global literary imagination. In this course, we will examine how The Thousand and One Nights, or Arabian Nights, took shape in medieval Islamic culture and, like Sindbad, voyaged around the world to become tales of myth and legend.