For the most up-to-date information, please consult the UW Time Schedule. Keep in mind that future course listings are tentative and subject to change.

WINTER 2014

C LIT 200 A: Introduction To Literature

GE Requirements Met: VLPA, W
Reading, understanding, and enjoying literature from various countries, in different forms of expression (e.g., dramatic, lyric, narrative, rhetorical) and of representative periods. Emphasis on the comparative study of themes and motifs common to many literatures of the world.

C LIT 240 A: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

C LIT 240 B: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

C LIT 240 C: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

C LIT 240 D: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.
C LIT 240 E: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages. Offered: AWSp.

C LIT 251 A: Introduction To Comparative Literature: Themes
Surrealism

Course Website
Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA
Surrealism, which emerged in Paris in the early 1920s from the social upheaval of post-WWI Europe and more especially from Dadaism, is arguably the most influential avant-garde movement of the 20th century. It rejected social, moral and logical conventions and sought to revolutionize art, literature, politics and life in the name of freedom, desire and the unconscious. Surrealist art, which was viewed by the surrealists as a means of liberation beyond purely aesthetic considerations, is characterized by a diversity of forms of expression: writing, painting, drawing, photography, film, collage, found objects, sculpture, theater; and of practices: automatic writing, hypnosis, and somnambulic strolling in the streets of Paris. We will study all these forms of expression and examine the challenges surrealism poses to traditional notions of art, literature and politics.

Readings: André Breton, Manifestoes of Surrealism; Communicating Vessels; Nadja; Louis Aragon, Paris Peasant.

C LIT 271 A: Perspectives On Film: Great Directors
Alfred Hitchcock

Course Website
Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
This course provides an overview of the career of Alfred Hitchcock, one of the most popular directors in history, one of the key artists for post-WWII film critics and scholars, and one of the most profound influences on filmmakers from the French New Wave to the present. The course examines each of these aspects of his career: the films themselves, from his early days in Britain to his migration to Hollywood, from the series of masterpieces of 1950s and 1960s to his final days; his crucial role in film criticism and theory, including his foundational importance in academic cinema studies; and the film world that developed under his influence, including the domestic thrillers of Claude Chabrol, the many Hitchcockian Cold War spy stories, and the various recent remakes and homages to his work. Course work includes weekly lectures, reading, and screenings, as well as short papers and examinations.

C LIT 300 A: Introduction To Comparative Literature: Forms, Genres, History

Course Website
GE Requirements Met: VLPA, W
This course offers an introduction to literary and critical study from a comparatist perspective. It focuses on a relatively small number of texts and examines topics such as: how literary forms and genres shape our reading of texts; how their conventions manifest
themselves; how these conventions vary within different cultural traditions; how the functions and effects of literary texts change over time, and from place to place; and how such texts (oral, written, visual; canonical or ‘popular’) provide occasions for revealing and refining their readers’ values and for sharpening their critical thinking. We will examine the ways in which authors’ words and ideas -- presented in common, shared texts -- construct for their readers differing, even contradictory, meanings and carry varied significance for individual readers.

We will read (in a non-chronological sequence) some major works from diverse places and times, including medieval Iceland (Njal’s Saga); Norman and Elizabethan England (Marie de France’s Lais; Shakespeare’s Richard II); and twentieth-century Ireland and U.S. (James Joyce’s Dubliners and Brian Friel’s Translations, and Marilynne Robinson’s Housekeeping). Though our main texts for the course exist primarily in words meant to be read, we will also look at the ways in which such texts are performed (and transformed) in the theatre (we’ll attend a performance of Shakespeare’s Richard II and on film (John Huston’s The Dead). We will also read and discuss some other, short texts (biblical parables and lyric poems), as well as some critical and theoretical materials.

Requirements for the course will include a number of short writing assignments and two longer (4-5pp.) papers. The main readings for the course will consist of the following books (read, probably, in this order):


**C LIT 302 A: Theory Of Film: Critical Concepts**

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Overview of the main conceptual problems in film criticism such as: “What is a film?”, “What is the relationship between film and reality?”, “Does a film have a language?”, “What is the connection between image and sound?” Follows a historical timeline within five individual sections.

**C LIT 312 A: History Of Film: 1960 - 1988**

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Covers the vast changes in filmmaking since 1960. Topics include the continuing influence of the French New Wave, the New German Cinema of the 70s and the “New Hollywood” of the 70s, American independent film of the 80s, and the resurgence of Chinese filmmaking since 1980.

