

CMPL 121 Section 001	<i>Great Books I: Romancing the World</i>	MW 9:00-9:50
Instructor: Collins, M.	Maximum Enrollment: 80	Session: FALL 2012

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.

Students enrolling in CMPL 121 must also enroll in one recitation section numbered CMPL 121-601 through CMPL 121-604.

CMPL 121 Section 601	<i>Romancing the World (recitation)</i>	F 9:00-9:50
Instructor: Collins, TA	Maximum Enrollment: 20	Session: FALL 2012

CMPL 121 Section 602	<i>Romancing the World (recitation)</i>	F 10:00-10:50
Instructor: Collins, TA	Maximum Enrollment: 20	Session: FALL 2012

CMPL 121 Section 603	<i>Romancing the World (recitation)</i>	F 9:00-9:50
Instructor: Collins, TA	Maximum Enrollment: 20	Session: FALL 2012

CMPL 121 Section 604	<i>Romancing the World (recitation)</i>	F 11:00-11:50
Instructor: Collins, TA	Maximum Enrollment: 20	Session: FALL 2012

CMPL 130H Section 001	<i>Great Books II</i>	TR 9:30-10:45
Instructor: Brodey, I.	Maximum Enrollment: 30	Session: FALL 2012

An introduction to some of the major texts of 19th- and 20th-century literature, focusing on periods of romanticism, realism, and modernism and with some attention given to parallel developments in the arts and philosophy.

CMPL 143 Section 001	<i>Global Cinema</i>	MW 2:00-4:50
Instructor: Pollmann, I.	Maximum Enrollment: 80	Session: FALL 2012

This course is designed to introduce students to the field of global cinema and, thence, to the methods of comparativist film study.

Students enrolling in CMPL 143 must also register for one associated recitation section numbered CMPL 143-601 through CMPL 143-604.

CMPL 143 Section 601	<i>Global Cinema (recitation)</i>	R 11:00-11:50
Instructor: Pollmann, TA	Maximum Enrollment: 20	Session: FALL 2012

CMPL 143 Section 602	<i>Global Cinema (recitation)</i>	R 2:00-2:50
Instructor: Pollmann, TA	Maximum Enrollment: 20	Session: FALL 2012

CMPL 143 Section 603	<i>Global Cinema (recitation)</i>	F 12:00-12:50
Instructor: Pollmann, TA	Maximum Enrollment: 20	Session: FALL 2012

CMPL 143 Section 604	<i>Global Cinema (recitation)</i>	F 1:00-1:50
Instructor: Pollmann, TA	Maximum Enrollment: 20	Session: FALL 2012

CMPL 260 Section 001	<i>Landscape in Lit. & the Arts</i>	TR 2:00-3:15
Instructor: Koelb, J.	Maximum Enrollment: 20	Session: FALL 2012

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.

CMPL 279 Section 001	<i>Fairy Tales and Childhood, Then and Now (X-List GERM 279)</i>	MW	1:00-1:50
Instructor: Downing, E.	Maximum Enrollment: 60/60	Session:	FALL 2012

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 must also register for one associated recitation numbered CMPL 279-601 through CMPL 279-606.

Not intended for students who have taken GERM 054.

This course is cross-listed with GERM 279.

CMPL 279 Section 601	<i>Fairy Tales and Childhood, Then and Now (REC) (GERM 279)</i>	F	11:00-11:50
Instructor: Downing, TA	Maximum Enrollment: 10/10	Session:	FALL 2012

CMPL 279 Section 602	<i>Fairy Tales and Childhood, Then and Now (REC) (GERM 279)</i>	F	12:00-12:50
Instructor: Downing, TA	Maximum Enrollment: 10/10	Session:	FALL 2012

CMPL 279 Section 603	<i>Fairy Tales and Childhood, Then and Now (REC) (GERM 279)</i>	F	1:00-1:50
Instructor: Downing, TA	Maximum Enrollment: 10/10	Session:	FALL 2012

CMPL 279 Section 604	<i>Fairy Tales and Childhood, Then and Now (REC) (GERM 279)</i>	F	2:00-2:50
Instructor: Downing, TA	Maximum Enrollment: 10/10	Session:	FALL 2012

CMPL 279 Section 605	<i>Fairy Tales and Childhood, Then and Now (REC) (GERM 279)</i>	R	1:00-1:50
Instructor: Downing, TA	Maximum Enrollment: 10/10	Session:	FALL 2012

CMPL 279 Section 606	<i>Fairy Tales and Childhood, Then and Now (REC) (GERM 279)</i>	R	2:00-2:50
Instructor: Downing, TA	Maximum Enrollment: 10/10	Session:	FALL 2012

CMPL 364 Section 001

Classical Background of Eng. Poetry (X-listed CLAS

MWF 10:00-10:50

Instructor: Wolfe, J.

