

<b>CMPL 121 Section 001</b>	<b><i>Great Books I: Romancing the World</i></b>	<b>TR 9:30-10:20</b>
<b>Instructor: Collins, M.</b>	<b>Maximum Enrollment: 80</b>	<b>Session: SPRING 2014</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? 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.

<b>CMPL 121 Section 601</b>	<b><i>Romancing the World (recitation)</i></b>	<b>R 2:00-2:50</b>
<b>Instructor: Graf, L.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2014</b>

<b>CMPL 121 Section 602</b>	<b><i>Romancing the World (recitation)</i></b>	<b>R 3:30-4:20</b>
<b>Instructor: Graf, L.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2014</b>

<b>CMPL 121 Section 603</b>	<b><i>Romancing the World (recitation)</i></b>	<b>F 10:00-10:50</b>
<b>Instructor: Seccombe, A.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2014</b>

<b>CMPL 121 Section 604</b>	<b><i>Romancing the World (recitation)</i></b>	<b>F 11:00-11:50</b>
<b>Instructor: Seccombe, A.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: SPRING 2014</b>

<b>CMPL 131 Section 001</b>	<b><i>Great Books II: Savage, Native, Stranger, Other</i></b>	<b>MW 2:00-2:50</b>
<b>Instructor: Flaxman, G.</b>	<b>Maximum Enrollment: 80</b>	<b>Session: SPRING 2014</b>

This course provides an introduction to the texts and methods of Comparative Literature by considering the history of how the concept of the savage, the stranger, the native, and the cannibal were historically formed and transformed. These categories inevitably emerged with voyages of "discovery" and projects of colonization, but in this class we will try to understand non-European and postcolonial writers began to revise these categories. This semester, we're going to pay particular attention to the formation of the "Baroque," which Latin American writers (like Borges and Carpentier) adopted from European sources and then made their own.

Students enrolling in CMPL 131-001 must also register for one recitation section numbered CMPL 131-601 through 131-604.

<b>CMPL 131 Section 601</b>	<b><i>Great Books II: SNSO (recitation)</i></b>	<b>R</b>	<b>12:30-1:20</b>
<b>Instructor: Ringel, M.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 131 Section 602</b>	<b><i>Great Books II: SNSO (recitation)</i></b>	<b>R</b>	<b>2:00-2:50</b>
<b>Instructor: Ringel, M.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 131 Section 603</b>	<b><i>Great Books II: SNSO (recitation)</i></b>	<b>F</b>	<b>11:00-11:50</b>
<b>Instructor: Ribo, J.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 131 Section 604</b>	<b><i>Great Books II: SNSO (recitation)</i></b>	<b>F</b>	<b>12:00-12:50</b>
<b>Instructor: Ribo, J.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 143 Section 001</b>	<b><i>Global Cinema</i></b>	<b>MW</b>	<b>3:00-5:50</b>
<b>Instructor: Warner, R.</b>	<b>Maximum Enrollment: 150</b>	<b>Session:</b>	<b>SPRING 2014</b>

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 along the way.

Through a series of 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.

\*This course meets both the Visual and Performing Arts (VP) and the Global Issues (GL) general education requirements.

Students enrolling in CMPL 143 must also enroll in one recitation section numbered CMPL 143-601 through 143-606.

<b>CMPL 143 Section 601</b>	<b><i>Global Cinema (Recitation)</i></b>	<b>R</b>	<b>12:30-1:20</b>
<b>Instructor: Garonzik, R.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 143 Section 602</b>	<b><i>Global Cinema (Recitation)</i></b>	<b>R</b>	<b>2:00-2:50</b>
<b>Instructor: Garonzik, R.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 143 Section 603</b>	<b>Global Cinema (Recitation)</b>	<b>R</b>	<b>3:30-4:20</b>
<b>Instructor: Harris, E.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 143 Section 604</b>	<b>Global Cinema (Recitation)</b>	<b>R</b>	<b>5:00-5:50</b>
<b>Instructor: Harris, E.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 143 Section 605</b>	<b>Global Cinema (Recitation)</b>	<b>F</b>	<b>11:00-11:50</b>
<b>Instructor: Kuhn, L.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 143 Section 606</b>	<b>Global Cinema (Recitation)</b>	<b>F</b>	<b>12:00-12:50</b>
<b>Instructor: Kuhn, L.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>SPRING 2014</b>

<b>CMPL 257 Section 001</b>	<b>The Crisis of Modernity in World Cinema</b>	<b>MWF</b>	<b>12:00-12:50</b>
<b>Instructor: Ross, D.</b>	<b>Maximum Enrollment: 30</b>	<b>Session:</b>	<b>SPRING 2014</b>

This course surveys world cinema in the attempt to identify the disjunctions that sever past and present. This course will ask the most basic questions: What is the nature of modernity? What are the challenges of modernity? How does the modern experience differ across the globe?