**C LIT 315 A: National Cinemas**

CONTEMPORARY ARGENTINE CINEMA

Course Website
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

*C LIT 315 A / JSIS 480 A*
Along with Brazil and Mexico, Argentina was one of the founders of Latin American cinema, from the silent era through the ‘New Cinema Movement’ of the 1960s. In recent years it has also been at the forefront of the new boom in Latin American cinema, producing a steady stream of innovative films in every genre, from documentary to avant-garde film. Some of these films examine the legacy of dictatorship and repression during the 1970s and 1980s, while others explore the subjectivities of new social actors, including women, gays and indigenous people. In this class we will watch films by nine key filmmakers of the past decade: Carlos Sorín (*Bombón: el perro*), Fabián Bieliski (*Nine Queens*), Juan José Campanella (*The Secret in their Eyes*), Lucrecia Martel (*The Swamp* and *The Headless Woman*), Adrián Israel Caetano (*Bolivia* and *A Red Bear*), Pablo Trapero (*Lion's Den* and *White Elephant*), Benjamín Avila (*Clandestine Childhood*), Lisandro Alonso (*Liverpool*), and Lucía Puenzo (*XXY* and *The Fish Child*). We will read general overviews of contemporary film history, as well as analyses of specific films. Students will keep a viewing and reading journal, write a 5-7-page final analytical essay, and give a group presentation, in addition to participating actively in class discussions. Some of the films will be screened in class, while we will watch others at home on instant streaming. Our basic textbook will be Jens Andermann’s *New Argentine Cinema* (London: IB Taurus, 2012).

**C LIT 320 B: Studies In European Literature**

*East European Literature*

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
with SLAV 320 A

In the post-World War II period, Eastern European writers have created a wealth of dazzling and still lesser known literary works. This course introduces students to fiction by Polish, Czech, Yugoslav and post-Yugoslav, Hungarian, and Baltic writers, created during and after the communist era in the Eastern European countries themselves and in exile. The course also discusses features of the literary production in non-market socialist-era societies, with values and world views profoundly different from those in the west. Required readings consist of four novels (two of them around 100 pages-long), shorter excerpts from another two novels, and selected stories from the two collection of stories. All readings are in English, and no prior specialized knowledge of the area or its literature is required.

**C LIT 321 A: Studies In Literature Of The Americas**

*Political Violence and Narrative of the Americas*

Course Website
Department Requirements Met: Literature Core
GE Requirements Met: VLPA

*C LIT 321 A / JSIS 480 A*

In much of the Americas modernization has been accompanied by rampant abuse of human rights, by massacres and tortures carried out by armies and governments, as well as by rogue groups taking advantage of weak states. Using Jean Franco's new book *Cruel Modernity* (Duke UP, 2013) as our conceptual framework, we will read recent narrative and watch films from various regions of the Americas (the Southern Cone, Central America and Mexico, the US, and the Caribbean). These works deal with political violence in its various forms: from military repression, torture and disappearance to the violence associated with human trafficking and the drug cartels. We will read Roberto Bolaño’s *Distant Star*, Martín Kohari’s *School for Patriots*, Patricio Pron’s *My Father’s Ghost Is Climbing in the
Rain, Oscar Martínez’s *The Beast: Riding the Rails and Dodging Narcos on the Migrant Trail*, and Junot Díaz’s *The Brief and Wondrous Life of Oscar Wao*. Films will include *La mirada invisible / The Invisible Eye* (Argentina), *Violeta Went Up to Heaven* (Chile), *La bestia* (Guatemala), and *La fiesta del chivo/The Feast of the Goat* (Peru). Students will be responsible for writing a final 5-7-page analytical essay and for directing the class discussion of one set of readings, in addition to participating actively in our other discussions.

**C LIT 357 A: Literature And Film**

*Sympathy for the Devil: The Rhetoric of Compassion*

Ellwood Wiggins
Course Website

Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA

German 390a, Philosophy 301a, CHID 498c, Comp Lit 357a, Classics 496a

Is compassion the foundation of human morality or a dangerously unreliable emotion? This course examines the strategies and motivations in different media (plays, novels, films) of fostering empathy for commonly held enemies or discriminated groups. The syllabus runs from Ancient Greece to depictions of Nazis and terrorists in modern film, and considers philosophical assessments of sympathy (positive and negative) alongside examples of its aesthetic manufacture. Half of our readings are in moral philosophy (Aristotle, Spinoza, Rousseau, Hume, Adam Smith, Kant, Nietzsche, Arendt), and in each case we use the literary text or film (e.g., Sophocles, Shakespeare, Lessing, George Eliot, Brecht) as a kind of experimental field to test the concepts laid out by the philosophical texts, and to evaluate the philosophers’ claims about the moral efficacy of compassion. We will also look into the ethical implications of using dramatic compassion to further laudable social agendas of toleration. This line of questioning reveals the discomforting unity of pity as a device in portrayals, for instance, of both Nazis and their victims: Is it possible for art works to persuade bigots to accept minorities and outcasts? Is it right for a film to invite sympathy for a monster like Hitler or a public menace like suicide bombers? It is vital to understand the action of sympathy before we assign it such momentous tasks as guiding our moral vision and encouraging a more tolerant society.

