

CMPL 122 Section 001	<i>Great Books I: Visual Arts & Lit. From Antiquity to 1750</i>	TR	9:30-10:45
Instructor: Collins, M.	Maximum Enrollment: 30	Session:	SPRING 2013

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.

CMPL 130 Section 001	<i>Great Books II</i>	MWF	12:00-12:50
Instructor: Leonard, D.	Maximum Enrollment: 30	Session:	SPRING 2013

GREAT BOOKS II: ROMANTICISM, REALISM, MODERNISM

An introduction to major literary texts of the nineteenth and twentieth centuries, with some attention given to parallel developments in the arts and philosophy. We’ll explore the structure and meaning of each text in its own terms, and at the same time examine how it reflects certain forms and ideas of its period. Throughout the course our emphasis will be on explorations of human consciousness within its setting of space and time. Texts: Wordsworth, selected poems; Goethe, Faust I; Tolstoy, Death of Ivan Ilyich; Dostoevsky, Notes from Underground; Proust, “Overture” to Combray; Woolf, Mrs. Dalloway; Kafka, The Trial; Camus, The Stranger; Borges, Labyrinths, Soyinka, Death & the King’s Horseman.

CMPL 131 Section 001	<i>Great Books II: Savage, Native, Stranger, Other</i>	TR	3:30-4:45
Instructor: Flaxman, G.	Maximum Enrollment: 30	Session:	SPRING 2013

This course is designed as an introduction to the discourses and methodologies of comparative literature. In particular, the course will follow the broad trajectory of the discipline as it struggles to reconcile its own, predominantly western, lineage with the recognition of other, lesser known and non-western textual traditions. Over the course of the semester, we’ll explore a variety of materials, ranging from literature to anthropology to philosophy to cinema. In the process, we’ll organize our diverse reading around four basic concepts that have, historically, preoccupied the field: the savagery, the nativism, the otherness, and estrangement. Readings will include:

Julio Cortazar, "Blow Up"
Jorge-Luis Borges, "Death and the Compass"
Clarice Lispector, Family Ties
Daniel Defoe, Robinson Crusoe
Michel Tournier, Friday
Mary Louis Pratt, Imperial Eyes
Plato, Menexenus
Claude Levi-Strauss, selections from The Raw and the Cooked Clifford
Geertz, selections from The Interpretation of Cultures
Alejo Carpentier, The Lost Steps
E.M. Forster, A Passage to India
Salman Rushdie, selected essays

Films will include:

Memories of Underdevelopment (dir. Tomás Gutiérrez Alea)
Fire (dir. Deepa Mehta)
The Year of Living Dangerously (dir. Peter Weir)

Fulfills Literary Arts (LA) Approach and Global Issues (GL) Connection.

CMPL 132 Section 001	<i>Performance & Cultural Identity in the Afr. Diaspora</i>	TR	2:00-3:15
Instructor: Fisher, R.	Maximum Enrollment: 30	Session:	SPRING 2013

An interdisciplinary examination of the history and representation of the self throughout the African diaspora. We will examine how certain authors make use of the structure of text and the composition of image and sound in their efforts to convey the effect or sense of subjectivity. Authors and texts studied will be drawn from the following list: Olaudah Equiano (The Interesting Narrative of the Life of Olaudah Equiano); Mary Prince (History of Mary Prince); W.E.B. Du Bois (The Souls of Black Folk and selected essays); Aimé Césaire (Cahier d'un retour au pays natal/Notebook of a Return to My Native Land); Richard Wright (Black Boy and selected essays); James Baldwin (Go Tell it on the Mountain and selected essays from Nobody Knows My Name); Maryse Condé (Hérémakhonon); Simone Schwartz-Bart (Pluie et vent sur Telumée Miracle/The Bridge of Beyond); Miriama Bâ (Une Si longue lettre/So Long a Letter); Jamaica Kincaid (The Autobiography of My Mother); Édouard Glissant (La Lézarde/The Ripening); and Edwidge Danticat (Breath, Eyes, Memory). Music, film, and art from African America, the Caribbean, and West Africa will also be featured.

CMPL 143 Section 001	<i>Global Cinema (Recitation)</i>	MW	3:00-5:50
Instructor: Warner, R.	Maximum Enrollment: 240	Session:	SPRING 2013

This course will take you on a 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.

