

**CMPL 089 Section 001****FYS: Special Topics****TR 3:30-4:45****Instructor: Collins, M.****Maximum Enrollment: 24****Session:****SPRING 2017****Curiosity and the Birth of the Imagination**

Today we see curiosity and imagination as two peas in a very positive pod. Epcot Center's Journey into the Imagination features the animated figure Figment, who gleefully celebrates the role of the imagination in inspiring art, invention, creativity, and knowledge. While they have often been linked together, neither curiosity nor the imagination has always been viewed in such a favorable light. Curiosity may have killed the cat, and Pandora's curiosity supposedly unleashed all ills and calamities upon the world. In this course, we will seek answers to how this change came about not in the West's Romantic movement, but rather by looking further back in time in Western thought and literary history to the writings of classical antiquity and Early Modern Europe, in which we can arguably talk about the birth of the modern concept of the imagination. We will study texts by Apuleius, Lucian, Montaigne, Cervantes, and Shakespeare, among others.

**CMPL 120 Section 001****Great Books I****TR 9:30-10:45****Instructor: Downing, E.****Maximum Enrollment: 30****Session:****SPRING 2017****Great Books I:****Epic, Myths, & Fairy Tales**

This course will focus on a reading of epic, myths & fairy tales from antiquity to the 18th century. Texts will include *Genesis*; *Homer's Odyssey*; *Ovid's Metamorphoses*; *The Thousand & One Nights*; & *Grimm's Fairy Tales*.

While we will concentrate on analyzing & enjoying each text on its own terms, we will also be making comparisons & following some common themes throughout the course. All of our texts are larger works that are composed out of collections of shorter tales. We will be exploring how each work strives to compose a whole out of its parts; how the shorter tales compare with each other within each work; & how tales from different works may be compared with each other.

**CMPL 122 Section 001****Great Books I: Literature and the Visual Arts****TR 2:00-3:15****Instructor: Legassie, S.****Maximum Enrollment: 30****Session:****SPRING 2017**

This course focuses on the dynamic, and at times competitive, relationship between literature and the visual arts—the “sister arts”—in the West from classical antiquity to 1750. Coursework will include analysis of a wide range of paintings, sculpture, and architectural monuments, and will also involve class visits to the Ackland Museum. Texts may include works, and selections from works, such as Apollonius of Rhodes, “*Argonautica*”; Ovid, “*Metamorphoses*”; Longus, “*Daphnis and Chloe*”; Chaucer, “*Canterbury Tales*”; Chrétien, “*Arthurian Romances*”; Spenser, “*Faerie Queen*”; Cervantes, “*Exemplary Stories*”; Boccaccio, “*Decameron*”; Tasso, “*Jerusalem Delivered*”; Shakespeare, “*Winter's Tale*”; Racine, “*Phaedra*”. Selected poetry by a wide range of authors will also form part of course study.

<b>CMPL 131 Section 001</b>	<i>Great Books II: Savage, Native, Stranger, Other</i>	<b>MWF 9:05-9:55</b>
<b>Instructor: Al-Raba'a, A.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2017</b>

Using readings in literature and philosophy, as well as film screenings, this course explores comparative literature's reconciliation over time of its own, predominantly Western, lineage with other non-Western textual traditions.

<b>CMPL 142 Section 001</b>	<i>Visual Culture II</i>	<b>TR 3:30-4:45</b>
<b>Instructor: Flaxman, G.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2017</b>

This course surveys the visual arts, in particular painting and photography, from roughly 1750 to the present. Pictorial traditions, styles, and genres (as well as the traditions of critical writing that respond to them) will be considered from a proto-cinematic perspective. Theater and the novel may also be examined comparatively.

<b>CMPL 143 Section 001</b>	<i>History of Global Cinema</i>	<b>TR 12:30-1:45</b>
<b>Instructor: Pollmann, I.</b>	<b>Maximum Enrollment: 80</b>	<b>Session: SPRING 2017</b>

This course will take you on a film journey through time and space by spanning the history of global cinema from its beginnings to the present and by offering foreign sights and sounds, exotic places, classical and eccentric film styles, familiar and unfamiliar genres, as well as Hollywood milestones along the way.

Through a series of films and lectures, we will explore several of the most innovative and influential styles and movements in film history, including German expressionism, Soviet montage, Italian neorealism, "new waves" in post-World War II Europe and beyond, Third Cinema of Latin America and Sub-Saharan Africa, Indian cinema, transnational blockbusters, and Hong Kong martial arts cinema.

\*This course meets both the Visual and Performing Arts (VP) and the Global Issues (GL) general education requirements.