**C LIT 361 A: Topics In Early Modern Literature**

*Early Modern Subjects*

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

The Renaissance is marked by a radical re-orientation in how human beings think about their place in the universe. In the wake of a medieval pessimism that tended to view humanity as the passive victim of largely uncontrollable external forces, the new voices that emerge in this period, working in all manner of disciplines, begin to re-think the individual’s relationship to the environment—political and social, but also natural. The result is a proliferation of new ideas, some subversive, some deeply attached to inherited power structures, but all preparing the way for our modern sense of who we are as human beings.

In ten weeks, we can only scratch the surface of this very large topic, and I have chosen a sampling of texts that is designed to provide some sense of the varied ways in which the question of subjectivity is re-configured throughout the early modern period.

Readings:

Cervantes, Exemplary Stories (selections)
Galileo, Discoveries and Opinions of Galileo (selections)

Las Casas, Brief Account of the Devastation of the Indies

Machiavelli, The Prince

Montaigne, Essays (selections)

Shakespeare, The Tempest

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**C LIT 397 A: Special Topics In Cinema Studies**

**Indians in Cinema**

Department Requirements Met: Cinema Studies Elective  
GE Requirements Met: I&S, VLPA

Indians in Cinema explores the development of images of Indians in mainstream cinema from 1900 to the present. Within the class students view movies such as BROKEN ARROW, DANCES WITH WOLVES, TWILIGHT: NEW MOON, POCAHONTAS, SMOKE SIGNALS, and THE LESSER BLESSED and will learn to analyze how movies have created problematic images and, more recently with Native direction and influence, more accurate representations.

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**C LIT 397 B: Special Topics In Cinema Studies**

**Third Cinema: A Call to Action?**

Department Requirements Met: Cinema Studies Elective  
GE Requirements Met: I&S, VLPA

C LIT 397 - Third Cinema: A Call to Action? will run M/T/W/Th. M/W are screening days and T/Th are interactive lecture days. If students wish to receive a ‘W’ (writing) credit they may do so with no additional work. There is no expectation that students should be already familiar with vocabulary and concepts necessary for analyzing film as part of making social change.

Description: Fundamentally, third cinema is that of anti-colonial resistance emerging out of Latin America and Africa in the 1960s. We are going to consider the impact of Third Cinema on more contemporary work around the world. It has had such enormous impact that each time film theorists declare its demise, new questions, which may actually be old questions, arise. As such, Third Cinema: a Call to Action? begins by contextualizing the works of such anti-colonial filmmakers as Pontecorvo, Solonas, Rouch, and Sembene to revisit the significance of a Third lens.

We trouble the language and politics of Diaspora, imperfect, hybrid, creolized, transnational cinemas across time and nation as these are taken up within the contexts of more contemporary queer, feminist, anti-racist and post-colonial cultural production. Although a good number of the contemporary films will come from communities of African descent, we will ask what it means to claim inheritance of third cinema practice in contemporary First Nations film as well as that of Latino and South Asian Diaspora within North
C LIT 423 A: East European Film
East European Film in Comparative Perspective

GE Requirements Met: VLPA
with SLAV 423

This course focuses on East European directors who moved to the West (including Milos Forman, Roman Polanski, Dusan Makavejev, Agnieszka Holland, and Istvan Szabo). We will compare their East European films with their American or Western European one, and see the things we can learn about cinema in general from this comparative perspective. The course will examine in more depth the cinema of filmmakers such as Milos Forman, who did outstanding films in his native Czechoslovakia at the time of the so-called Czech New Wave of the late sixties, and then proceeded to make some of the most American Hollywood films, such as *One Flew over the Cuckoo's Nest* and *The People vs. Larry Flint*, Roman Polanski, director of the Hollywood classic *Chinatown* and the 2003 Academy Award winner *The Pianist*, Agnieszka Holland, who worked in her native Poland but also in Germany, France, Great Britain, and the USA, Hungarian Istvan Szabo, and Yugoslav Dusan Makavejev.

This course will also offer a basic insight into Eastern European film production in the post-World War II period, examining issues of film making in a non-market society, the strong presence of women directors and gender-related themes in East European cinema, the vibrant tradition of experimental and animated films, and East European film in the socialist and post-socialist eras. No prerequisites.

C LIT 493 A: Comparative Literature Honors Seminar
The Romantic Subject

GE Requirements Met: VLPA, W

The Declaration of Independence puts liberty immediately after life; the French Revolutionary slogan puts it before equality and fraternity. Liberty meant, above all, independence of social constraint. In the Romantic era a subject-centered world-view replaced a value-centered world-view. In this seminar we will examine some of the key philosophical and literary texts that helped define, imagine, and delimit the reach of subjectivity. With Locke and Hume on personal identity as the background, we will begin by working through sections of two of the most difficult and most influential books of the modern era, Kant's *Critique of Pure Reason* and Hegel's *Phenomenology of Spirit*. Then we will turn to the paranoid selfhood of Rousseau's *Confessions* and the countering ideal of self-formation in the greatest and most bizarre novel of the era, Goethe's *Wilhelm Meister's Apprenticeship*. We will continue with close readings of a selection of Romantic poems and conclude with Heinrich von Kleist's shattering comedy of stolen identities, *Amphitryon*.

