

**CMPL , Section**

<b>Instructor:</b>	<b>Maximum Enrollment:</b>	<b>Session:</b>	<b>Fall 2011</b>
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**CMPL 120 , Section 001*****Great Books I (Lit Trad I)*****MW 1:00-1:50**

<b>Instructor: Wolfe, J.</b>	<b>Maximum Enrollment: 95</b>	<b>Session:</b>	<b>Fall 2011</b>
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This course offers a survey of major works of epic and lyric poetry from ancient Greece through the end of the Renaissance. It provides an introduction to major texts and genres of classical, medieval, and Renaissance poetry, from Homer to John Milton, and also studies the intellectual and historical contexts that shaped those texts, from ancient philosophies such as Pythagoreanism and epicureanism to the Reformation, the Scientific Revolution, and the birth of modern political thought. Emphasis throughout is on studying texts *in dialogue* with other texts: the dynamics of literary imitation, the rivalry between and among different literary genres, and the transformation of classical epic and lyric traditions by medieval and early modern inheritors of those traditions.

Texts studied will include Homer's *Odyssey* and portions of his *Iliad*; Virgil's *Georgics and Aeneid*; Ovid's *Metamorphoses*; Francesco Petrarca, *Canzoniere*; Dante Alighieri, selections from *Inferno* and *Purgatorio*; Toquato Tasso, *Jerusalem Liberated*; John Milton, selected lyric poems and *Paradise Lost*. This course is designed for, and open to, all UNC undergraduates, regardless of prior literary training.

**IMPORTANT NOTE:** Students who register for this section are also **required** to register for one of the following recitation sections: CMPL 120.601, CMPL 120.602, CMPL 120.603, CMPL 120.604, or CPML 120.605. CMPL 120.605 is restricted to Great Conversations students.

**CMPL 120 , Section 601*****Great Books I (Recitation)*****F 11:00 -**

<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>Fall 2011</b>
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**CMPL 120 , Section 602*****Great Books I (Recitation)*****F 10:00 -**

<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>Fall 2011</b>
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**CMPL 120 , Section 603*****Great Books I (Recitation)*****R 9:30-10:20**

<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>Fall 2011</b>
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**CMPL 120 , Section 604*****Great Books I (Recitation)*****R 11:00-11:50**

<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>Fall 2011</b>
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**CMPL 120 , Section 605*****Great Books I (Recitation)*****F 10:00-10:50**

<b>Instructor: Wolfe, J.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>Fall 2011</b>
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<b>CMPL 121 , Section 001</b>	<b><i>Romancing the World (Lit. Trad. I)</i></b>	<b>MWF 11:00-11:50</b>
<b>Instructor: Collins, M.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: Fall 2011</b>

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? The 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.

<b>CMPL 130 , Section 001</b>	<b><i>Great Books II (Lit. Trad. II)</i></b>	<b>TR 12:30 - 1:45</b>
<b>Instructor: Leonard, D.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: Fall 2011</b>

COMPARATIVE LITERATURE CMPL 130 001 (3)

GREAT BOOKS II: ROMANTICISM THROUGH MODERNISM

An introduction to major texts of European literature from the nineteenth and twentieth centuries, focusing on periods of romanticism, realism, and modernism, with some attention given to parallel developments in philosophy and the visual arts. We'll explore the structure and meaning of each text in its own terms, at the same time examining 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 will be drawn from various countries, all read in English: Wordsworth, selected poems; Goethe, *Faust*; Flaubert, *Madame Bovary*; Tolstoy, *Death of Ivan Ilyich*; Dostoevsky, *Notes from the Underground*; Proust, "Overture" to *Combray*; Woolf, *Mrs. Dalloway*; Kafka, *The Metamorphosis*; Camus, *The Fall*; Borges, *Labyrinths*; Soyinka, *Death and the King's Horseman*.

fulfills requirements for literary arts (LA) & north atlantic world (NA)

D. R. Leonard

<b>CMPL 251 , Section 001</b>	<b><i>Introduction to Literary Theory</i></b>	<b>TR 9:30-10:45</b>
<b>Instructor: McGowan, J.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: Fall 2011</b>

This course will approach the question of what are the distinctive features of literary works of art through an examination of foundational texts in aesthetics by Aristotle, Kant, and Nietzsche. We will then proceed to consider the work of some of the major figures in 20th century literary theory: Derrida, Foucault, Northrop Frye, Stuart Hall, and Judith Butler. Finally, we will consider 21st century developments, especially the impact of new digital forms on literary production and distribution. We will test out the various literary theories in relation to selected literary texts. Students will be expected to write short reading responses along with four five page essays and a final exam.

<b>CMPL 435 , Section 006</b>	<b><i>Conscious &amp; Symbols (ANTH 435/FOLK 435)</i></b>	<b>MWF 12:00-12:50</b>
<b>Instructor: Peacock, J.</b>	<b>Maximum Enrollment: 5/60</b>	<b>Session: fall 2011</b>

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.

Cross-listed with ANTH 435 and FOLK 435.

Students enrolling in this course are REQUIRED to enroll in one recitation section: CMPL 435-601, CMPL 435-602, or CMPL 435-604.