Through a series of 28 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, Bollywood musicals, transnational blockbusters, and Hong Kong martial arts cinema.

Students enrolling in CMPL 143-001 will also need to register for one recitation section numbered CMPL 143-601 through CMPL 143-608.

This course meets both the Visual and Performing Arts (VP) and the Global Issues (GL) requirements. It also counts towards the new Global Cinema Minor.

CMPL 143 Section 601	<i>Global Cinema (Recitation)</i>	R	11:00-11:50
Instructor: Warner, TA	Maximum Enrollment: 30	Session:	SPRING 2013

CMPL 143 Section 602	<i>Global Cinema (Recitation)</i>	R	9:30-10:20
Instructor: Warner, TA	Maximum Enrollment: 30	Session:	SPRING 2013

CMPL 143 Section 603	<i>Global Cinema (Recitation)</i>	R	12:30-1:20
Instructor: Warner, TA	Maximum Enrollment: 30	Session:	SPRING 2013

CMPL 143 Section 604	<i>Global Cinema (Recitation)</i>	R	5:00-5:50
Instructor: Warner, TA	Maximum Enrollment: 30	Session:	SPRING 2013

CMPL 143 Section 605	<i>Global Cinema (Recitation)</i>	F	9:00-9:50
Instructor: Warner, TA	Maximum Enrollment: 30	Session:	SPRING 2013

CMPL 143 Section 606	<i>Global Cinema (Recitation)</i>	F	10:00-10:50
Instructor: Warner, TA	Maximum Enrollment: 30	Session:	SPRING 2013

CMPL 143 Section 607	<i>Global Cinema (Recitation)</i>	F	11:00-11:50
Instructor: Warner, TA	Maximum Enrollment: 30	Session:	SPRING 2013

CMPL 143 Section 608	<i>Global Cinema (Recitation)</i>	F	12:00-12:50
Instructor: Warner, TA	Maximum Enrollment: 30	Session:	SPRING 2013

CMPL 223 Section 001	<i>Global Cervantes</i>	TR	12:30-1:45
Instructor: Collins, M.	Maximum Enrollment: 30	Session:	SPRING 2013

This course focuses on the first modern novel, Cervantes "Don Quixote," the famous knight errant created by Cervantes, quixotism, and the literary legacy of "Don Quixote." The texts studied include Cervantes' "Don Quixote," Flaubert's "Madame Bovary," Soseki's "Pillow of Grass," Woolf's "Orlando," and Kundera's "Unbearable Lightness of Being." Illustrations and adaptations of "Don Quixote" will also form part of class study.

CMPL 251 Section 001	<i>Introduction to Literary Theory</i>	MWF	1:00-1:50
Instructor: Legassie, S.	Maximum Enrollment: 30	Session:	SPRING 2013

Familiarizes students with the theory and practice of comparative literature. Against a background of classical poetics and rhetoric, explores various modern literary theories, including Russian formalism, Frankfurt School, feminism, psychoanalysis, deconstruction, new historicism, and others. All reading in theory is paired with that of literary texts drawn from a wide range of literary periods and national traditions.

CMPL 255H Section 001	<i>Feast in Film, Fiction & Philosophy (Honors)</i>	TR	11:00-12:15
Instructor: Brodey, I.	Maximum Enrollment: 24	Session:	SPRING 2013

Registration Procedures:

- *Honors Carolina students register online through November 18. After November 18, visit Honors Carolina office.
- *All others register in person at Honors Carolina office beginning November 19.
- *On January 4, waitlists are purged. Deliver written instructor permission to Honors Carolina office to enroll.
- *Enrollment capacity increases on Nov 6 (6), Nov 8 (12), Nov 12(18), and Nov 14 (24).