We will also read some representative critical and theoretical essays.

This seminar is intended for advanced honors undergraduates and graduate students. There will be several short writing exercises and a critical essay.

Some guiding maxims:

Alexander Pope: Know then thyself, presume not God to scan; / The proper study of Mankind is Man.

Eduard von Mörike: Was aber schön ist, selig scheint es in ihm selbst [But what is lovely, blissful seems it in itself.]
C LIT 535 A: Cultural Criticism And Ideology Critique II

Offerings vary to cover individual theorists and particular manifestations of cultural criticism and ideology critique.

SPRING 2014

C LIT 200 A: Introduction To Literature

Ritual Death and Sacrifice

GE Requirements Met: VLPA, W
Comparative Literature 200 is an introductory literature course composed of a selection of international works of varying genres and mediums. For the purpose of coherence, we will focus on a body of texts organized around the topic of ritual death and sacrifice. ‘ Antigone. We will, then, move on to the Renaissance by reading Hydriotaphia, Urn Burial by Sir Thomas Browne and The Oration on the Dignity of Man by Pico della Mirandola. We will proceed to Henry James' The Turn of the Screw and conclude with two texts of European Modernism: Thomas Mann's The Black Swan and Witold Gombrowicz's Cosmos. Throughout the quarter, we will also examine excerpts from the works of Friedrich Nietzsche, René Girard, and Georges Bataille that aim at theorizing ritual sacrifices.

C LIT 240 A: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

C LIT 240 B: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

C LIT 240 D: Writing In Comparative Literature

Gods, Humans, and Devils
GE Requirements Met: C, W
This is a writing course, but don't let that mislead you into thinking that we will spend a whole lot of our time discussing the technical aspect of writing: how to formulate a thesis and develop paragraphs, how to integrate quotes and write commentaries on them, what is an appropriate format for academic writing, and so forth. While all that is important and we will make sure to talk about it in its own place, an overemphasis on that misses the key point: i.e. powerful writing is the result of long and deep exposure to powerful writing, which involves deep thinking and profound feeling. Hence our focus in this writing course will be the selected literary readings, which will serve as both the anchor and the springboard for all the writings we will be doing. The readings are such that it is my hope that they will constitute an interesting sampling of the literary achievement of the Western world insofar as that is possible in a period of ten weeks. We will begin by briefly looking at the twin origins of the tradition, a Greek tragedy _Oedipus the King_ plus a really small section of the Christian Bible, which will then pave the way for the processing of two modern masterpieces, Goethe's _Faust_ (Part 1) and Dostoevsky's _Brother Karamazov_, both of which pick up and rework the questions that came up in ancient times, questions of human life, fate and suffering, evil and divinity. If you are interested in stories that provoke those questions, and would also like to learn something about literature in general, its genres and how it operates historically, and practice some writing along the way, this is a course for you.

**C LIT 240 E: Writing In Comparative Literature**

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

**C LIT 240 F: Writing In Comparative Literature**

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

**C LIT 240 G: Writing In Comparative Literature**

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

**C LIT 252 A: Introduction To Comparative Literature: Genres**

*Reading Literary Forms: The Novel*

**Course Website**
Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA
Reading and analyzing literature based upon rotating genres such as sci-fi, detective fiction, romance, love, poetry, and comedy. Draws from world literature.
C LIT 272 A: Perspectives On Film: Genre
American Nightmares: The History of the Horror Film, 1924-2014

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
This course examines the development of the horror genre in American cinema from the early 1920s to the early twenty-first century. We will consider how the development of the horror film has been related to economic and structural changes in the film industry since the formation of Hollywood's studio-era in the late silent period, as well as to changes in American culture and society. Since these cultural shifts often go unacknowledged in more general histories of the U.S., a careful study of this genre (a vast array of popular films often dismissed as “pure escapism”) is particularly illuminating. As critic Robin Wood aptly notes, “One might say that the true subject of the horror genre is the struggle for recognition of all that our civilization represses or oppresses, its re-emergence dramatized, as in our nightmares, as an object of horror, a matter for terror.” Put simply, rather than tout variations of the “American Dream,” as in political campaigns and advertising strategies, this cinematic tradition tracks its uncanny double: hence the title of this course, “American Nightmares.”

While the overall structure of the course will be historical (and chronological), our focus will be analytical, with special emphasis on genre theory and criticism, theories of gender and sexuality, and textual analysis. Assignments include weekly quizzes, several short formal writing assignments, and an in-class mid-term and final exam. Weekly schedule includes two required class days per week devoted to lecture (T/TH); two optional days allotted for film screenings on M/W (you may watch the films on your own if you prefer), and one required discussion section meeting per week (F).

