

<b>CMPL 120 Section 002</b>	<b><i>Great Books I</i></b>	<b>MW 11:15-12:05</b>
<b>Instructor: Koelb, C.</b>	<b>Maximum Enrollment: 80</b>	<b>Session: FALL 2016</b>

Major works of literature central to the formation of Western culture from antiquity to 1750. Considers epic, lyric, drama, and prose; core authors such as Homer, Virgil, Dante, and Milton.

Students enrolling in CMPL 120-001 must also enroll in one recitation section numbered CMPL 120-601 through CMPL 120-604.

<b>CMPL 120 Section 601</b>	<b><i>Great Books I (rec)</i></b>	<b>R 2:00-2:50</b>
<b>Instructor: Koelb, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>CMPL 120 Section 602</b>	<b><i>Great Books I (rec)</i></b>	<b>R 3:30-4:20</b>
<b>Instructor: Koelb, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>CMPL 120 Section 603</b>	<b><i>Great Books I (rec)</i></b>	<b>F 9:05-9:55</b>
<b>Instructor: Koelb, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>CMPL 120 Section 604</b>	<b><i>Great Books I (rec)</i></b>	<b>F 11:15-12:05</b>
<b>Instructor: Koelb, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>CMPL 121 Section 001</b>	<b><i>Great Books I: Romancing the World</i></b>	<b>MW 3:35-4:50</b>
<b>Instructor: Collins, M.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: FALL 2016</b>

What do Heliodorus' *Ethiopica*, Chretien de Troyes' *Yvain*, Murasaki's *Tale of Genji*, Cervantes' *Don Quijote*, Shakespeare's *The Tempest*, J. K. Rowling's *Harry Potter* series, and the *Star Wars* movies all have in common? They all bear the indelible, lasting imprint of romance. In this course, we will explore the enduring, diverse, and surprisingly complex literary world of romance. We will examine the conventions typical of romance-adventures, marvels, wonders, exotic lands, and the remarkable heroes and heroines who inhabit these fictional worlds-from classical antiquity to the present. We will also see how these conventions change within different sociohistorical contexts, and how authors revitalize romance traditions for a variety of purposes and effects. Our course will also focus on how the literary mode of romance is tied to changing representations of the "exotic" or the "foreign" in both the European and non-European literary traditions.

Readings include works by Homer, Heliodorus, Chretien, Tasso, Murasaki, Wu Cheng'en, Cervantes, Shakespeare, and Voltaire.

Honors Carolina students register online when their registration appointment begins. Online registration ends April 18. At that time, submit a wait list request at [honorscarolina.unc.edu/waitlist](http://honorscarolina.unc.edu/waitlist).

Non-honors students wishing to enroll should submit a wait list request at [honorscarolina.unc.edu/waitlist](http://honorscarolina.unc.edu/waitlist) beginning April 18.

Enrollment capacity increases on Apr 8 (12) and Apr 12 (18).

Does traveling to foreign locales cause greater insight? Is it possible to change without ceasing to belong to one's original community? Are there better and worse reasons for wanting to belong, or for wanting to travel? What is the difference between a pilgrimage, a journey, escape, and self-imposed exile? How does travel change your perception of others and yourself?

This course introduces students to translated literary classics from Germany, Japan, England, France, and Norway that address the questions above. As we explore these themes and travel through time, we will learn techniques of literary analysis and compare the works thematically across boundaries of culture, language, place, time, and genre.

In addition, we will use visual arts at the Ackland Art Museum to help set the stage for various works of fiction, as well as to explore the portrayal of strangers, outsiders, and travel in visual art. In the process, we will learn the basis of the visual interpretation of art. We will also study film versions of two of the works in order to consider the differences between the media: what is lost and gained when a narrative is translated into film.

This course will be of particular interest to students considering a minor or major in comparative literature, to students wishing to gain an introduction to literary analysis, and to students who want to improve their general knowledge of great works of literature and how they represent cultures.

