

CMPL 123 Section 001	<i>Great Books I: Politics and Literature from Antiquity</i>	MWF 12:20-1:10
Instructor: McGowan, J.	Maximum Enrollment: 30	Session: SPRING 2016

This course examines works of literature and and political philosophy in the Western tradition. We will read selections from the Bible, and works by Homer, Sophocles, Plato, Aristotle, Virgil, Chaucer, Shakespeare, Thomas More, Machiavelli, and Jean Jacques Rousseau. Topics will include power, violence, hierarchy, democracy, and the relation of religion to politics. Class will feature a mixture of lecture and discussion, and students will write frequent short responses to the readings and four 5-6 page essays.

CMPL 130 Section 001	<i>Great Books II</i>	MW 11:15-12:05
Instructor: Koelb, C.	Maximum Enrollment: 80	Session: SPRING 2016

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.

Students enrolled in CMPL 130-001 must also enroll in one recitation section numbered CMPL 130-601 through CMPL 130-604.

CMPL 130 Section 601	<i>Great Books II (recitation)</i>	R 12:30-1:20
Instructor: Koelb, TA	Maximum Enrollment: 20	Session: SPRING 2016

CMPL 130 Section 602	<i>Great Books II (recitation)</i>	R 2:00-2:50
Instructor: Koelb, TA	Maximum Enrollment: 20	Session: SPRING 2016

CMPL 130 Section 603	<i>Great Books II (recitation)</i>	F 9:05-9:55
Instructor: Koelb, TA	Maximum Enrollment: 20	Session: SPRING 2016

CMPL 130 Section 604	<i>Great Books II (recitation)</i>	F 11:15-12:05
Instructor: Koelb, TA	Maximum Enrollment: 20	Session: SPRING 2016

CMPL 143 Section 001	<i>History of Global Cinema</i>	MW 3:35-6:25
Instructor: Warner, R.	Maximum Enrollment: 100	Session: SPRING 2016

This course will take you on a journey through the history of global cinema from its origins to the present. We will closely examine several of the most groundbreaking and influential movements in film history, including: German expressionism; Soviet montage; film noir in classical Hollywood; Italian neorealism; “new waves” in post-World War II Europe and beyond; politically militant cinema of Latin America and Sub-Saharan Africa; popular and art-house Indian cinema; transnational blockbusters; East Asian martial arts genres; emergent Middle Eastern cinemas; and more. We will undertake a comparative study of these cinematic traditions and contexts, with an eye to exploring their aesthetic, cultural, and political interrelations.

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

Students enrolling in CMPL 143-001 must also enroll in one recitation section numbered CMPL 143-601 through 143-604.

CMPL 143 Section 601	<i>History of Global Cinema (rec)</i>	R 3:30-4:45
Instructor: Warner, TA	Maximum Enrollment: 25	Session: SPRING 2016

CMPL 143 Section 602	<i>History of Global Cinema (rec)</i>	R 5:00-5:50
Instructor: Warner, TA	Maximum Enrollment: 25	Session: SPRING 2016

CMPL 143 Section 603	<i>History of Global Cinema (rec)</i>	F 11:15-12:05
Instructor: Warner, TA	Maximum Enrollment: 25	Session: SPRING 2016

CMPL 143 Section 604	<i>History of Global Cinema (rec)</i>	F 1:25-2:15
Instructor: Warner, TA	Maximum Enrollment: 25	Session: SPRING 2016

CMPL 144 Section 001	<i>Film Culture</i>	TBA TBA
Instructor: Levavy, S.	Maximum Enrollment: 30	Session: SPRING 2016

This course introduces students to a set of topics or traditions in global film culture that would not customarily be covered in other courses required for the film minor. It focuses on significant films at the periphery of the film studies canon and offers ample opportunity for group discussion.

CMPL 227 Section 001	<i>Global Authors: The Middle Ages in World Cinema</i>	TR	2:00-3:15
Instructor: Legassie, S.	Maximum Enrollment: 30	Session:	Spring 2016

Traces major points of convergence among the thematic concerns of medieval literature, global cinema, and academic constructions of "the Middle Ages." Considers the aesthetic and technological development of film and of medieval painting, sculpture, and dramatic performance.

CMPL 251 Section 001	<i>Introduction to Literary Theory</i>	MWF	10:10-11:00
Instructor: McGowan, J.	Maximum Enrollment: 30	Session:	SPRING 2016

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.

CMPL 270 Section 001	<i>Jews in German Culture</i>	MW	10:10-11:00
Instructor: Hess	Maximum Enrollment: 27	Session:	SPRING 2016

A study of the role of Jews and the "Jewish question" in German culture from 1750 to the Holocaust and beyond. Discussions and texts (literary, political, theological) in English.

This course is cross-listed with GERM 270.

Students enrolling in CMPL 270-001 must also enroll in one recitation section: CMPL 270-601, CMPL 270-602, or CMPL 270-604.