COURSE DESCRIPTION:

While its individual form and content may differ greatly, the feast or banquet functions as a strong symbol in most global communities. Food and feasting often defines community by establishing a connection between those who eat, what they eat and how they eat: as such it shapes national and cultural identities. As it is portrayed in Western philosophy from the seminal banquet in the pages of Plato's Symposium, the feast is simultaneously erotic and philosophical. It has the potential to descend into gluttony or to rise to the level of the sublime. Feasting can represent communion or transgression, just as eating "the flesh" may symbolize one of Christianity's most central rites or one of Western society's central taboos. In Asia, the influence of Buddhist reincarnation has instilled additional meanings and taboos upon the consumption of food. The multiple purposes and nuances of food make it a rich theme in literature, film, and the visual arts. The food and banquet film has recently become a genre unto itself, and the outpouring of films are helpful in understanding cross-cultural differences in the social and philosophical understandings of what it is to be human. In addition to readings in philosophy, theology, and literature, we will study food films, and invite guest speakers.

ABOUT THE INSTRUCTOR:

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 English and her native Danish. Her courses in Comparative Literature include: Global Jane Austen; Literary Landscapes; Approaches to Comparative Literature; Cross-Currents in East-West Literature; Cowboys, Samurai, Rebels in Film and Fiction; Almost Despicable Heroines; The Feast in Film, Philosophy, and Fiction; Asian Food Rituals; and Narrative Silence. Several of these courses are cross-listed with Asian studies.

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 Sôseki* (Global Press, 2000) which includes the first English translation of Sôseki'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 associate professor in Honors, directs the Program in Comparative Literature, and directs UNC's new Global Cinema Minor.

CMPL 270 Section 001	<i>Germ. Cult. and the Jewish Question (Xlist GERM</i>	TR	2:00-2:50
Instructor: Hess, J.	Maximum Enrollment: 40/	Session:	SPRING 2013

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.

CMPL 270 Section 601	<i>Germ. Cult. and the Jewish Question Rec.</i>	F	11:00-11:50
Instructor: Hess, J., TA	Maximum Enrollment: 10/	Session:	SPRING 2013

CMPL 270 Section 602	<i>Germ. Cult. and the Jewish Question Rec.</i>	F	12:00-12:50
Instructor: Hess, J., TA	Maximum Enrollment: 10/	Session:	SPRING 2013

CMPL 270 Section 603	<i>Germ. Cult. and the Jewish Question Rec.</i>	F	1:00-1:50
Instructor: Hess, J., TA	Maximum Enrollment: 10/	Session:	SPRING 2013

CMPL 270 Section 604	<i>Germ. Cult. and the Jewish Question Rec.</i>	F	2:00-2:50
Instructor: Hess, J., TA	Maximum Enrollment: 10/	Session:	SPRING 2013

CMPL 379H Section 001	<i>Cowboys, Samurai, Rebels (Xlist ASIA 379H-001)</i>	TR	3:30-4:45
Instructor: Brodey, I.	Maximum Enrollment: 19/5	Session:	SPRING 2013

Prerequisites & Course Attributes:

*Crosslisted with ASIA 379H.

Registration Procedures:

*Honors Carolina students register online through November 18. After November 18, visit Honors Carolina office.

*All others register in person at Honors Carolina office beginning November 19.

*On January 4, waitlists are purged. Deliver written instructor permission to Honors Carolina office to enroll.

*Enrollment capacity increases on Nov 6 (5), Nov 8 (10), Nov 12 (15), and Nov 14 (19).

COURSE DESCRIPTION:

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.

ABOUT THE INSTRUCTOR:

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 English and her native Danish. Her courses in Comparative Literature include: Global Jane Austen; Literary Landscapes; Approaches to Comparative Literature; Cross-Currents in East-West Literature; Cowboys, Samurai, Rebels in Film and Fiction; Almost Despicable Heroines; The Feast in Film, Philosophy, and Fiction; Asian Food Rituals; and Narrative Silence. Several of these courses are cross-listed with Asian studies.

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CMPL 390 Section 001	<i>Spcl Topics: Empire & Diplomacy (Xlist PWAD 490)</i>	TR	2:00-3:15
Instructor: Leinbaugh, T.	Maximum Enrollment: 5/20	Session:	SPRING 2013

This course will examine concepts of Empire and Diplomacy with a focus on the role that letters and literature—Latin *litterae*—play 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*.

This course is cross-listed with PWAD 490-001.