Dr. Brodey was born in Kyoto, Japan, and studied at the Albert-Ludwigs Universität in Freiburg, Germany, as well as at Waseda University in Tokyo, before receiving her Ph.D. from the Committee on Social Thought at the University of Chicago. Her primary interest is in the history of the novel in late eighteenth- and early nineteenth-century Europe and Meiji Japan. She works in German, Japanese, French, and Italian, as well as her native Danish. Her books include *Ruined by Design: Shaping Novels and Gardens in the Culture of Sensibility* (Routledge, 2008), which won the 2009 SAML A Studies Book Award, and *Rediscovering Natsume Sōseki* (Global Press, 2000) which includes the first English translation of Sōseki's *Mankan Tokoro Dokoro* (Travels through Manchuria and Korea), co-translated from Japanese with Sammy Tsunematsu. Her UNC awards include a Spray-Randleigh Faculty Fellowship, a Brandes Honors Curriculum Development Award, and a Tanner Award for Excellence in Undergraduate Teaching. She currently serves as the Bank of America Distinguished Term associate professor in Honors and is completing a book on Cowboys and Samurai in film.

**CMPL 250H Section 001*****Approaches to Comparative Literature*****MWF 11:15-12:05****Instructor: Brodey, I.****Maximum Enrollment: 24****Session:****FALL 2016**

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CMPL 250H.001 | Approaches to Comparative Literature

MWF, 11:15-12:05. Instructor(s): Inger Brodey. Enrollment = 24.

This course introduces students to central methods and issues in the comparative study of literature. Rather than develop any one single approach, the hope is that students will gain an appreciation of the rich literary opportunities available within the discipline, and master many of the tools necessary for the comparative study of literature. With the help of a Graduate Research Consultant (GRC), students will have the opportunity to develop a topic from the class into a Comparative Literature research project, using methods appropriate to the discipline.

Part One will introduce students to various forms of literary theory, using contemporary theoretical approaches and short work of poetry and fiction.

Part Two will explore issues in cross-cultural interpretation and inter-textuality, including the problems of translation across languages and culture, as well as transformation between verbal and visual media. It will include writings on Japanese aesthetics to contrast with readings in Part One. In this section we will also learn research techniques that are specific to the field of Comparative Literature.

Part Three will conduct a case study on Jane Austen's *Pride and Prejudice* from a variety of disciplinary and theoretical perspectives. Comparisons range from the musical to the zombie-infested.

Part Four will give students exposure to a variety of interdisciplinary and cross-cultural approaches to literature, involving visual art, music, or architecture.

There will also be a brief mid-term, a mysterious final exam, and an original research paper.

Dr. Brodey was born in Kyoto, Japan, and studied at the Albert-Ludwigs Universität in Freiburg, Germany, as well as at Waseda University in Tokyo, before receiving her Ph.D. from the Committee on Social Thought at the University of Chicago. Her primary interest is in the history of the novel in late eighteenth- and early nineteenth-century Europe and Meiji Japan. She works in German, Japanese, French, and Italian, as well as her native Danish. Her books include *Ruined by Design: Shaping Novels and Gardens in the Culture of Sensibility* (Routledge, 2008), which won the 2009 SAMLA Studies Book Award, and *Rediscovering Natsume Sōseki* (Global Press, 2000) which includes the first English translation of Sōseki's *Mankan Tokoro Dokoro* (Travels through Manchuria and Korea), co-translated from Japanese with Sammy Tsunematsu. Her UNC awards include a Spray-Randleigh Faculty Fellowship, a Brandes Honors Curriculum Development Award, and a Tanner Award for Excellence in Undergraduate Teaching. She currently serves as the Bank of America Distinguished Term associate professor in Honors and is completing a book on Cowboys and Samurai in film.

**CMPL 260 Section 001*****Landscape in Literature and the Arts: Reimagining*****TR 2:00-3:15****Instructor: Koelb, J.****Maximum Enrollment: 30****Session:****FALL 2016**

Explores how human interaction with the natural world is represented in the literary, visual, and performing arts from Roman fresco to the ecological art and fiction of the 21st century. Students conduct mentored research at Ackland Art Museum with peer and faculty feedback at every stage.

<b>CMPL 277 Section 001</b>	<i>Myth, Fable, Novella: The Long History of the Short</i>	<b>TR</b>	<b>12:30-1:45</b>
<b>Instructor: Legassie, S.</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>FALL 2016</b>

Traces the development of European short fiction from the 12th through the 17th centuries, taking brief looks backward toward the ancient world and forward to the modern short story.