CMPL 270 Section 601	<i>Jews in German Culture</i>	F	9:05-9:55
Instructor: Hess, TA	Maximum Enrollment: 9	Session:	SPRING 2016

CMPL 270 Section 602	<i>Jews in German Culture</i>	F	10:10-11:00
Instructor: Hess, TA	Maximum Enrollment: 9	Session:	SPRING 2016

CMPL 270 Section 604	<i>Jews in German Culture</i>	F	12:20-1:10
Instructor: Hess, TA	Maximum Enrollment: 9	Session:	SPRING 2016

CMPL 280 Section 001	<i>Film Genres</i>	TBA	TBA
Instructor: Levavy, S.	Maximum Enrollment: 30	Session:	SPRING 2016

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.

CMPL 386 Section 001	<i>Adolescence in 20th- and 21st-Century Literature</i>	MW	3:35-4:50
Instructor: Koelb, J.	Maximum Enrollment: 30	Session:	SPRING 2016

Literary portrayal of adolescence in times of cultural upheaval. Although adolescence is often considered a transitional period from carefree childhood to responsible adulthood, we focus on works that explore adolescence primarily as a creative quest for a more meaningful way of life than the one bequeathed by the previous generation.

CMPL 469 Section 001	<i>Milan Kundera and World Literature (xlist CZCH</i>	TR	9:30-10:45
Instructor: Pichova, H.	Maximum Enrollment: 10	Session:	SPRING 2016

This course traces Milan Kundera's literary path from his communist poetic youth to his present postmodern Francophilia . His work will be compared with those authors he considers his predecessors and influences in European literature. Taught in English. Some readings in Czech for qualified students.

This course is cross-listed with CZCH 469-001.

CMPL 482 Section 001	<i>Philosophy and Literature (xlist PHIL 482)</i>	TR	9:30-10:45
Instructor: Leshner, J.	Maximum Enrollment: 5	Session:	SPRING 2016

Philosophical readings of literary texts, including novels, plays, and poems.

This course is cross-listed with PHIL 482-001.

CMPL 487 Section 001	<i>Literature and the Arts of Love</i>	TR	12:30-1:45
Instructor: Downing, E.	Maximum Enrollment: 30	Session:	SPRING 2016

This course is designed to explore issues of love and sexuality in literary works drawn from a variety of historical periods and genres. Periods will include Classical Greece, Augustan Rome, Medieval Italy, Renaissance England, early modern Europe and postmodern America; genres will include rhetoric, elegy, lyric, drama, the novel, and post-modern literary criticism. Particular attention will be paid to how representations of love and sexuality differ according to both period and genre; how the various techniques or “technologies” of literature help shape and determine different forms of love and desire; and how the works themselves thematize the many interplays of love and art. Authors to be read include Sappho, Plato, Catullus, Ovid, Dante, Petrarch, Shakespeare, De Lafayette, LaClos, Goethe, Nabokov, Barthes, and Foucault.

CMPL 489 Section 001	<i>Empire and Diplomacy (xlist PWAD 489)</i>	TR	2:00-3:15
Instructor: Leinbaugh, T.	Maximum Enrollment: 35tot	Session:	SPRING 2016

This course will examine concepts of Empire and Diplomacy with a focus on the role that literature plays in shaping and defining ideas associated with imperium and imperial aspirations. Our primary texts will include the *Epic of Gilgamesh*, the *Iliad*, the *Aeneid*, *Beowulf*, *Caedmon's Hymn*, and *King Lear*. The course will feature special lectures by the former British Ambassador to the United States, Sir Christopher Meyer. Texts will include Ambassador Meyer's writings on British diplomacy.

This course is cross-listed with PWAD 489-001.

CMPL 500 Section 001***Advanced Seminar*****T 3:30-6:20****Instructor: Legassie, S.****Maximum Enrollment: 24****Session:****SPRING 2016**

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.

CMPL 563 Section 001***Studies in the Anglo-French Renaissance*****TR 3:30-4:45****Instructor: Melehy, H.****Maximum Enrollment: 8****Session:****SPRING 2016**

Recommended preparation, FREN 370, one course from ENGL 225-229, or one course from CMPL 120-124. Study of French-English literary relations in the Renaissance, focusing on literary adaptation and appropriation, poetics, political writing, and related areas.

This course is cross-listed with FREN 563-001.

CMPL 624 Section 001***The Baroque*****R 3:30-6:20****Instructor: Collins, M.****Maximum Enrollment: 30****Session:****SPRING 2016**

Required preparation, one course from CMPL 120-129. Analysis of the Baroque as an aesthetic movement, including major, representative literary works, comparisons of literature and the visual arts, and the study of theories of the Baroque and Neo-Baroque. Authors studied may include Tasso, Racine, Cervantes, and Shakespeare, among others.