CMPL 435 Section 001	<i>Conscious & Symbols (X list ANTH/FOLK 435)</i>	MWF 11:00-11:50
Instructor: Peacock, J.	Maximum Enrollment: 5/64	Session: SPRING 2013

This course explores consciousness through symbols. Symbols from religion, art, politics, and self are studied in social, psychological, historical, and ecological context to ascertain meanings in experience and behavior.

CMPL 435 Section 602	<i>Consciousness & Symbols (Recitation)</i>	W 3:00-3:50
Instructor: STAFF	Maximum Enrollment: 3/21	Session: SPRING 2013

CMPL 435 Section 604	<i>Consciousness & Symbols (Recitation)</i>	R 3:30-4:20
Instructor: STAFF	Maximum Enrollment: 2/22	Session: SPRING 2013

CMPL 460 Section 001	<i>Romanticism</i>	MWF 9:00-9:50
Instructor: Koelb, J.	Maximum Enrollment: 30	Session: SPRING 2013

CMPL 460 Romanticism: The Romantic Imagination

This course explores the theory and practice of artistic expression in Europe from the mid-eighteenth century to the present. Readings include Rousseau's "Reveries of the Solitary Walker," Goethe's "Sorrows of Young Werther," Wordsworth's "Prelude," and short poems and stories from the Americas; manifestos, critical essays, and modern studies of Romantic periods and modes.

While we will focus primarily on literary texts, we will also be tracing contemporary developments in the non-literary arts and following some common threads that have been of particular interest to modern scholars. Among these will be: the high valuation of imagination, originality, and expressiveness; 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; critiques of progress and modern urban culture; 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.

Fulfills requirements for Literary Arts (LA) and North Atlantic World (NA).

CMPL 466 Section 001	<i>Literary Theory - Contemporary Issues</i>	TR 3:30-4:45
Instructor: Berman, J.	Maximum Enrollment: 30	Session: Spring 2013

Modernism, Media, Performance, Jessica Berman (Visiting Professor)

This course will explore literary modernism in relationship to twentieth century media and performance. We will ask such questions as: how do modernist texts engage with new technologies such as the telegram, gramophone, radio, cinema, or television? How does modernism get transformed when it becomes performance? What changes when we think about modernism as media? Authors covered will likely include Nathaniel West, Kafka, Woolf, Dos Passos, Mallarmé, Artaud, and Stein as well as media theory by Benjamin, Kracauer, McLuhan, Kittler and others. Students will attend performances on campus related to Stavinsky's Rite of Spring and we will also watch a few modernist films.

Requirements: short response papers, 8 pp. mid-term paper, 15-18 pp. final research paper, and class presentation. Graduate students will be responsible for additional secondary readings, an extra presentation and a 25-page paper. Those who can read non-English language texts in the original will be encouraged to do so.

CMPL 470 Section 001***Concepts and Perspectives of the Tragic*****TR 11:00-12:15****Instructor: Downing, E.****Maximum Enrollment: 30****Session:****SPRING 2013**

This course aims at an understanding of the history and theory of tragedy as a distinctive literary genre and a more general literary and cultural problem. Authors to be read include Aeschylus, Sophocles, Euripides, Shakespeare, Racine, Goethe, Thomas Mann and Faulkner, as well as Samuel I and II. Equal attention will be paid to the continued treatment of common themes, both Classical and Biblical, and to the unique manifestation of the tragic at specific historical periods. We will also explore some of the theories of tragedy set forth by thinkers such as Aristotle, Hegel, Nietzsche, Freud, and Walter Benjamin.

CMPL 485 Section 001***Approaches to Narrative*****MWF 2:00-2:50****Instructor: Leonard, D.****Maximum Enrollment: 25****Session:****SPRING 2013**

