

**CMPL Section**

<b>Instructor:</b>	<b>Maximum Enrollment:</b>	<b>Session:</b>	<b>spring 2012</b>
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**CMPL 120 Section 001*****Great Books I (Lit. Trad. I)*****MW 10:00 -10:50**

<b>Instructor: Koelb, C.</b>	<b>Maximum Enrollment: 80</b>	<b>Session:</b>	<b>spring 2012</b>
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This course introduces students to representative literary and intellectual texts from the pre-modern world and to relevant techniques of literary analysis. Works originally written in foreign languages are studied in translation. We will focus particularly on the ways in which older European cultures depicted the interaction between the explosive force of erotic love and the necessary constraints of urban civilization, considering as well the wide variations in earlier cultural practices and the important differences between those practices and ours. Writers studied will include Homer, Euripides, Aristophanes, Plato, Virgil, Augustine, Boccaccio, Shakespeare, and Voltaire.

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

**CMPL 120 Section 601*****Great Books I (Recitation)*****R 9:30-10:20**

<b>Instructor: Garonzik, R.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>spring 2012</b>
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**CMPL 120 Section 602*****Great Books I (Recitation)*****R 11:00-11:50**

<b>Instructor: Garonzik, R.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>spring 2012</b>
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**CMPL 120 Section 603*****Great Books I (Recitation)*****F 10:00-10:50**

<b>Instructor: Seccombe, A.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>spring 2012</b>
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**CMPL 120 Section 604*****Great Books I (Recitation)*****F 11:00-11:50**

<b>Instructor: Seccombe, A.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>spring 2012</b>
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**CMPL 130 Section 001*****Great Books II*****MWF 2:00-2:50**

<b>Instructor: Koelb, J.</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>spring 2012</b>
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This course familiarizes students with some great works of literature written between the late eighteenth century and the present. Our primary task will be to understand and appreciate each text on its own terms, but we will also explore how these works embody some of the major aesthetic movements of the last two centuries.

Readings include: Blake, *Songs of Innocence and Experience*; Flaubert, *Madame Bovary*; Chekhov, *The Cherry Orchard*; Mann, *Death in Venice*; Woolf, *Mrs Dalloway*; Allende, *House of the Spirits*; selected short poems, stories, and critical manifestoes.

<b>CMPL 143 Section 001</b>	<b><i>Global Cinema</i></b>	<b>MW 5:00-7:50pm</b>
<b>Instructor: Johnson, M.</b>	<b>Maximum Enrollment: 80</b>	<b>Session: SPRING 2012</b>

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 enroll in one recitation section numbered CMPL 143-601 through CMPL 143-604.

<b>CMPL 143 Section 601</b>	<b><i>Global Cinema (Recitation)</i></b>	<b>R 11:00-11:50</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2012</b>

<b>CMPL 143 Section 602</b>	<b><i>Global Cinema (Recitation)</i></b>	<b>R 9:30-10:20</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2012</b>

<b>CMPL 143 Section 603</b>	<b><i>Global Cinema (Recitation)</i></b>	<b>F 2:00-2:50</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2012</b>

<b>CMPL 143 Section 604</b>	<b><i>Global Cinema (Recitation)</i></b>	<b>F 1:00-1:50</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2012</b>

<b>CMPL 251 Section 001</b>	<b><i>Introduction to Literary Theory</i></b>	<b>TR 11:00-12:15</b>
<b>Instructor: Fisher, R.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2012</b>

Familiarizes students with the theory and practice of comparative literature. Against a background of classical poetics and rhetoric, explores various modern literary theories, including Feminism, Psychoanalysis, Deconstruction, Poststructuralism, Race and Ethnicity, Postcolonialism, and Cultural Studies, and others. All reading in theory is paired with that of literary texts drawn from a wide range of literary periods and national traditions.