C LIT 303 A: Theory Of Film: Genre
Black Contemporary Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA, W
C Lit 303 - Black Contemporary Cinemas is open to AIS, AES, CHID, ENGL, GWSS, DRAMA students during Period 1 registration along with students in performance studies. No prior film analysis knowledge is necessary.

“Black Contemporary Cinemas” runs 4 days per week with M/W screening and T/R lecture. While students are responsible to watch both films each week, they are welcome to locate streaming versions to make viewing easier. Many of the films are available on either Netflix or Hulu. All films will be placed on reserve at the Media Centre.

In this class we will look at a broad range of contemporary filmmakers from around the world who for whatever reason self-identify as Black from the 1970s to the present. Some of them were born in the US, some of were trained in the US and share citizenship elsewhere. If post-Obama does not mean post-racial, then what does it mean? With all of the films recently released, which deal with histories of slavery - are we in a different racial moment? What does it mean to an American public who sees black faces more frequently on screens than ever before, screens where black men are allowed to kiss white women and black men are allowed to kiss each other. We will look at the challenges of black film authorship and will ask: What is at stake in African American cinema? What is the visceral, gut-level function of motion pictures in African American and Black communities? Can we speak of a distinctive practice given the diverse experiences and variable conditions that affect Black lives? What do motion pictures mean for people whose sense of home has been dislocated by migrations and fraught with attacks on their citizenship and humanity, largely through visual representation? We will also trouble notions of nation, ability, gender, sexuality and class as they locate and destabilize blackness.

Together through film watching and interactive lecture, we will explore our present moment and ask ourselves if black citizenship is
still in question in America in the same ways it may or may not be around the world?

C LIT 303 B: Theory Of Film: Genre

Film Noir

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

The term film noir was coined in 1946 by a French film critic who, when viewing a number of recently imported American films (The Maltese Falcon, Double Indemnity, Laura, and others), described them all as noir or “black,” referring not only to their stylistic features (deep shadows, claustrophobic settings) but also to the existentially bleak and morally ambiguous vision that seemed to unite the films. Initially, then, noir was a critical term used for describing a post-war group of American-made crime films and the pulp novels that inspired them (stories by Dashiell Hammett, Raymond Chandler, James M. Cain, to name a few). At the time, however -- and many of these films had been made during World War II -- none of the filmmakers involved set out to make a film noir. Rather, they made thrillers, gangster films, detective films, police procedurals, and various types of melodrama. This course asks, how and when did film noir become a “genre,” and what does it mean to call it that? Where does genre come from? How does it originate? Who makes it? And how does it change over time? On another level, this course explores the films in terms of their historical contexts: namely, war, race, exile, trauma, gender, sexuality, modernism, and modernity. Finally, it touches on the emergence of “neo-noir,” in order to see how the process of genre revision works under changed social and political conditions and in various cultural contexts. How can we explain the enduring appeal of noir as an international phenomenon? MW screenings, TTh lectures and discussion.

This course is cross-listed with German 371.

Two required textbooks:


C LIT 313 A: History Of Film: 1989-Present

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

This course provides an introduction to recent developments in Hollywood, US independent, and world cinema. Topics may include the blockbuster, computer-generated imagery and animation, heritage cinema and literary adaptations, post-socialist cinema, new documentaries, low-budget movements like mumblecore, and the international film festival circuit. The course will be taught in conjunction with the Seattle International Film Festival, and students will be required to attend and write about screenings at SIFF.

C LIT 315 A: National Cinemas

South Asian Cinema
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

**C LIT 323 A: Studies In The Literature Of Emerging Nations**
**Historical Fiction and Post/Colonialism in Southeast Asia and Africa**

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
What is the relationship between history and literature? What is the “nation” and how can its story be told? Who can tell it? The novels, short stories, and films in this course will be drawn from the Philippines, Indonesia, Algeria, Senegal, Zimbabwe, and Vietnam in order to discuss how the appearance and development of nations, nationalism, and nation-states are tied to historical imagination and cultural production. Understanding how the categories of “literature” and “nation”—which often seem quite distinct or wholly unrelated—might relate to one another in distinct contexts will be the main goal of this course, as well as articulating the imagining of a past with the experience of the present. This will be achieved by historical contextualization, analysis of texts, and the support of theoretical texts. Some topics that may be considered in developing our understanding of these relationships are: the modernity of the nation form; genealogies of race and racism; colonialism, post-colonialism, and neo-colonialism; the production of gender identities and their relation to nationalism; narrative technique; and native and non-native languages, their transmission, and transcription.

