

New Course Request

Indiana University

South Bend

Campus

Check Appropriate Boxes: Undergraduate credit  Graduate credit  Professional credit

1. School/Division College of Liberal Arts & Sciences 2. Academic Subject Code CMLT

3. Course Number T390 (must be cleared with University Enrollment Services) 4. Instructor CMLT Faculty

5. Course Title Literary and Intellectual Traditions

Recommended Abbreviation (Optional) Literary & Intellectual Traditions

(Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): ~~Summer I, 2006~~ Summer II, 2008

7. Credit Hours: Fixed at 3.0 or Variable from \_\_\_\_\_ to \_\_\_\_\_

8. Is this course to be graded S-F (only)? Yes \_\_\_\_\_ No X

9. Is variable title approval being requested? Yes X No \_\_\_\_\_

10. Course description (not to exceed 50 words) for Bulletin publication: Interdisciplinary exploration of a humanistic tradition of inquiry regarding one of the following themes: ideas of self; of truth; of beauty; of community; of nature; of conflict. Writing intensive, discussion focused. Attention to primary texts and research materials.

11. Lecture Contact Hours: Fixed at 3.0 or Variable from \_\_\_\_\_ to \_\_\_\_\_

12. Non-Lecture Contact Hours: Fixed at \_\_\_\_\_ or Variable from \_\_\_\_\_ to \_\_\_\_\_

13. Estimated enrollment: 30 of which 0 percent are expected to be graduate students.

14. Frequency of scheduling: annually Will this course be required for majors? N/A

15. Justification for new course: One of the Common Core courses for campuswide general education

16. Are the necessary reading materials currently available in the appropriate library? yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

Bruce J. Simpson Date 4/7/08  
Department Chairman/Division Director

Approved by: [Signature] Date 5/8/08  
Dean Assoc. Dean CAS

\_\_\_\_\_  
Date \_\_\_\_\_  
Dean of Graduate School (when required)

\_\_\_\_\_  
Date \_\_\_\_\_  
Chancellor/Vice-President

\_\_\_\_\_  
Date \_\_\_\_\_  
University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

## **CMLT-T 390 Literary and Intellectual Traditions**

Visions of Hell: Medieval to Modern

TR 6:00 – 9:15 pm, DW 1150

Professor Joseph Chaney / Office: DW 3169; ph. 520-4870 / jchaney@iusb.edu

Summer II 2008

### **TEXTS**

Dante Alighieri, *Inferno*

Allen Mandelbaum (Translator)

Bantam Classics, 1982

John Milton, *Paradise Lost* (Paperback)

David Scott Kastan and Merritt Yerkes Hughes, eds.

Hackett Publishing Company; 3Rev Ed edition, 2005

William Blake, *The Marriage of Heaven and Hell: A Facsimile in Full Color* (Paperback)

Dover Publications (September 1, 1994)

Francisco Goya, *The Disasters of War* (Dover Books on Fine Art) (Paperback)

Dover Publications; New Impression edition, 1967

Baudelaire, selected poems

Wilfred Owen, selected poems

Jean-Paul Sartre, *No Exit and Three Other Plays*,

Vintage

Sigmund Freud, *Civilization and Its Discontents*

James Strachey (Translator)

W. W. Norton & Company, 1989

Cynthia Ozick, *The Shawl*

Vintage, 1990

### **COURSE DESCRIPTION**

Hell is a problem that has concerned philosophers, theologians, literary artists, visual artists, and psychologists. This course is a study of the history of hell in Western thought, moving forward from the classical tradition, the Bible, and the Middle Ages to several key examples in later periods. These visions are vivid, dramatic, and philosophically engaging. In our classroom discussions we'll be concerned with the major historical shifts: from Catholicism to Protestantism, from Neoclassicism to Romanticism, and in general from the spiritualist to the scientific worldviews. We'll ask what purpose the concept of hell serves theologically, politically, and psychologically, beginning with the more general question of why Western culture has needed a concept of hell. The examples involve us in fascinating, thought-provoking, and sometimes horrifying narrative and pictorial visions that we'll try to analyze in depth. In the Middle Ages, our major example will be Dante's vision in the *Inferno*. Dante shows us a hell that is systematically organized as a place of punishment. As St. Augustine helps us to understand, hell is first of all a place removed from God's presence, and the hardest punishment is the sinner's isolation from a loving God. In Milton's Protestant vision in *Paradise Lost* we find a more psychological understanding of spiritual punishment, characterized by a state of mind

rather than a place or specific action. Then by the time we reach William Blake's *The Marriage of Heaven and Hell* at the end of the 18th century, the vision is no longer religious, and the traditional hell is treated as a fictional place – but one that nevertheless exerts power over our imaginations. Writers, artists, and thinkers after 1800 must deal somehow with a tradition that has been fragmented, debased, and subjected to scientific rationalism. We'll read and view representatives such as Francisco Goya, Charles Baudelaire, Wilfred Owen, Sigmund Freud, and Jean-Paul Sartre, in order to understand how and why the concept of hell has survived beyond the age of religion. Last, we'll read Cynthia Ozick's searing depiction of life in a Nazi concentration camp and of life after the Holocaust as another kind of realization of hell on earth.

## **ASSIGNMENTS**

There will be occasional short, informal papers in response to readings. The major project will be a research paper on a topic the student chooses with my approval. All Common Core courses involve instruction in at least one of the general education fundamental literacies. For such purposes, this course focuses on oral communication skills. Throughout the course, students will be required to lead discussions and develop oral presentation skills. This learning process will culminate in a final research presentation.

## **SCHEDULE OF ASSIGNMENTS**

### **Week 1**

Classical traditions; the Bible; St. Augustine; Dante Alighieri, *Inferno*.

### **Week 2**

Dante, *Inferno*.

### **Week 3**

John Milton, *Paradise Lost*, and Protestant theology

*Paradise Lost*; William Blake, *The Marriage of Heaven and Hell*.

### **Week 4**

Charles Baudelaire, selections; Wilfred Owen, selections; Francisco Goya, *The Disasters of War*.

Sigmund Freud, *Civilization and Its Discontents*.

### **Week 5**

Jean-Paul Sartre, *No Exit*; Sartre, "The Wall."

Cynthia Ozick, *The Shawl*.

### **Week 6**

Conclusions.

Student presentations.