

CMPL 120 Section 001	<i>Great Books I (Lit. Trad. I)</i>	MW 11:00-11:50
Instructor: Koelb, C.	Maximum Enrollment: 80	Session: FALL 2013

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	<i>Great Books I (Recitation)</i>	R 2:00-2:50
Instructor: Seccombe, A.	Maximum Enrollment: 20	Session: FALL 2013

CMPL 120 Section 602	<i>Great Books I (Recitation)</i>	R 3:30-4:20
Instructor: Seccombe, A.	Maximum Enrollment: 20	Session: FALL 2013

CMPL 120 Section 603	<i>Great Books I (Recitation)</i>	F 11:00-11:50
Instructor: Ringel, M.	Maximum Enrollment: 20	Session: FALL 2013

CMPL 120 Section 604	<i>Great Books I (Recitation)</i>	F 12:00-12:50
Instructor: Ringel, M.	Maximum Enrollment: 20	Session: FALL 2013

CMPL 122 Section 001 ***Great Books I: Literature and the Visual Arts*** **MWF 9:00-9:50**

Instructor: Collins, M. **Maximum Enrollment: 30** **Session:** **FALL 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”.

CMPL 220 Section 001 ***Global Authors: Jane Austen*** **TR 11:00-12:15**

Instructor: Thompson, J. **Maximum Enrollment: 35** **Session:** **FALL 2013**

In Studies in Jane Austen this semester we will read her 6 novels from Sense and Sensibility (1811) through Pride and Prejudice (1814) up to Persuasion (1819). We will also explore the novels’ afterlife through the recent and endless array of films, video, and textual continuations and adaptations. For a final project you may elect to write an analysis of one of the novels or films, compose a new chapter for one of her novels, or make a film in imitation of one of her scenes.

CMPL 223 Section 001 ***Global Authors: Cervantes*** **MWF 11:00-11:50**

Instructor: Collins, M. **Maximum Enrollment: 30** **Session:** **FALL 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," 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 ***Introduction to Literary Theory*** **TR 9:30-10:45**

Instructor: McGowan, J. **Maximum Enrollment: 30** **Session:** **FALL 2013**

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, Martha Nussbaum, 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 essays.

CMPL 254 Section 001***Horror and the Global Gothic*****TR 2:00-3:15****Instructor: Legassie, S.****Maximum Enrollment: 30****Session:****FALL 2013**

In both literature and film, horror is still considered by many to be an excessive, decadent genre. This course embraces horror's excesses and decadence, arguing that much can be learned from them. We will trace various lines of development in film and writing from the 18th century Gothic novel to contemporary North American, European, and Asian film. Theoretical and critical readings will embrace a range of disciplines, from literary and film theory to anthropology, feminism and gender studies, and psychoanalysis.

CMPL 386 Section 001***Adolescence in 20th Century Literature*****TR 9:30-10:45****Instructor: Koelb, J.****Maximum Enrollment: 30****Session:****FALL 2013**

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 390 Section 001***Special Topics: The Western*****MW 2:00-3:15****Instructor: Flaxman, G.****Maximum Enrollment: 30****Session:****FALL 2013**

This special topics class will be devoted to one of the most prolific and distinctly American of film genres—the Western. Over the course of the semester, we'll try to understand how this genre emerges and why this happens, in large part, after the "frontier" itself has disappeared. While we'll read a few important novels (*The Virginian* and *The Ox-Bow Incident*), the vast majority of the work will revolve around films, and we'll plan to see at least two per week. Among the screenings, we'll watch *Dark Command*, *My Darling Clementine*, *The Man Who Shot Liberty Valence*, *High Noon*, *Rio Bravo*, *Winchester 73*, *The Tin Star*, *Ride the High Country*, *Fistful of Dollars*, *The Outlaw Josey Wales*, *Unforgiven*, and *The Proposition*.

CMPL 450 Section 001

Major Works of 20th Century Lit. Theory

TR 12:30-1:45

Instructor: Downing, E.

Maximum Enrollment: 30

Session:

FALL 2013

Walter Benjamin and Roland Barthes

This course is designed to explore some of the many tantalizing intersections between the work of two of the twentieth-century's most important critics. Among the topics that will concern us are theories of language, photography, mythology, autobiography, and fashion, and both Benjamin's and Barthes' writings on Proust. Works to be read include Benjamin's essays "On Language as Such," "Brief History of Photography" and "The Work of Art in the Age of its Technological Reproducibility," "Paris, Capital of the Nineteenth Century," "The Image of Proust," his autobiographical *Berlin Childhood* and several sections of *The Arcades Project*. For Barthes, we will read *Writing Degree Zero*, *Camera Lucida* and "The Photographic Message," *Mythologies*, *The Fashion System*, *Roland Barthes* and *The Pleasure of the Text*. Readings and discussion will all be in English.