Films are likely to include Renoir's *Grand Illusion*, Rossellini's *Rome Open City*, Dreyer's *Ordet*, Roy's *Pather Panchali*, Ichikawa's *Burmese Harp*, Bresson's *A Man Escaped*, Truffaut's *400 Blows*, Stanley Kramer's *On the Beach*, Resnais' *Hiroshima Mon Amour*, Fellini's *8 1/2*, Kubrick's *Dr. Strangelove*, Pontecorvo's *Battle of Algiers*, Wadleigh's *Woodstock*, Kubrick's *Clockwork Orange*, Reggio's *Koyaanisqatsi*, Tarkovsky's *Sacrifice*, Takahata's *Grave of the Fireflies*, Zhang Yimou's *Raise the Red Lantern*, Koreeda's *Maborosi*, Larry Clark's *Kids*, Sokurov's *Russian Ark*, Assayas' *Summer Hours*, Lixin Fan's *Last Train Home*, Haneke's *White Ribbon*, and the Coen brothers' *A Serious Man*.

<b>CMPL 374 Section 001</b>	<b>Modern Women Writers (WMST 374)</b>	<b>TR</b>	<b>11:00-12:15</b>
<b>Instructor: Leonard, D.</b>	<b>Maximum Enrollment: 20/10</b>	<b>Session:</b>	<b>SPRING 2014</b>

**modern women writers & the visual arts: bloomsbury & paris.**

this semester we'll explore the role that the modernist revolution in the 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, etc.) to bloomsbury, we'll examine how these paintings and fry's vision of them helped inspire both virginia woolf's post-impressionist aesthetic in *to the lighthouse* and the paintings of her sister, vanessa bell. next we'll explore gertrude stein's development of a 'cubist' writing in paris under the influence of the paintings of picasso and matisse, and dance inspired by stravinsky and the ballets russes; finally we'll examine the later evolution of these experimental techniques in france in writings and film by marguerite duras. texts: 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, *hiroshima mon amour* and *the lover*; paintings by various figures in the bloomsbury circle and in france; dance performances by wendy whelan and the alvin ailey company, provided without charge through carolina performing arts.

<b>CMPL 453 Section 001</b>	<b><i>The Erotic Middle Ages</i></b>	<b>MWF 11:00-11:50</b>
<b>Instructor: Legassie, S.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2014</b>

Readings of major works of medieval European literature in translation from the 12th to 15th centuries, focusing on topics such as courtship, marriage, adultery, homoeroticism, domestic violence, mystical visions, and prostitution

<b>CMPL 454 Section 001</b>	<b><i>Literature of the Continental Renaissance in Translation</i></b>	<b>TR 12:30-1:45</b>
<b>Instructor: Collins, M.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2014</b>

In this course you will have the opportunity to read and study some of the major, canonical works by a number of the most important writers of Renaissance Europe: Petrarch, Montaigne, Cervantes, Castiglione, Erasmus, and St. Teresa, among others. These authors and works provide the basis for discussions about many of the major themes and concerns that are so prominent in Renaissance debates and essays—free will and grace, the imagination and imaginative literature, the evolving concept of subjectivity, social roles and responsibilities, visions of ideal societies, and so forth. In addition, we will discuss the issues associated with periodization in literary history, since the value of the term “Renaissance” is frequently a contested one among critics today. This course should both enrich your current understanding of the Renaissance and provide a foundational springboard for further studies in Renaissance literature and in Early Modern history and culture.

<b>CMPL 490 Section 001</b>	<b><i>Special Topics: Film Theory</i></b>	<b>R 3:30-6:20</b>
<b>Instructor: Flaxman, G.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2014</b>

This course is devoted to the broad conceptual and cinematic relationship between comedy and democracy. Philosophers and political theorist have frequently drawn on comedy to envision narratives of democracy, and in this class we'll consider this practice in light of both a textual and a cinematic tradition. Readings will include: Bergson's *Laughter*, Freud's *Jokes and Their Relation to the Unconscious*, Cavell's *Pursuits of Happiness*, Wendy Brown's *Edgework*, and Zizek's *Sublime Object of Ideology* (we'll also read extensive selection from Hannah Arendt and Ernesto Laclau, among others). Films (many of which will be screened at the Varsity Theater) will include: *Duck Soup* (McCarey), *Sullivan's Travels* (Sturges), *Nashville* (Altman), *Mr. Smith Goes to Washington* (Capra), *Walking and Talking* (Holofcener), *Shampoo* (Ashby), *Election* (Payne), *Hannah Arendt* (von Trotta), *Bullmore* (Beatty) and *Clueless* (Heckerling).

<b>CMPL 492 Section 001</b>	<b><i>4th Dimension: Art &amp; the Fictions of Hyperspace</i></b>	<b>TR 2:00-3:15</b>
<b>Instructor: Leonard, D.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2014</b>

an exploration of the concept of the fourth dimension, its origins in non-euclidean geometry, its development in popular culture, and its impact on modernism and postmodernism in the visual arts, film, and literature. this is a course that works across disciplines (math, visual arts, literature, film) as well as across cultures (french, english, german, hungarian, dutch, american, russian, argentinian, spanish) to examine a central concept of modernism that inflects both the structure and themes of texts in various media. writers will include: abbott, hinton, ouspensky, heinlein, h.g. wells, gertrude stein, lewis carroll, borges, t.s. eliot, proust (excerpts). artists: picasso, weber, escher, lissitzky, malevich, duchamp, dali. films to be viewed: "the hypercube," robbe-grillet, last year at marienbad, chris marker, la jetée.

**CMPL 697 Section 001**

***Senior Seminar***

**W 1:00-3:50**

**Instructor: Legassie, S.**

**Maximum Enrollment: 20**

**Session:**

**SPRING 2014**

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.