**C LIT 360 A: Topics In Ancient And Medieval Literature**
**Love in Troy**

Course Website
Department Requirements Met: Literature Core
GE Requirements Met: VLPA, W
From Homer's Iliad to Shakespeare's Troilus and Cressida (and beyond) the siege of Troy has been treated as the result of and the background for a number of love stories. In the European Middle Ages, the story of Troilus and Cressida, a late invention, came in for particularly interesting treatments at the hands of major writers of the late Middle Ages and Renaissance: Giovanni Boccaccio, Geoffrey Chaucer, Robert Henryson, and William Shakespeare.

After setting the stage for the medieval (and early modern) developments by reading Homer and selections from Ovid, we'll concentrate on the variations in the characters and treatment of the Troilus and Cressida story and see what it may show us about love in a time of war and how that theme changes over the centuries.

Requirements for the course will include active participation in discussions, weekly short writing contributions, and two longer (4-5pp) papers.

Books ordered:


Traditionally, readers have not seen fit to associate comics with such "serious" genres as autobiography, memoir and war reportage. But in resisting its ghettoization as a mere "children's medium" and in a bid for cultural/literary legitimacy, comic art over the last 40 years has produced numerous works devoted to weighty real-world subject matter, documenting religious conflict, family dysfunction, migration and the banal realities of daily life. Apart from interrogating and theorizing such matters as autobiography, literary realism and journalism in a verbal/visual medium, this course examines graphic narrative's depiction of non-fiction topics in works by Alison Bechdel, Marjane Satrapi, Harvey Pekar, Art Spiegelman, Justin Green, David B., Phoebe Gloeckner, Joe Sacco, Robert Crumb and others. Come see what happens when the comics get "real!"

This course will deal with the major Russian and American novels of Vladimir Nabokov: The Defense (or Luzhin's Defense), Despair, Pnin, and Lolita.

All readings and discussions are in English. No prerequisites. Optional writing credit.

Ancient and medieval epic and heroic poetry of Europe in English: the Iliad, Odyssey, and Aeneid; the Roland or a comparable work from the medieval oral tradition; pre-Greek forerunners, other Greco-Roman literary epics, and later medieval and Renaissance developments and adaptations of the genre. Choice of reading material varies according to instructor's preference. Offered: jointly with CLAS 424.
C LIT 535 B: Cultural Criticism And Ideology Critique II
Race, Sex & Transgression in Contemporary Black Lit
Louis Chude-Sokei
Despite being enshrined and canonized for postures of resistance and its counter-hegemonic poetics and politics, much African-American thought and writing has also functioned to police its own borders, often in the name of racial solidarity. This self-policing has often manifest in a silent but authoritative control over appropriate notions of narrative form, ideological content and, most notably, terms of sexuality, desire racial tactics of representation and the tensions around appropriate racial representation and cultural/social definition. As such, the class will focus on writers and critics who go as much against the grain of conventional black thought and politics as they engage race, racism, history and culture in largely sexual terms. We will also be working through critics deeply engaged in theorizing sex, race, stereotype and violence.

A word of caution: for those students for whom extreme representations of race, sex and violence could be disturbing, and for whom unconventional political issues and conceptual framing might be hard to take, this course may not be for you.

SUMMER 2014 A-TERM

C LIT 240 A: Writing In Comparative Literature
GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

C LIT 301 A: Theory Of Film: Analysis
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Introduction to the analysis of film. Covers major aspects of cinematic form: mise en scene, framing and camera movement, editing, and sound and color. Considers how these elements are organized in traditional cinematic narrative and in alternative approaches.

C LIT 312 A: History Of Film: 1960 - 1988
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Covers the vast changes in filmmaking since 1960. Topics include the continuing influence of the French New Wave, the New German Cinema of the 70s and the "New Hollywood" of the 70s, American independent film of the 80s, and the resurgence of Chinese filmmaking since 1980.

C LIT 315 A: National Cinemas
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with
subtitles. Topics reflect themes and trends in the national cinema being studied.

C LIT 315 C: National Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

C LIT 320 B: Studies In European Literature

POST WWII EUROPEAN LITERATURE

Department Requirements Met: Literature Core
GE Requirements Met: VLPA, W
In his 1999 Nobel Lecture, Günter Grass remarks, “But the present, which the past is constantly turning into, would catch up to him in the end and put him through the third degree. Because every writer is of his time, no matter how he protests being born too early or late. He does not autonomously choose what he will write about, that choice is made for him. At least I was not free to choose. Left to my own devices, I would have followed the laws of aesthetics and been perfectly happy to seek my place in texts droll and harmless. But that was not to be. There were extenuating circumstances: mountains of rubble and cadavers, fruit of the womb of German history.” In line with the words of Grass, this course will examine the works of German writers of post-World War II as they rummaged through the “mountains of rubble and cadavers” in order to create a literary landscape that is at once German while at the same time questions or negates the German ethos that fortified a fascist regime. Furthermore, following the metaphor of rubble, we will read works from the literary movement, Trümmerliteratur (literature from the rubble), which began immediately after World War II with writers such as Heinrich Böll and ended in the early 1950s. We will, then, extend the concept of Trümmerliteratur beyond a fixed literary movement and examine works by writers such as Grass and W.G. Sebald that exhibit conditions and tendencies of a literature from the rubble without adhering specifically to the movement of Trümmerliteratur.