CMPL 454H Section 001

Literature of the Continental Renaissance in Translation

MW 3:30-4:45

Instructor: Wolfe, J.

Maximum Enrollment: 24

Session:

FALL 2013

Registration Procedures:

*Honors Carolina students may register beginning on their enrollment appointment date. Other students may register beginning April 12.

*Enrollment capacity increases on Apr 5 (12), Apr 9 (18), and Jun 1 (24).

COURSE DESCRIPTION:

The itinerary of this course begins as we follow the fourteenth-century poet and humanist Francesco Petrarca up a mountain in Southern France, where he admires the view, reads some Augustine, and throws open (in his 'Ascent up Mont Ventoux') some of the key questions and debates that occupy the poets, scholars, and philosophers of the European Renaissance for the next two and a half centuries. We'll take some remarkable journeys from there: inside the mouth of a giant (Rabelais, Pantagruel), to the moon on a fantastical horse (Ariosto, Orlando Furioso), to Jerusalem at the time of the Crusades (Tasso, Gerusalemme Liberata), into a philosopher's study (Montaigne, Of Solitude), a crumbling sixteenth-century Rome as seen by a French visitor (Du Bellay, Ruins of Rome), through one of the earliest telescopes (Galileo, On Sunspots), and into one of the earliest printing presses (Erasmus, Adages). A representative survey of European Renaissance literature, including lyric and epic poetry, prose fiction, dialogue, and works of moral and political philosophy, this course studies works by Italian writers (Ariosto, Machiavelli, Tasso, Galileo), French (Rabelais, Louise Labe, Ronsard, Du Bellay, Montaigne), Spanish (Vives, Gongora, Quevedo), and Latin humanists active across Europe (Lorenzo Valla, Ficino, Pico, Erasmus) as we explore various influences upon the poetry and prose of the period: the rise of print culture; the rediscovery of key texts of classical Epicureanism and skepticism; the exploration of the new world (and the moon). Although most of the assigned readings are literary texts, the class will examine those texts (through supplementary readings) in light of contemporary debates over the status of language, the legitimacy of war, of dissimulation, and of artifice, the ideal forms of political leadership and of civic life, the structure of the universe, the nature of love and of gender, and the purpose of literature itself.

The class will require two written assignments of approximately 8-10 pages each and one oral presentation. We will also make periodic visits to UNC's rare book library and to the Ackland Art Museum. Although there is no prerequisite for the course, students with some background in classical, medieval, or Renaissance literature, history, religion, or philosophy are especially encouraged to enroll. And, although there are no language requirements for this course, students will be encouraged to make use of their foreign language skills wherever possible, and readings will often be supplied in bilingual, facing-page translations.

ABOUT THE INSTRUCTOR:

Jessica Wolfe (associate professor, English and Comparative Literature) is a scholar specializing in the literature of the English and European Renaissance and in the reception of classical literature (especially epic). Her recent publications include essays on Milton, Spenser, Shakespeare, Erasmus, and George Chapman (the first English translator of Homer's Iliad and Odyssey). She has just completed her second book, on interpretations of Homeric epic in Renaissance Europe and is editing an encyclopedic text by Thomas Browne, called the Pseudodoxia Epidemica, for Oxford UP.

Professor Wolfe grew up in New York City and studied at Bryn Mawr, Cambridge, and Stanford Universities. She lives in Durham with her husband, fellow UNC English professor Reid Barbour, and their infamous dachshund. When she's not reading and writing, Wolfe likes to practice Bikram yoga and to scan the atlas in preparation for the next trip.

CMPL 490 Section 001

Special Topics: Films of Hitchcock

T 3:30-6:20

Instructor: Warner, R.