Not only was 1913 the year when Stravinsky's 'Rite of Spring' burst upon the world in Paris, but it was also the year in which Marcel Proust's *À la recherche du temps perdu* (In Search of Lost Time) was born. The paths of these 2 geniuses crossed when Proust attended the Paris première of Stravinsky's work. This course will celebrate the 100th anniversary of both the musical and the literary creations, each of which has had a lasting impact on modernism. Proust's 7-volume text blends various art forms – painting, architecture, stained glass, sculpture, music, film, and even cuisine—into a narrative structure that harmonizes all the senses as it fuses all the arts. Using the first 2 volumes of his text as our focal point, we'll examine the variety of arts presented there and explore how each contributes to the modernist structure of the narrative. Our explorations will lead us to such topics as music by Stravinsky ; dance by Nijinsky and the Ballets Russes ; Byzantine and Gothic architecture (St. Mark's in Venice and the Cathedral of Amiens) ; Giotto's frescoes in Padua ; paintings by Turner, Monet, Whistler and Cézanne ; writings on the arts by John Ruskin ; gowns by Fortuny ; and the cooking of Françoise. We'll also explore later adaptations of Proust's work in film and comic books . There are no specific prerequisites for the course, though a background in literature and/or the arts would be helpful. Those who can read Proust in French are encouraged to do so. Graduate students as well as undergraduates are welcome.

This course is part of the Rite of Spring project & will incorporate some of its music & dance events. Fulfills LA & NA requirements.

CMPL 490 Section 001**Special Topics****MWF 11:00-11:50****Instructor: Warner, R.****Maximum Enrollment: 30****Session:****SPRING 2013**

According to most accounts, cinematic surrealism was born when the razor met the eyeball in the infamous prologue of Luis Buñuel and Salvador Dalí's "Un Chien andalou" (1929). But if the disorienting spirit of surrealism appears in more general formulations like Lautrémont's "fortuitous encounter on a dissecting table of a sewing machine and an umbrella," then isn't there something inherently cinematic about surrealism? And something powerfully surrealist about film as a medium? In this sense, has surrealism ever really expired, despite being well removed from its avant-garde heyday? Can its political and aesthetic forces still be seen in the work of contemporary directors such as David Lynch, Guy Maddin, and Jan Svankmajer?

This course will both examine the historical emergence of surrealism as an interart movement in the years between the two World Wars of the twentieth century and engage the complex question of its continued legacy in contemporary international cinema. Taking a comparativist approach, we will investigate surrealist beginnings and developments in cinema in relation to those in the other arts (namely painting, sculpture, photography, and literature). In doing so we will also consider a wide range of genres, idioms, and production modes, including experimental films, activist films, art cinema, documentaries, and popular cinema. Buñuel and Lynch will serve as our two most representative surrealist filmmakers, and André Breton and Georges Bataille will serve as our two key theorists (the former advocating an investment in "love," the latter something closer to decay and "filth"). But we will not assume from the outset a precise and stable definition. Our goal will be to work toward an understanding of surrealist cinema that is both flexible enough to accommodate its many mutations over time and firm enough to retain for it a special significance not to be confused with the merely strange or unusual.

Among the films likely to be screened are:

Luis Buñuel's "Un Chien andalou," "L'Age d'Or, Land Without Bread," and "Los Olvidados"

Jean Cocteau's "The Blood of a Poet"

Buster Keaton's "College"

George Franju's "Eyes Without a Face"

Alfred Hitchcock's "Psycho"

Jean-Luc Godard's "Week-end"

Hiroshi Teshigahara's "The Face of Another"

Raúl Ruiz's "The Territory"

David Lynch's "Eraserhead," "Blue Velvet," and "Mullholand Drive"

Jan Svankmajer's "Alice"

Peter Tscherkassky's "Dream Work"

Roy Anderson's "Songs from the Second Floor"

Guy Maddin's "Brand Upon the Brain"

Pedro Almodóvar's "The Skin I Live In"

Leos Carax's "Holy Motors"

All lectures and readings will be in English. Written assignments will include short response papers, a midterm paper, a final research paper, and a final exam.

CMPL 500 Section 001**Senior Seminar****M 3:00-5:50****Instructor: Legassie, S.****Maximum Enrollment: 30****Session:****SPRING 2013**

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.

The theme of the Spring 2013 Senior Seminar is "The Storyteller in Literature and Cinema." Readings include: "The Arabian Nights"; short fiction by Flannery O'Connor, Katherine Mansfield, and Cervantes; lyric poems by Dante and Elizabeth Bishop; essays by Benjamin, Borges, and Lévi-Strauss. Films include: Ingmar Bergman, "The Virgin Spring" (1960); Kaneto Shindo, "Onibaba" (1964); and Federico Fellini, "Nights of Cabiria" (1957).