This course will emphasize four aspects of the Arthurian story in medieval and modern retellings: 1) the legend of Merlin; 2) the love of Lancelot and Guenevere; 3) the Grail legend; 3) the death of King Arthur. The course will also cover in addition to the texts listed below a few shorter medieval and nineteenth- and twentieth-century works that will be given as handouts or posted on Blackboard. The term paper should involve some comparison between a medieval Arthurian work and some nineteenth- or twentieth-century Arthurian work, at least one of which is not covered in class. Mid-term and final exams.

**Texts:**

Geoffrey of Monmouth, *History of the Kings of Britain*, trans. Michael A. Faletra. Broadview.

Chrétien de Troyes, *Arthurian Romances*, trans. William W. Kibler. Penguin.

*The Quest of the Holy Grail*, tr. P.M. Matarosso. Penguin.

*The Death of King Arthur*, tr. J. Cable. Penguin.

*Sir Gawain and the Green Knight*, tr. Brian Stone. Penguin.

Sir Thomas Malory, *Le Morte Darthur: Parts 7 & 8*, ed. P. J. C. Field. Hackett.

Alfred, Lord Tennyson. *Idylls of the King*, ed. J. M. Gray. Penguin.

T. H. White, *The Once and Future King*.

C. S. Lewis, *That Hideous Strength*.

This course is cross-listed with ENGL 321.

**REGISTRATION NOTES:**

\*Honors students register online through Nov 13. After Nov 13, visit Honors office.

\*All others register in person at Honors office beginning Nov 16.

\*After Jan 6, waitlists are purged. Deliver written instructor permission to Honors office to enroll.

\*Enrollment capacity increases on Nov 1 (6), Nov 3 (12), Nov 7 (18), and Nov 9 (24).

**COURSE DESCRIPTION:**

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 364H.

**CMPL 374 Section 001***Modern Women Writers (x-list w/ WMST 373)***MWF 12:00-12:50****Instructor: Leonard, D.****Maximum Enrollment: 25/5****Session:****spring 2012****modern women writers & the visual arts: bloomsbury & france.**

this semester will explore the role that the modernist revolution in the visual arts played in shaping the experimental writings of twentieth-century women. beginning with roger fry's 'first post-impressionist exhibit,' which introduced the new french painting (cézanne, matisse, picasso, etc.) to bloomsbury, we'll examine how these paintings and fry's vision of them helped inspire virginia woolf's post-impressionist aesthetic in *to the lighthouse* as well as the paintings of her sister, vanessa bell. along the way we'll look into bloomsbury interior decoration and book designs from the omega workshops. next we'll explore gertrude stein's development of a 'cubist' writing in paris under the influence of the paintings of picasso and his circle, and how that mode intersected with bloomsbury when the woofs published one of stein's texts. we'll finish by examining the later development of these experimental techniques in france in the writings of marguerite duras.

woolf, *a room of one's own*, *to the lighthouse*, and selections from her essays and her biography of fry; fry, selected writings; stein, *autobiography of alice b. toklas* and selected texts; duras, *moderato cantabile* and *the lover*. paintings by numerous figures in the bloomsbury circle and in france.

**CMPL 390 Section 001***Special Topics***R 3:30-6:20****Instructor: Flaxman, G.****Maximum Enrollment: 30****Session:****SPRING 2012**

CMPL 390: Film and Nature

The emergence and evolution of cinema is often identified as an urban phenomenon--the "rapid crowding of images" that characterized the architecture, speed, and sensibility of modernity. But the association of cinema and the city was doubled by another lineage that was just as visible in early cinema, namely, the affinity for nature. In this class, we'll consider not only how cinema represents nature but, more profoundly, the ways in which cinema has sought to insinuate itself into nature, to combine with nature, and ultimately to narrativize nature. Hence, at the same time that we begin to trace a cinematic history, we'll also return to the romantic conception of Naturphilosophie (especially in Schelling) and its revival in Henri Bergson's strange "cinematic philosophy." In the second half of the semester, we'll turn to the profound question of an ecology of images by considers a number of contemporary theorists and philosophers, including Deleuze, in the context of Terrence Malick's body of work.