SUMMER 2014 B-TERM

C LIT 200 A: Introduction To Literature

“Shall I be mother?”: Maternity and Female Subjectivity

GE Requirements Met: VLPA, W
In the latest BBC version of Sir Arthur Conan Doyle's Sherlock Holmes series, Sherlock and Watson are summoned to Buckingham Palace to discuss the problem a certain "licentious" female is causing the royal family. Mycroft, Sherlock's brother, is about to pour the tea, and asks the idiomatic question, “shall I be mother?” meaning simply “should I pour?” to which Sherlock responds, “and there is a whole childhood in a nutshell.” Although his ostensible target is Mycroft—to mock his lack of identifiable masculine traits—the secondary target is certainly the mother. Whatever these “boys” may be, goes the underlying assumption, the mother is to blame; for their genius or for their lack of social development. The mother function expressed by the phrase “shall I be mother?” is one which emphasizes the servility required of “mother” as well as the performativity of it; the “mother” is a role, a part in a play, which can be performed by anyone, and which can be evaluated as a performance.
In this short analysis it should be clear that the question of subjectivity which motherhood troubles is a vital one; from what position can a mother speak? In the creation of “subjects” which motherhood implies, how can a woman retain a subject position when her legal and social status makes her an extension of first her husband, then her child? If “mother” is a role, is there agency involved, and who exercises that agency, can it be used to resist the role itself? We will examine a different facet of maternal subjectivity each week, reading theoretical texts about maternity alongside plays, novels, short stories, and poetry, using textual analysis and discussion to interrogate the claims and problems of these texts in relation to maternal subjectivity. Our main texts will be Shakespeare’s Winter Tale, Theodor Fontane’s Effi Briest, Virginia Woolf’s To the Lighthouse, and Terry Tempest Williams’ Refuge, along with a course reader with theory readings from Freud, Butler, and Chodorov, as well as short stories and poetry from several other authors.

The course will be discussion-based and expect students to actively participate; to facilitate this, each student will have the opportunity to begin a session with a short presentation of discussion questions. Students will also be required to write two 4-6 page critical responses to text(s) discussed in class.

C LIT 230 A: Introduction To Folklore Studies

Course Website
GE Requirements Met: I&S, VLPA
Comprehensive overview of the field of folkloristics, focusing on verbal genres, customs, belief, and material culture. Particular attention to the issues of community, identity, and ethnicity. Offered: jointly with SCAND 230.

C LIT 240 B: Writing In Comparative Literature
The Art of Money
GE Requirements Met: C, W
This section of C LIT 240 will focus on the literary representation of money. Money is often taken for granted, as just a part of everyday life. But when we examine short stories, novels, essays, and movies that contemplate money, it is revealed to be always caught in the impossibility of its own existence. While it is supposed to make day-to-day transactions easier, the abstract qualities of “cold, hard cash” tend to provoke financial crises and inflationary cycles. Money is both a thing in itself and a means of communication between individuals, and, as a means of communication, is subject to issues of truth and power. The readings for this course may include short stories, a short novel, essays, and films that discuss everything from gold and banking, to art auctions and drug law. Through these readings, in-class discussion, presentations and writing assignments, we will develop skills in rhetorical analysis, literary analysis, analytic and expository writing, and comparative literary studies. We might also learn a thing or two about money.

C LIT 315 B: National Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

C LIT 320 A: Studies In European Literature
Department Requirements Met: Literature Core
GE Requirements Met: VLPA
Examination of the development of European literature in a variety of genres and periods. Possible areas of study include literature from romantic fiction of early nineteenth century through great realist classics of second half of the century or from symbolism to expressionism and existentialism.

C LIT 371 A: Literature And The Visual Arts
Joe Sacco and Comics Journalism

Course Website
Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA
This course examines the career of Joe Sacco, cartoonist and best-known practitioner of comics journalism (non-fiction graphic reportage). What does it mean to apply the verbal-visual techniques of comics, a traditionally derogated medium, to the serious investigation of current events? How does comics’ cross-discursive hybridity complicate and problematize such journalistic concepts as objectivity, balance and the interview? We will spend some time on Sacco’s early work and his ties to US underground comix before moving on to examine his comics journalism in practice, in such volumes as Palestine, Safe Area Gorazde, Footnotes In Gaza and Journalism.

AUTUMN 2014

C LIT 230 A: Introduction To Folklore Studies

Course Website
GE Requirements Met: I&S, VLPA
Comprehensive overview of the field of folkloristics, focusing on verbal genres, customs, belief, and material culture. Particular attention to the issues of community, identity, and ethnicity. Offered: jointly with SCAND 230.