Maximum Enrollment: 30

Session:

Fall 2012

This course, a "boot camp" in classical literature for students of English and Comparative literature, is designed to acquaint students of modern literature with the major classical (Greek and Roman) texts and conventions that have influenced later literary traditions. We will study ancient "forms" or genres, including a number of lyric modes (amorous and funereal elegies, eclogues, epigrams, satires, odes, verse epistles, 'carpe diem' poems, Epithalamia or marriage songs, hymns). We will also study a few key prose genres (the symposium, the essay, the fantastic voyage) and a few important conventions of epic and romance (similes and contrafactuals, descents into hell, recognition scenes, supplication scenes) that influenced later authors of epic and mock-epic such as Spenser, Milton, and Pope, and we'll end with four weeks or so on ancient myths and their interpretation by modern writers: Orpheus, Medea, Circe, Narcissus, statues coming to life, giants and Titans, creation myths, Prometheus and Pandora, and Proteus. On most days, Greek and/or Roman poems will be paired with representative examples of early modern and modern poems (Ronsard, Donne, Marvell, Montagu, Pope, Coleridge, Browning, Rilke, Rimbaud, etc), and students will have the opportunity to work on essays concerning the classical forms or myths that shaped the works of modern and contemporary poets and novelists such as Joyce, Auden, H.D., Borges, Heaney, and Walcott (among many others).

Readings will be kept brief, but intense, with emphasis on the importance of repeated close reading of the works assigned. All readings will all be in English, but students will be encouraged to make the best use of whatever foreign language skills they might have. Class will consist mostly of rigorous, directed discussion that will combine the close reading of poems and brief prose works with training in the various critical strategies required to speak and write about imitation, intertextuality, allusion, literary reception, and transculturation.

There will be four written requirements for the course: (1) a short essay on one of several assigned topics, (2) a research exercise either on problems of translation or on the influence of classical literature on the visual arts or on music or opera, (3) a final, long research essay that each student will devise with the guidance of the professor, and (4) a creative and flexible final examination that will ask students to consider the afterlife of classical forms, conventions, and myths in modern and contemporary literature.

This course is cross-listed with CLAS 364.

CMPL 375 Section 001***New Wave Cinema*****MWF 12:00-12:50****Instructor: Werner, Rick****Maximum Enrollment: 30****Session:****FALL 2012**

In the decades following World War II, a series of "new waves" in European cinema radically challenged the conventions of narrative filmmaking and opened the medium to a more complex range of aesthetic, ethical, and political possibilities. In many respects this adventure began with the Italian cinema of the immediate postwar period and its neorealist response to the changed conditions of the social world. From this development flowed the equally influential Nouvelle Vague in France, which provided a key reference for various other cinematic movements across the continent (Polish, Czech, Yugoslav, Hungarian, German, Spanish) as well as in Britain and the United States. In this course, we will examine these events with an eye to their interrelation. Our discussion will start with classical Hollywood cinema and the crisis of action it expressed just as the studio system slipped into decline and as modernist innovations surfaced in Europe. From there, as we work our way through postwar trends on an international stage, a number of recurring themes and problems will demand our attention, such as the significance of authorship vis-à-vis national representation, the eroding boundaries between fiction and documentary, the lingering effects of the mid-century atrocities, the form and function of reflexivity, the relation of art cinema to popular genres, and the use of new compositional orders of time and space ranging from severe fragmentation to minimalist protraction. The last units of the course will be devoted to the rebirth of intellectual cinema as "political modernism," and to traces of the new wave style in contemporary world art cinema.

Among the films we will likely view and discuss in detail are Hitchcock's "Vertigo," de Sica's "Umberto D.," Rossellini's "Voyage in Italy," Antonioni's "Eclipse," Godard's "Contempt," Varda's "Cleo from 5 to 7," Forman's "Fireman's Ball," Anderson's "If," Skolimowski's "Deep End," Fassbinder's "Ali: Fear Eats the Soul," Wenders' "The American Friend," Malick's "Badlands," Erice's "The Spirit of the Beehive," Makavejev's "WR: Mysteries of the Organism," and Pasolini's "Teorema."

All readings in English. Written assignments will include an analysis paper, a midterm exam, and a longer research paper.

CMPL 390 Section 001***Special Topics: Lit. of the Pilgrimage*****MWF 11:00-11:50****Instructor: Collins, M.****Maximum Enrollment: 30****Session:****FALL 2012**

Pilgrimage \`pil-grə-mij\ 1. a journey to foreign lands, especially to a shrine or holy place as a devotee 2. the course of life on earth

In the East and the West, as metaphor and practice, pilgrimage is linked to the notion of spiritual change, journey, and knowledge. This course will explore the concept of pilgrimage in the literal and figurative sense as explored by a variety of writers from different times, cultures, nationalities, and notions of spirituality. We will also study famous sites of pilgrimage as centers for cultural production and spiritual insight through the ages. The course will also consider pilgrims and pilgrimage as portrayed in the visual arts (prints, painting, architecture). What differences and similarities can be found in the representation of pilgrimage across time and space? Texts will be selected from works by the following authors: Apuleius, Longus, Margery Kempe, Cabeza de Vaca, Cervantes, St. Teresa, Matsuo Basho, Goethe, Mann, Carpentier, Lispector, Montero, Lessing, Coelho.

CMPL 466 Section 001

Modernism (X-list ENGL 366)

TR 12:30-1:45

Instructor: Carlston, E.

Maximum Enrollment: 5

Session:

FALL 2012

This course will explore the relationships between Modernist literature, music and art, focusing closely on four core Modernist texts: T.S. Eliot's "The Waste Land," "The Remembrance of Things Past" (selections) by Marcel Proust, Jean Toomer's "Cane," and "Nightwood," by Djuna Barnes. Guest lectures, museum visits and attendance at musical, theatrical and dance performances will augment our understanding of these innovative works of literary modernism and the cultural contexts that gave rise to them.

This course is cross-listed with ENGL 366.