Films for the class will likely include: Cooper and Schoedseck's *\_Grass\_*, Visconti's *\_La Terra Trema\_*, Ray's *\_World of Apu\_*, Flaherty's *\_Man of Aran\_*, Iven's *\_Rain\_* and *\_Wind\_*, Kurosowa's *\_Dreams\_*, Teshigahara's *\_Woman in the Dunes\_*, Ozu's *\_Late Spring\_*, John Boorman's *\_Deliverance\_*, Antonioni's *\_Red Desert\_*, and Malick's *\_Badlands\_*, *\_Days of Heaven\_*, *\_Thin Red Line\_*, and *\_Tree of Life\_*. The requirements for this course are two short papers, a midterm, and a final paper of no less than 10 pages. Because this is an advanced course, students must have taken ENGL 142 ("Film Analysis") or its equivalent in order to enroll.

**CMPL 454 Section 001***Lit. of Cont. Renaissance in Trans. (X List with***T 3:30-6:00****Instructor: Melehy, H.****Maximum Enrollment: 8/8****Session:****SPRING 2012**

Interdisciplinary seminar on a cultural topic or a theme through readings in literary and nonliterary texts.

This course is cross-listed with FREN 661 - 001, Studies in French Renaissance.

<b>CMPL 460 Section 001</b>	<b><i>Romanticism (XList with ITAL 781)</i></b>	<b>R</b>	<b>3:30-6:00</b>
<b>Instructor: Luisetti, F.</b>	<b>Maximum Enrollment: 5/15</b>	<b>Session:</b>	<b>SPRING 2012</b>

Prerequisite, ITAL 204 or 402. Course material is in Italian. Preromanticism; Alfieri; the lyrics and novels of Foscolo, Leopardi, Manzoni; the romantic drama from Pindemonte to Niccolini.

This course is cross-listed with ITAL 781-001, Italian Romanticism.

<b>CMPL 472 Section 001</b>	<b><i>The Drama from Ibsen to Beckett</i></b>	<b>MWF</b>	<b>1:00-1:50</b>
<b>Instructor: Leonard, D.</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>Spring 2012</b>

cmpl 472: drama from Ibsen to Beckett (and beyond)

an exploration of central themes, techniques, and theories of 20th-century theatre of the avant-garde: epic theatre, dadaist theatre, surrealist theatre, postcolonial theatre, and theatre of the absurd. includes such writers as Ibsen, Chekhov, Pirandello, Soyinka, Anouilh, Ionesco, Brecht, Duras, Pinter, Genet, Treadwell, Artaud.

<b>CMPL 490 Section 001</b>	<b><i>Special Topics (Global Jane Austen)</i></b>	<b>TR</b>	<b>9:30-10:45</b>
<b>Instructor: Brodey, I.</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>SPRING 2012</b>

This course will focus on the fiction of Jane Austen, an author who never traveled outside England and had the opportunity for little formal schooling. She has, nonetheless, wielded enormous literary and cultural influence across the globe. Austen societies can be found on six continents, and her novels have been the inspiration for films set in contemporary India as well as the California teenager scene. In addition, novelists in many languages have attempted to imitate aspects of her writing or have transposed aspects of her plots or themes to entirely different settings. We will see echoes of Austen in novels from mid-nineteenth-century Russia, provincial nineteenth-century France, and war-torn mid-twentieth-century Japan. Discussions will involve close study of the use of irony and narrative techniques and attempt how one can (or cannot) translate her techniques into film, or across cultures. What is the secret of her global appeal?

<b>CMPL 500 Section 001</b>	<b><i>Senior Seminar</i></b>	<b>T</b>	<b>3:30-6:20</b>
<b>Instructor: Brodey, I.</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>spring 2012</b>

This seminar, required of all comparative literature seniors, 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. This semester, the course will include literary and theoretical readings related to the concept of authorship, as it applies to both film and literature, as well as across cultures and time.