

**CMPL 121 Section 001**

***Great Books I: Romancing the World***

**MW 9:00-9:50**

**Instructor: Collins, M.**

**Maximum Enrollment: 80**

**Session:**

**FALL 2014**

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? They 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.

Students enrolling in CMPL 121 must also enroll in one recitation section numbered CMPL 121-601 through CMPL 121-604.

Does traveling to foreign locales cause greater insight? Is it possible to change without ceasing to belong to one's original community? Are there better and worse reasons for wanting to belong, or for wanting to travel? What is the difference between a pilgrimage, a journey, escape, and self-imposed exile? How does travel change your perception of others and yourself?

This course introduces students to translated literary classics from Germany, Japan, England, France, and Norway that address the questions above. As we explore these themes and travel through time, we will learn techniques of literary analysis and compare the works thematically across boundaries of culture, language, place, time, and genre.

In addition, we will use visual arts at the Ackland Art Museum to help set the stage for various works of fiction, as well as to explore the portrayal of strangers, outsiders, and travel in visual art. In the process, we will learn the basis of the visual interpretation of art. We will also study film versions of two of the works in order to consider the differences between the media: what is lost and gained when a narrative is translated into film.

This course will be of particular interest to students considering a minor or major in comparative literature, to students wishing to gain an introduction to literary analysis, and to students who want to improve their general knowledge of great works of literature and how they represent cultures.

**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.

**CMPL 144 Section 001**

***Film Culture***

**MW 3:30-6:20**

**Instructor: Warner, R.**

**Maximum Enrollment: 300**

**Session:**

**FALL 2014**

Subtitled "Global Art Cinema Since 1960," this viewing-intensive course will explore the close connection between art cinema and popular cinema from the 1960s to the present, as witnessed in multiple cultures around the globe. More specifically, it will consider how art films have critically and creatively reimagined mainstream genres such as the psychological thriller, the Western, the musical, the noir crime film, the martial arts action film, melodrama, science fiction, horror, the war film, and the romantic comedy. Contrary to the tendency to regard art cinema innovations as if they transcend the constraints of genre, this course will examine practices of borrowing and revision (both within and across cultures) that will give you insight into some of the cinematic medium's most complex aesthetic and political experiments over the past five decades. The course will also take into account the major impact of technological advances on films that are situated at the global intersection of art cinema and popular cinema, from CG special effects to the use of high-definition digital video. Note that this is not a lecture-based course. Conceived as an academic version of a "film club," its main purpose is to introduce you to a variety of groundbreaking films (you will watch two films in class each week), which you will discuss with classmates in recitation sections. The films will be contextualized through introductory mini-lectures given by the professors as well as by guest speakers from different departments here at UNC. Writing assignments will include brief response papers. All readings will be in English.

Students enrolled in CMPL 144-001 must also enroll in one recitation section numbered CMPL 144-601 through CMPL 144-612.

**CMPL 250H Section 001**

***Approaches to Comparative Literature***

**TR 11:00-12:15**

**Instructor: Brodey, I.**

**Maximum Enrollment: 24**

**Session:**

**FALL 2014**

This course introduces students to central methods and issues in the comparative study of literature. Rather than develop any one single approach, the hope is that students will gain an appreciation of the rich literary opportunities available within the discipline, and master many of the tools necessary for the comparative study of literature. With the help of a Graduate Research Consultant (GRC), students will have the opportunity to develop a topic from the class into a Comparative Literature research project, using methods appropriate to the discipline.

Part One will introduce students to various forms of literary theory, using contemporary theoretical approaches and short work of poetry and fiction.

Part Two will explore issues in cross-cultural interpretation and inter-textuality, including the problems of translation across languages and culture, as well as transformation between verbal and visual media. It will include writings on Japanese aesthetics to contrast with readings in Part One. In this section we will also learn research techniques that are specific to the field of Comparative Literature.

Part Three will conduct a case study on Jane Austen's *Pride and Prejudice* from a variety of disciplinary and theoretical perspectives. Comparisons range from the musical to the zombie-infested.

Part Four will give students exposure to a variety of interdisciplinary and cross-cultural approaches to literature, involving visual art, music, or architecture.

There will also be a brief mid-term, a mysterious final exam, and an original research paper.

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 *Manjunô Tokuo* (*Travels through Manjunô*).

**CMPL 254 Section 001**

***Horror and the Global Gothic***

**TR 2:00-3:15**

**Instructor: Legassie, S.**

**Maximum Enrollment: 30**

**Session:**

**FALL 2014**

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.

<b>CMPL 260 Section 001</b>	<b><i>Landscape in Literature and the Arts: Reimagining</i></b>	<b>TR</b>	<b>3:30-4:45</b>
<b>Instructor: Koelb, J.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2014</b>

Explores how human interaction with the natural world is represented in the literary, visual, and performing arts from Roman fresco to the ecological art and fiction of the 21st century. Students conduct mentored research at Ackland Art Museum with peer and faculty feedback at every stage.

