

CMPL 120, Section 990-992

Epic and Lyric Traditions (Friday Center)

Instructor: Flaherty, J.

TIME: TBA

Maximum Enrollment: TBA

IMPORTANT NOTE: Registration for this course is handled completely through the Friday Center for Continuing Education. Please contact the Friday Center for enrollment information if you interested in signing up for this course.

Learn to understand and appreciate great works of literature written during the earlier part of the Western tradition. This course focuses on the development of epic and lyric genres, from classical antiquity through to the seventeenth century.

While the course concentrates on analyzing and enjoying each text on its own terms, you will also be making comparisons and following some common themes throughout the course. These themes include: possibilities and problems of (male) heroism, the journey or quest, the representation of women, and the relationship of erotic desire to the ideological values of a particular work and time.

Works covered include: Milton, *Paradise Lost*; Cervantes, *The Adventures of Don Quixote*; Boccaccio, *The Decameron*; Virgil, *The Aeneid*; Chrétien de Troyes, *Arthurian Romances*; and Dante, *Inferno*.

Credit Hours: 3

Fulfills Literary Arts (LA), North Atlantic World (NA), and The World Before 1750 (WB). Also fulfills Literary Traditions requirement in new CMPL major.

CMPL 121, Section 001***Romancing the World*****Instructor: Collins, M.****MW 12:00-12:50****Maximum Enrollment: 150**

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.

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.

Texts will be selected from among the following:

Homer, *The Odyssey*; Herodotus, *Histories*; Heliodorus, *Ethiopica*, *The Acts of the Apostles*; Chretien de Troyes, *Yvain*; Murasaki, *Tale of Genji*; Marco Polo, *Travel Journals*; Tasso, *Jerusalem Delivered*; Wu Cheng'en, *Journey to the West*; Shakespeare, *The Tempest*; Cervantes, *Don Quijote*, Part 1 or *Exemplary Tales*; Voltaire, *Candide*; Richardson, *Pamela*.

Fulfills Literary Arts (LA), North Atlantic World (NA), and The World Before 1750 (WB). Also fulfils Literary Traditions requirement in new CMPL major.

IMPORTANT NOTE: Students who register for this section are also **REQUIRED** to register for one of the following recitation sections: CMPL 121.601, CMPL 121.602, CMPL 121.603, CMPL 121.604, CMPL 121.605, CMPL 121.606, CMPL 121.607, CMPL 121.608, CMPL 121.609, or CMPL 121.610.

CMPL 121, Section 601***Romancing the World (Recitation)*****Instructor: Jones, S.****R 02:00-02:50****Maximum Enrollment: 15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 602***Romancing the World (Recitation)*****Instructor: Rose, Y.****R 02:00-02:50****Maximum Enrollment: 15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 603***Romancing the World (Recitation)*****Instructor: Jones, S.****R 03:30-04:20****Maximum Enrollment: 15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 604***Romancing the World (Recitation)*****Instructor: Rose, Y.****R****05:00-05:50****Maximum Enrollment:****15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 605***Romancing the World (Recitation)*****Instructor: Cantrell, S.****F****08:00-08:50****Maximum Enrollment:****15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 606***Romancing the World (Recitation)*****Instructor: Cantrell, S.****F****09:00-09:50****Maximum Enrollment:****15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 607***Romancing the World (Recitation)*****Instructor: Griffiths, E.****F****10:00-10:50****Maximum Enrollment:****15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 608***Romancing the World (Recitation)*****Instructor: Calcaterra, A.****F****10:00-10:50****Maximum Enrollment:****15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 609***Romancing the World (Recitation)*****Instructor: Griffiths, E.****F****11:00-11:50****Maximum Enrollment:****15**

Recitation section for CMPL 121.1 (Collins, M.).

CMPL 121, Section 610***Romancing the World (Recitation)*****Instructor: Calcaterra, A.****F****11:00-11:50****Maximum Enrollment:****15**

Recitation section for CMPL 121.1 (Collins, M.).

"Imaging the Americas" concentrates on the intersection between verbal and photographic cultural production in relation to imaging or representing the Americas from the late 18th century to the present. Although the invention of photography is generally credited to the 1830s, we will begin our course by examining some of the pre-history of photography and discourse about photography in relation to acts of imaging, exploring, colonizing, constructing identities, and so forth. We will begin to understand photography as a complex set of acts and practices that begins prior to the invention of pinholes, black boxes, mirrors, prisms, lenses, fixative salts and surfaces. So much material could be included in this course that we will attempt to make it manageable within the short span of a semester by studying "snapshot" samples of history and culture that involve thinking about and through photography as it relates to "imaging" or representing parts of the Americas. By the Americas, I mean that the scope of this course concerns itself with other parts of the Americas as well as with the United States of America. This scope is part of the comparative aspect of the course, as is the fact that it about both verbal and visual media. Assignments for the course include the readings, regular class attendance [10% of grade], and 3 essays (one 3 pages [20 % of grade], a second 8 pages [30 % of grade], and a third 10-12 pages [40 % of grade]). Some familiarity with Spanish, Portuguese, French, and other languages besides English is encouraged and recommended though not a pre-requisite.