<b>CMPL 435 , Section 601</b>	<b><i>Conscious &amp; Symbols (Rec)</i></b>	<b>2:00-2:50</b>
<b>Instructor: Peacock, TA</b>	<b>Maximum Enrollment: 1</b>	<b>Session: fall 2011</b>

<b>CMPL 435 , Section 602</b>	<b><i>Conscious &amp; Symbols (Rec)</i></b>	<b>3:00-3:50</b>
<b>Instructor: Peacock, TA</b>	<b>Maximum Enrollment: 2</b>	<b>Session: fall 2011</b>

<b>CMPL 435 , Section 604</b>	<b><i>Conscious &amp; Symbols (Rec)</i></b>	<b>3:30-4:20</b>
<b>Instructor: Peacock, TA</b>	<b>Maximum Enrollment: 2</b>	<b>Session: fall 2011</b>

<b>CMPL 452 , Section 001</b>	<b><i>The Middle Ages</i></b>	<b>TR 11:00-12:15</b>
<b>Instructor: Legassie, S.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: FALL 2011</b>

**The Middle Ages in Film**

From the beginning of cinema’s history, the Middle Ages was an object of filmmakers’ affection. Knights, mystics, heretics, and witches have come to define the medieval Europe thanks in no small part to the magic of cinema. This course considers a variety of filmic representations of the Middle Ages, analyzing film alongside works of medieval writing and modern literary criticism. We will be particularly concerned with how shifting ideas about the world bring about new versions of “the Middle Ages” in both film and academic writing.

Among the films that we may view: *Edward II* (Jarman, 1991); *The Passion of Joan of Arc* (Dreyer, 1928); *The Adventures of Robin Hood* (Curtiz and Keighly, 1938); *Lancelot du Lac* (Bresson, 1974); *Excalibur* (Boorman, 1981); *House of Flying Daggers* (Zhang, 2004); *Black Death* (Smith, 2010); *The Decameron* (Pasolini, 1971); *The Name of the Rose* (Annaud, 1986); and—perhaps inevitably—*Monty Python and the Holy Grail*.

Readings by: Dante, Boccaccio, Chrétien de Troyes, Christine de Pizan, and Catherine of Siena

<b>CMPL 462 , Section 001</b>	<b><i>Realism</i></b>	<b>MWF 2:00 - 2:50</b>
<b>Instructor: Collins, M.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: Fall 2011</b>

This course focuses on the concept and aesthetics of Realism in literature, with some attention to Realism in the visual arts and theories about Realism, as well as the sociohistorical context in which Realism flourished. Texts will be selected from works by the following authors: George Eliot, Dickens, James, Tolstoy, Dostoyevsky, Galdos, Pardo Bazan, Quiroga, Clarin, Balzac, Flaubert, Stendhal, Zola.

<b>CMPL 483 , Section 001</b>	<b><i>Cross-Currents East-West Lit. (ASIA 483)</i></b>	<b>TR</b>	<b>11:00-12:15</b>
<b>Instructor: Brodey, I.</b>	<b>Maximum Enrollment: 20/30</b>	<b>Session:</b>	<b>Fall 2011</b>

In this course we will look at ways in which Japanese culture has been represented in European and American literature, as well as how European and American culture has been represented in Japan. The readings will include novels, drama, short stories, a play, and an opera, all in English translation. We will familiarize ourselves with concepts of orientalism, occidentalism, and self-orientalism.

Cross-listed with Asia 483.

<b>CMPL 486 , Section 001</b>	<b><i>Lit. Landscapes in Europe and Japan (ENGL 686 /</i></b>	<b>T</b>	<b>3:30-6:30</b>
<b>Instructor: Brodey, I.</b>	<b>Maximum Enrollment: 8/15</b>	<b>Session:</b>	<b>Fall 2011</b>

This course will explore the changing understanding of nature across time and cultures, focusing on two locations: early modern Europe and twentieth-century Japan, as portrayed in narrative, theater, and film. We will study how the landscapes portrayed in these works reflect broader changes in the understanding of the significance of the human manipulation of nature. Goethe: *Elective Affinities*; Austen: *Mansfield Park* ; Stoppard: *Arcadia*; Abe: *Woman in the Dunes*; Mishima: *Temple of the Golden Pavillion* ; Kurosawa: *Dodesukaden*; Yourcenar's *Hiroshima Mon Amour*, and others TBA.

This course is cross-listed with ENGL 686 and ASIA 486.

<b>CMPL 492 , Section 001</b>	<b><i>The Fourth Dimension: Art and the Fictions of</i></b>	<b>TR</b>	<b>2:00-3:15</b>
<b>Instructor: Leonard, D.</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>Fall 2011</b>

The "fourth dimension" is a concept that originated in 19th-century non-Euclidean geometry and was popularized in science fiction and writings on the occult. In the early 20th century it inspired various innovations in literature and the visual arts that transformed artistic representations of space and time. We'll explore the development of the concept from its beginning in mathematics through its popularization in science fiction and the occult (E.A. Abbott, H.G. Wells, Ouspensky, Hinton), its expansion in the visual arts of early modernism (Picasso, Duchamp, Malevich, Lissitsky, Escher, Dali), and finally in texts and films of modernism and post-modernism, examining what resources writers (Lewis Carroll, Gertrude Stein, T.S. Eliot, Borges, Marcel Proust) and film-makers (Robbe-Grillet, Chris Marker) brought to bear on representations of this dimension. Texts: Abbott, *Flatland*; Wells, *The Time Machine*; Ouspensky, *Tertium Organum*; Hinton, *The Fourth Dimension*; Carroll, *Through the Looking Glass*; Stein, "Portrait of Picasso;" Eliot, *The Four Quartets*; Borges, *Labyrinths*. Films: Robbe-Grillet, *Last Year at Marienbad*; Marker, *La Jetée*; "Hypercube."