<b>CMPL 279 Section 001</b>	<i>Fairy Tales and Childhood, Then and Now (GERM 279)</i>	<b>MW</b>	<b>2:30-3:20</b>
<b>Instructor: Downing, E.</b>	<b>Maximum Enrollment: 120</b>	<b>Session:</b>	<b>FALL 2016</b>

Considers fairy tales from several different national traditions and historical periods against the backdrop of folklore, literature, psychoanalysis, and the socializing forces directed at children.

Students enrolling in CMPL 279-001 must also enroll in one recitation section numbered CMPL 279-601 through CMPL 279-604.

This course is crosslisted with GERM 279.

<b>CMPL 279 Section 601</b>	<i>Fairy Tales and Childhood, Then and Now REC (GERM 279)</i>	<b>F</b>	<b>11:15-12:05</b>
<b>Instructor: Downing, TA</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>CMPL 279 Section 602</b>	<i>Fairy Tales and Childhood, Then and Now REC (GERM 279)</i>	<b>F</b>	<b>12:20-1:10</b>
<b>Instructor: Downing, TA</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>CMPL 279 Section 603</b>	<i>Fairy Tales and Childhood, Then and Now REC (GERM 279)</i>	<b>F</b>	<b>1:25-2:15</b>
<b>Instructor: Downing, TA</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>CMPL 279 Section 604</b>	<i>Fairy Tales and Childhood, Then and Now REC (GERM 279)</i>	<b>F</b>	<b>2:30-3:20</b>
<b>Instructor: Downing, TA</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>FALL 2016</b>

**CMPL 463 Section 001*****Cinema and Surrealism*****TR 9:30-10:45****Instructor: Warner, R.****Maximum Enrollment: 30****Session:****FALL 2016**

While focusing mainly on cinema, this course will trace and examine the emergence of surrealism as an inter-art movement in the years between the two World Wars of the twentieth century. It will also investigate surrealism's continued legacy in contemporary international cinema. We will consider surrealist developments in cinema as they relate to those in painting, literature, sculpture, and photography. We'll cover a variety of genres and production modes along the way, including experimental shorts, animated films, documentaries, art films, absurdist comedies, and even Hollywood feature films. Among the films likely to be screened are:

Luis Buñuel's *Un Chien andalou*, *L'Age d'Or*, *Land Without Bread*, and *Belle du jour*Buster Keaton's *College*George Franju's *Eyes Without a Face*Jean Rouch's *Moi, un noir*Alfred Hitchcock's *Psycho*Jean-Luc Godard's *Alphaville* and *Goodbye to Language*Hiroshi Teshigahara's *The Face of Another*David Lynch's *Eraserhead*, *Blue Velvet*, and *Mullholand Drive*Jan Svankmajer's *Alice*David Zucker's *The Naked Gun*Roy Andersson's *You, the Living*Guy Maddin's *Brand Upon the Brain*Spike Jonze's *Being John Malkovich*Charlie Kaufman's *Anomalisa*Pedro Almodóvar's *The Skin I Live In*The Coens' *A Serious Man*David Chase's *The Sopranos* (TV)Leos Carax's *Holy Motors***CMPL 470 Section 001*****Concepts and Perspectives of the Tragic*****MWF 12:20-1:10****Instructor: Downing, E.****Maximum Enrollment: 30****Session:****FALL 2016**

History and theory of tragedy as a distinctive literary genre and as a more general literary and cultural problem. Authors include Aeschylus, Sophocles, Euripides, Shakespeare, Racine, Goethe, Nietzsche, Wagner, Mann, Samuel I and II, Faulkner. Also engages theorists, ancient and modern.

**CMPL 477 Section 001*****Vladimir Nabokov: Life and Art (RUSS 477)*****MW 3:35-4:50****Instructor: Pichova, H.****Maximum Enrollment: 30****Session:****FALL 2016**

All of Nabokov's novels are famous for their displays of artifice, narrative games, elaborate patterning, and language puzzles. We will study these artistic techniques in relation to the author's complex life; one of a young Russian nobleman, a destitute emigre living in Germany, a lepidopterist and professor of literature in America, and finally a wealthy and much-regarded European man of letters.

Readings in English. Some readings in Russian for qualified students.

This course is cross-listed with RUSS 477.

**CMPL 622 Section 001**

***Medieval Cosmopolitanisms***

**TR 2:00-3:15**

**Instructor: Legassie, S.**

**Maximum Enrollment: 30**

**Session:**

**FALL 2016**

An examination of medieval engagements with the foreign and the extent to which those engagements challenged conventional ways of thinking about the world.