Unit 1: Introduction to photographic practices and imaging/imaging the Americas

Selections from Mary Warner Marien's *Photography: A Cultural History* (New Jersey: Prentice Hall, 2002).

Selection from Jonathan Crary's *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, MA: M.I.T. Press, 1990).

Selections from Michael Taussig's *Mimesis and Alterity: A Particular History of the Senses* (New York: Routledge, 1993).

Selections from Boris Kossov's *Hércules Florence, 1833: a descoberta isolada da Fotografia no Brasil* (São Paulo: Livraria Duas Cidades, 1980).

Unit 2: Photography, Typing "Americans," and the Frame-making of History

Selections from Mary Warner Marien's *Photography: A Cultural History*

Mick Gidley, "Manifest Destiny and Visual Culture" *Photographing American Indians: Repression and Revision* in *American Visual Cultures*, ed. David Holloway and John Beck (New York: Continuum, 2005), 21–30.

Edgar Allan Poe, "The Daguerreotype" and other writings on photography

Nathaniel Hawthorne, *House of the Seven Gables* (1851)

Selections from Robert Taft's *Photography and the American Scene: A Social History, 1839–1889*. New York: Dover Publications, Inc., 1938.

Selections from Alan Trachtenberg's *Reading American Photographs: Images as History, Mathew Brady to Walker Evans* (New York: The Noonday Press, 1989).

Rosalyn Poignant, "The Making of Professional 'Savages': From P. T. Barnum (1883) to the Sunday Times (1998)," in *Photography's Other Histories*, ed. Christopher Pinney and Nicolas Peterson (Durham, NC: Duke University Press, 2003), 55–84.

James Faris, "Navajo and Photography," in *Photography's Other Histories*, ed. Christopher Pinney and Nicolas Peterson (Durham, NC: Duke University Press, 2003), 85–99.

Shawn Michelle Smith, *Photography on the Color Line: W.E. B. Du Bois, Race, and Visual Culture* (Durham, NC: Duke University Press, 2004).

Eudora Welty, *One Time, One Place: Mississippi in the Depression: A Snapshot Album* (1971)

Unit 3: Latin American Postcolonial Fotogramas

Adolfo Bioy Casares, *La invención de Morel* (Buenos Aires, Argentina: Editorial Losada, 1940). Or, in English this text would be *The Invention of Morel and Other Stories*, trans. Ruth L. C. Simms (Austin, TX: University of Texas Press, 1985).

Selections from Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981).

Julio Cortázar's stories "Las babas del diablo" (otherwise known as "Blow Up") and "La foto salió movida" from *Cuentos Completos 1* (México: Alfaguara, 2001) and "Apocalipsis de Solentiname" and "Diario para un cuento" from *Cuentos Completos 2* (México: Alfaguara, 2001). Or the translations in English.

Jeffrey Skoller, "Obsessive Returns: Filmmaking as Mourning Work" in *Making History in Avant-Garde Film* (Minneapolis, MN: University of Minnesota Press, 2005), 149–165.

Ana Menendez, *Loving Che* (New York: Grove Press, 2003).

Unit 4: Latina/o Cultural Critique through Textual Virtual Photographs

Pablo La Rosa, "Exposures" in *Forbidden Fruit and Other Stories* (Houston, Texas: Arte Público Press, 1996), 76–84.

Susan Sontag, "America, Seen Through Photographs Darkly" in *On Photography* (New York: Picador, 1977), 27–48.

Leo Romero, "Pito" in *Rita & Los Angeles* (Tempe, Arizona: Bilingual Press, Editorial Bilingüe, 1995), 46–71.

Daniel Cooper Alarcón, "The Economy of Virtue," in *New World: Young Latino Writers* (New York: Dell Publishing, 1997), 103–119.

Hervé Guibert, "Polaroid," in *Ghost Image*, trans. Robert Bononno (Los Angeles: Green Integer, 1998), 129–133.

Achy Obejas, "Polaroids," in *Latina: Women's Voices from the Borderlands*, ed. Lillian Castillo-Speed (New York: Simon & Schuster, 1995), 162–170.

Fulfills Visual and Performing Arts (VP) and U.S. Diversity (US).

CMPL 251, Section 001***Introduction to Literary Theory*****Instructor: McGowan, J.****TR 09:30-10:45****Maximum Enrollment: 35**

Comparative Literature 251 familiarizes students with the theory and practice of Comparative Literature. Against a background of classical poetics and rhetoric, explores various modern literary theories, including Russian Formalism, Frankfurt School, Feminism, Psychoanalysis, Deconstruction, New Historicism and others. All reading in theory is paired with that of literary texts drawn from a wide range of literary periods and national traditions.