<b>CMPL 279 Section 001</b>	<b><i>Once Upon a Fairy Tale: Fairy Tales and Childhood,</i></b>	<b>MW</b>	<b>11:00-11:50</b>
<b>Instructor: Downing, E.</b>	<b>Maximum Enrollment: 120to</b>	<b>Session:</b>	<b>FALL 2014</b>

This course will study fairy tales in the broader context of the history of childhood and practices of education and socialization. While we will concentrate on the German context and in particular on the work of the Brothers Grimm, we will also consider fairy tales drawn from a number of different national traditions and historical periods, including the American present. Varying interpretive approaches will be explored, including those that place fairy tales against the backdrop of folklore; of literature; of psychoanalysis; and of socializing forces directed at children. We will also address issues such as the varying historical conceptions of the child, and the role of adults -- parents and other pedagogues -- in the shaping of fairy tales for the instruction of children. We will investigate the evolution of specific tale types and trace their 'medial' history from oral traditions through print to film; the gender roles at play in fairy tales; and potential strategies for the reinterpretation and rewriting of fairy tales.

Students enrolled in CMPL 279-001 must also enroll in one recitation section numbered CMPL 279-601 through CMPL 279-604.

This course is cross-listed with GERM 279.

<b>CMPL 375 Section 001</b>	<b><i>New Wave Cinema</i></b>	<b>MWF</b>	<b>12:00-12:50</b>
<b>Instructor: Warner, R.</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>FALL 2014</b>

In the decades following World War II, a series of "new waves" in European cinema radically challenged the conventions of narrative filmmaking and opened the medium to a more complex range of aesthetic, ethical, and political possibilities. In many respects this adventure began with the Italian cinema of the immediate postwar period and its neorealist response to the changed conditions of the social world. From this development flowed the equally influential Nouvelle Vague in France, which provided a key reference for various other cinematic movements across the continent (Polish, Czech, Yugoslav, Hungarian, German, Spanish) as well as in Britain and the United States. In this course, we will examine these events with an eye to their interrelation. Our discussion will start with classical Hollywood cinema and the crisis of action it expressed just as the studio system slipped into decline and as modernist innovations surfaced in Europe. From there, as we work our way through postwar trends on an international stage, a number of recurring themes and problems will demand our attention, such as the significance of authorship vis-à-vis national representation, the eroding boundaries between fiction and documentary, the lingering effects of the mid-century atrocities, the form and function of reflexivity, the relation of art cinema to popular genres, and the use of new compositional orders of time and space ranging from severe fragmentation to minimalist protraction. The last units of the course will be devoted to the rebirth of intellectual cinema as "political modernism," and to traces of the new wave style in contemporary world art cinema.

Among the films we will likely view and discuss in detail are Bergman's "Summer with Monica," Hitchcock's "Vertigo," Rossellini's "Voyage in Italy," Antonioni's "Eclipse," Godard's "Contempt," Rouch's "Moi, un noir," Varda's "Cleo from 5 to 7," Forman's "Fireman's Ball," Roeg's "Don't Look Now," Polanski's "Repulsion," Fassbinder's "Ali: Fear Eats the Soul," Wenders' "The American Friend," Scorsese's "Taxi Driver," Allen's "Manhattan," Erice's "The Spirit of the Beehive," Tarkovsky's "Solaris," Marker's "Sans Soleil," Reygadas' "Silent Light," Denis' "Beau travail," and Malick's "The Tree of Life."

All readings in English. Written assignments will include an analysis paper, a midterm exam, and a longer research paper.

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<b>CMPL 452 Section 001</b>	<b><i>The Middle Ages</i></b>	<b>TR 12:30-1:45</b>
<b>Instructor: Legassie, S.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: FALL 2014</b>

Medieval Classicism

An introduction to major works of literature and philosophy from antiquity through the Middle Ages, with a special emphasis on the medieval reception of Greco-Roman works. Authors include: Plato, Aristotle, Cicero, Augustine, Boethius, Homer, Virgil, Ovid, Dante, Boccaccio, Petrarch.

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<b>CMPL 468 Section 001</b>	<b><i>Aestheticism</i></b>	<b>MW 2:00-3:15</b>
<b>Instructor: Downing, E.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: FALL 2014</b>

This course is organized around the idea of aestheticism as both a discrete nineteenth century movement and a major facet of modernism in literature and literary theory. The primary focus will be on attitudes toward both art and life; on the delineation of stylistic tendencies; and especially on the problems and predilections that arise out of the collusion and confusion of the spheres of life and art in the aestheticist world view. Authors read include Kierkegaard, Baudelaire, Nietzsche, Huysmans, Wilde, Rilke, Ortega y Gasset, Mann, Dinesen, Barthes, and Susan Sontag.

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<b>CMPL 469 Section 001</b>	<b><i>Milan Kundera and World Literature</i></b>	<b>TR 12:30-1:45</b>
<b>Instructor: Pichova, H.</b>	<b>Maximum Enrollment: 15</b>	<b>Session: FALL 2014</b>

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.