Maximum Enrollment: 30

Session:

FALL 2013

"The Films of Alfred Hitchcock"

This course aims to familiarize students with Alfred Hitchcock's career and work, which stretched from the silent era to the 1970s. After addressing the nature of auteurism and authorship study, we will examine Hitchcock's British and American films in terms of their many meanings (the precariousness and anxiety of modern life, the double standard against women under patriarchy, the nature of guilt and evil); his virtuoso explorations of film technique (the sources of which span Soviet montage, German Expressionism, and post-World War II European art cinema); his perfection and complication of "classical" Hollywood cinema; his use of literary sources; his public persona and balancing act between popular entertainer and serious artist; his use of different genres (thriller, comedy, romance, horror, the female Gothic); and his considerable influence on later filmmakers around the globe (we will study "Hitchcockian" films produced in the US, East Asia, and Western Europe as well as recent video installation art that takes inspiration from Hitchcock's films). As we trace these histories through a series of readings and screenings, we will also consider the enormous importance of Hitchcock's films to the very activities of film criticism and film theory and to the historical development of cinema studies as an academic discipline.

Writing assignments will include short response papers, a midterm analysis (5-7 pages) and final research paper (10-12 pages), and a final exam. All readings and lectures will be in English.

Among the films we will possibly view are: *North by Northwest*; *The Lodger*; *Young and Innocent*; *The 39 Steps*; *Shadow of a Doubt*; *Rebecca*; *Notorious*; *Rope*; *Strangers on a Train*; *Rear Window*; *The Man Who Knew Too Much*; *The Wrong Man*; *Vertigo*; *Psycho*; *The Birds*; *Frenzy*; *Alfred Hitchcock Presents* (television series); *Halloween* (Carpenter); *Dressed to Kill* (De Palma); *Deep Red* (Argento); *Repulsion* (Polanski); *The Bride Wore Black* (Truffaut); *24 Hour Psycho* (Gordon); *Perfect Blue* (Kon); *Histoire(s) du cinéma* (Godard).

CMPL 622 Section 001

Medieval Cosmopolitanisms

TR 11:00-12:15

Instructor: Legassie, S.

Maximum Enrollment: 20

Session:

Fall 2013

As contemporary critics have observed, the concept of "cosmopolitanism" is a challenging paradox because it invites individuals and groups to reconsider their obligations to a local community (polis) in light of their role as sojourners in a larger world (cosmos). This course examines the challenges of cosmopolitanism in the European Middle Ages, a time period that is normally excluded from such considerations because of its presumed insularity. Looking to literary genres such as romance, travel narrative, mystical visions, and the frame tale collection, we will examine a range of medieval engagements with the foreign and consider the extent to which those engagements enriched, destabilized, and displaced the conventional ways in which individuals and groups thought about their relationships to the world. We will also consider how our own engagement with medieval cosmopolitanisms challenges the methods we use to study the cultural production of the European Middle Ages.

HNRS 355 Section 002

Seminar in Literary Arts: Beat Generation

TR 2:00-3:15

Instructor: Melehy, H.

Maximum Enrollment: 24

Session:

FALL 2013

Prerequisites & Course Attributes:

*Fulfills LA-Literary Arts & GL-Global Issues.

*Counts toward CMPL major.

*3.0 credit hours.

Registration Procedures:

*Honors Carolina students may register beginning on their enrollment appointment date. Other students may register beginning April 12.

*Enrollment capacity increases on Apr 5 (12), Apr 9 (18), and Jun 1 (24).

COURSE DESCRIPTION:

In this course, we will consider the work of prominent authors of the Beat Generation in a transnational literary and cultural context, with regard to both the sources these authors drew on and the reception their work has seen in a number of countries: of especial interest will be the Francophone world. We will look at Jack Kerouac's relationship to his Québécois and French ancestry, the use of French in his writing, and his interest in French literature. We will examine the interest in widely recognized and highly controversial French author Jean Genet on the part of Diane Di Prima (as translator), and William S. Burroughs and Allen Ginsberg (as co-organizers of war protest). In addition to literary analysis, students will do archival research in Wilson Library's extensive Beat collection. There will also be a creative assignment, which will culminate in a performance involving all students in the class.

ABOUT THE INSTRUCTOR:

Hassan Melehy specializes in early modern French and comparative literature, contemporary critical theory, and film studies. He is the author *Writing Cogito: Montaigne, Descartes, and the Institution of the Modern Subject* (SUNY Press, 1997), and *The Poetics of Literary Transfer in Early Modern France and England* (Ashgate, 2010). He has also written numerous articles on early modern literature and philosophy, recent and contemporary critical theory, and film studies. Currently he is doing research on Jack Kerouac's Québécois cultural background and his role in recent Québécois literature. In addition to his critical writing, he also regularly publishes poetry.

Professor Melehy's new book, *The Poetics of Literary Transfer in Early Modern France and England*, is available for sale at Ashgate Publishing.