Students enrolling in CMPL 143 must also enroll in one recitation section numbered CMPL 143-601 through 143-602.

<b>CMPL 143 Section 601</b>	<i>History of Global Cinema (Rec)</i>	<b>T 3:30-6:20</b>
<b>Instructor: Delgobbo, P.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2017</b>

<b>CMPL 143 Section 602</b>	<i>History of Global Cinema (Rec)</i>	<b>T 3:30-6:20</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2017</b>

<b>CMPL 143 Section 603</b>	<i>History of Global Cinema (Rec)</i>	<b>W 3:35-6:25</b>
<b>Instructor: DelGobbo, P</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2017</b>

<b>CMPL 143 Section 604</b>	<i>History of Global Cinema (Rec)</i>	<b>W 3:35-6:25</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2017</b>

<b>CMPL 251 Section 001</b>	<i>Introduction to Literary Theory</i>	<b>MWF 10:10-11:00</b>
<b>Instructor: McGowan, J.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2017</b>

This course takes an historical approach to literary theory, with a focus on the questions that define the field of aesthetics. What is a work of art? What social functions does it play? What are the sources of an art work and how does it influence its audiences? We will read works by Aristotle, Kant, Nietzsche, Foucault, Derrida, J. L. Austin, Judith Butler, Glotia Anzaldua, and Terry Eagleton as well as some literary texts against which to measure the theorists. Students will write multiple response papers, and four 5-6 page essays.

<b>CMPL 280 Section 001</b>	<i>Film Genres</i>	<b>TR 12:30-1:45</b>
<b>Instructor: Flaxman, G.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2017</b>

CMPL 280. Film Genres. 3 Credits.

This course introduces students to the methods of genre theory and analysis as they pertain to cinema. The course may either provide a survey of several different genres or examine a particular genre in depth as it has evolved historically. National and/or transnational dimensions of popular genres may be emphasized.

Gen Ed: VP.

Grading status: Letter grade.

<b>CMPL 379 H Section 001</b>	<i>Cowboys, Samurai, Rebels (Xlist ASIA 379-001)</i>	<b>TR 11:00-12:15</b>
<b>Instructor: Brodey, I.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2017</b>

Prerequisites & Course Attributes:

\*Crosslisted with ASIA 379H.

This course deals with cross-cultural definitions of heroism, authority, individualism, and rebellion as portrayed in film, particularly with an eye to how stories have been translated across cultures. The primary "texts" will be a selection of films, many of which were directed by John Ford or Akira Kurosawa. Readings will include political and historical works on individualism, authority, and heroism, as well as short works of fiction from the United States, Japan, and France

**CMPL 460 Section 001**

***Transnational Romanticism***

**TR 3:35-4:50**

**Instructor: Koelb, J.**

**Maximum Enrollment: 30**

**Session:**

**SPRING 2017**

CMPL 460 explores how the Romantic movement that began in eighteenth-century Europe has shaped the world we experience now.

This semester we will be investigating twin themes that at first glance may appear to be unrelated: 1) critiques of progress and modern urban culture, and 2) the theory and practice of imaginative expression in Europe and the Americas from the mid-eighteenth century to the present.

Works include Rousseau's *Confessions*, Goethe's *Sorrows of Young Werther*, Wordsworth's *Prelude*, Ibsen's *Enemy of the People*; Lucy Walker's *Waste Land*; the lyric poetry of Pushkin, Whitman, and Neruda; manifestos, critical essays, and modern studies of Romantic periods and modes. We will have an opportunity to attend the PlayMakers production of *Enemy of the People* and discuss it beforehand with members of the company.

We will also be tracing contemporaneous developments in the visual arts and following some common interdisciplinary threads that have been of particular interest to modern scholars. Among these will be: the high valuation of imagination, originality, and expressiveness; childhood as a privileged state; Shakespeare and the cult of genius; Romantic retro styles (neo-Gothic, neo-Classic, neo-Baroque); nature as art, art as nature; the uncanniness of everyday experience; the solitary as culture hero; the artistic attractiveness of mixtures, fragments, and liminal human figures; the extent to which the social conditions that influenced the earliest Romantic periods have persisted; and the extent to which characteristically Romantic preoccupations have survived, been transformed, and/or abandoned.

**CMPL 500 Section 001**

***Advanced Seminar***

**W 3:35-6:25**

**Instructor: Legassie, S.**

**Maximum Enrollment: 24**

**Session:**

**SPRING 2017**

This seminar allows comparative literature majors to work on an independent project to synthesize their curricular experience, and it introduces them to current, broadly applicable issues in comparative literature.