Fulfills Literary Arts (LA), Communication Intensive (CI), and North Atlantic World (NA).

CMPL 435, Section 006***Consciousness & Symbols (ANTH 435/FOLK 435)*****Instructor: Peacock, J.****MWF 11:00-11:50****Maximum Enrollment: 5/55/5**

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.

Fulfills Social and Behavioral Sciences (SS).

NOTE: This course is cross-listed with ANTH 435.6 and FOLK 435.6. Students who register for this section are also **REQUIRED** to register for one of the following recitation sections: CMPL 435.601, CMPL 435.603, or CMPL 435.604.

CMPL 435, Section 601***Consciousness & Symbols (Recitation)*****Instructor: Carse, A.****W 02:00-02:50****Maximum Enrollment: 5**

Recitation section for CMPL 435.1 (Peacock, J.).

CMPL 435, Section 603***Consciousness & Symbols (Recitation)*****Instructor: Carse, A.****R 02:00-02:50****Maximum Enrollment: 5**

Recitation section for CMPL 435.1 (Peacock, J.).

CMPL 435, Section 604***Consciousness & Symbols (Recitation)*****Instructor: Carse, A.****R 03:30-04:20****Maximum Enrollment: 5**

Recitation section for CMPL 435.1 (Peacock, J.).

CMPL 483, Section 001

Cross-Currents in East-West Lit (ASIA 483)

Instructor: Brodey, I.

TR 12:30-01:45

Maximum Enrollment: 25/30

Rudyard Kipling once wrote that “East is East and West is West, and never the twain shall meet.” This course studies ways in which this statement is and is not true.

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.

The First Part of the course will begin with Oliver Goldsmith’s *Citizen of the World* and John Long’s *Madame Butterfly* as examples of British and American forms of orientalism: not imitating specific Eastern texts, but instead using a generalized (and frequently historically inaccurate) conception of “the East” for literary and political purposes. We will also follow the trajectory of “*Madame Butterfly*” into David Hwang’s *M. Butterfly* and contemporary cinema.

Part Two features literary examples of Japanese interpretation and adaptation of Western literature, including pairings of Japanese texts and the European ones that influenced them: Natsume Sôseki’s *Kokoro* with J.W. Goethe’s *Sorrows of Young Werther*, Mori Ogai’s *Maihime* with Hans Christian Andersen’s *The Steadfast Tin Soldier*, as well as Jun’ichiro Tanizaki’s *Naomi* and Bernard Shaw’s *Pygmalion*.

Part Three features a variety of transmutations, where influence is multi-directional, including Yukio Mishima’s “The Egg,” Kazuo Ishiguro’s *An Artist of the Floating World*, and Tanizaki’s *Some Prefer Nettles*.

Students will take a midterm exam, write a final research paper, and make one or two formal class presentations.

Fulfills Literary Arts (LA) and Beyond the North Atlantic (BN).

NOTE: This course is cross-listed with ASIA 483.1

CMPL 490, Section 001

Special Topics: The Arts in Court Culture

Instructor: Collins, M.

T 02:00-04:30

Maximum Enrollment: 30

The Arts in Court Culture

The great courts of Early Modern Europe were lively centers of cultural activity and social interaction. This course focuses on literature and the visual arts produced in and around the Spanish Hapsburg courts of the 16th and 17th centuries as a paradigm

time. Art and literature of other Early Modern European courts (in Italy, England, etc.) will form an integral part of course study as well. Two visits to the "El Greco to Velázquez: Art During the Reign of Philip III" exhibit at Duke's Nasher Museum will form a springboard for class activity, as will a visit to the Ackland Museum and to the Rare Book Room in Wilson Library. Students will gain experience in comparative studies involving different artistic media while studying major works of art and literature of Early Modern Europe. Such topics as the system of patronage, imitation of classical models, debates over imaginative literature, the establishment of academies, and the competition between the sister arts will be discussed.

Please note that this course meets once a week, Tuesday 2:00-4:30 pm.

Texts will be selected from works by the following authors, among others:

Ariosto, Tasso, Castiglione, Garcilaso, Cervantes, Lope, Calderón, Góngora, Zayas, Quevedo, More, Erasmus, Sydney, Raleigh, Shakespeare, Spenser.

CMPL 700, Section 001

Problems & Methods in CMPL

Instructor: Downing, E.

MWF 11:00-11:50

Maximum Enrollment: 20

The course deals with the history of comparative literature, bibliographical materials, orientations of the subject in Europe and America, and problems of methodology, periodization, literary movements, and concepts of literary theory.