C LIT 240 A: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

C LIT 240 B: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWSp.

C LIT 240 C: Writing In Comparative Literature
C LIT 240 E: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWRsp.

C LIT 240 F: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWRsp.

C LIT 240 H: Writing In Comparative Literature

GE Requirements Met: C, W
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages Offered: AWRsp.

C LIT 250 A: Introduction To Comparative Literature: Literature And Culture

Modern European Jewish Thought and Writing

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: I&S, VLPA
What does it mean to seek equal status as a citizen when the primary marker of one's minority status and identity, that of being Jewish, is indicative of a dream to return to Zion? How does one demand of the other, the Jew, that (s)he become German, French or English when the very notion of such nationalisms is vague, uncertain, and forever changing? These are the primary questions that will structure our discussions during the term. We will also be interested in the tragic trajectory that proposed solutions to these problems assumed. In other words, we will seek to understand why for Jews the eventual solution to their predicament as a historical minority in Europe was to abandon dreams of assimilation and argue for the birth of a Jewish state. Conversely, we will examine how religious anti-Semitism led to racial anti-Semitism and finally to genocidal anti-Semitism. That is, how for Germans (and many other Europeans) the solution to the “Jewish problem” became a final one: the extermination of all Jews from the globe.

The course will also pursue a second trajectory, namely, the messianic in Jewish thought. How does the coming of the messiah or the fact that he has not yet arrived affect the disposition Jews assume toward their own lives? How do they read history? How do they conceive of truth when truth is not yet revealed save through ritual law? And finally, what does revolution have to do with the Jewish notion of messianism?

Hannah Arendt insisted that the history of Jewish assimilation in Germany was unlike any other. Moreover, many contemporary
Jewish scholars argue that German and not Yiddish is the language of modern Jewry before 1948. For this reason, much of the focus of the course will be on German-Jewish relations and questions of diversity. But since this story overlaps, coincides, and contests the history of modern Jewry throughout Europe, we will also concern ourselves with works that reflect on this history from a broad European perspective, including Honoré de Balzac's *J'accuse*, Glückl von Hameln's *Memoirs*, and Irène Némirovsky's *The Wine of Solitude*. Other readings include works by Moses Mendelssohn, Heinrich Heine, Sigmund Freud, Franz Kafka, and Hannah Arendt.

What students can expect to learn in this class:

--How a religious minority responded to the challenges of modernity;

--How religious Jew hatred became racial anti-Semitism; how racial anti-Semitism led to genocide.

--How the ultimate failure of Jewish assimilation in Germany and Europe forces us to rethink the place of minority cultures in society.

**C LIT 252 A: Introduction To Comparative Literature: Genres**

Course Website
Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA, W
Reading and analyzing literature based upon rotating genres such as sci-fi, detective fiction, romance, love, poetry, and comedy.
Draws from world literature.

**C LIT 270 A: Perspectives On Film: Introduction**

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
Acts of violence and mysterious motives have fascinated cinema audiences for more than a century. This introduction-to-film course gives you a set of tools for investigating and writing about the cinema. Directors to be discussed include such notables as Fritz Lang, Carl Dreyer, Billy Wilder, and Aki Kaurismäki; films include M, Minority Report, and The Girl with the Dragon Tattoo. Topics covered also include documentary, animation, and experimental cinema. In English. Counts toward VLPA requirement.
Cross listed with: Scand 275 and German 275

**C LIT 300 A: Introduction To Comparative Literature: Forms, Genres, History**

GE Requirements Met: VLPA, W
Provides an introduction to comparative literary study which examines how literary forms and genres shape our reading of texts; how these forms and genres change over time; and how literary forms and genres manifest themselves in different cultural traditions.
Includes theoretical readings and substantial writing.

**C LIT 301 A: Theory Of Film: Analysis**
Introduction to the analysis of film. Covers major aspects of cinematic form: mise en scene, framing and camera movement, editing, and sound and color. Considers how these elements are organized in traditional cinematic narrative and in alternative approaches.

**C LIT 302 A: Theory Of Film: Critical Concepts**

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
Overview of the main conceptual problems in film criticism such as: “What is a film?”, “What is the relationship between film and reality?”, “Does a film have a language?”, “What is the connection between image and sound?” Follows a historical timeline within five individual sections.

**C LIT 303 A: Theory Of Film: Genre**

Course Website  
Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA, W  
Introduction to the history and significance of film genres from the early days of film to the present. Examines a selection of several genres, drawn from a list including western, melodrama, musical, thriller, road odyssey, film noir, and documentary. Topics include form, ideology, authority, history, innovation, and parody.

**C LIT 311 A: History Of Film: 1930-1959**

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
Film history from the introduction of sound through the late 1950s. Focuses mostly on the golden age of the Hollywood studios and on alternative developments after World War II in Italy (Neo-Realism), France (the New Wave), and Japan.

**C LIT 315 B: National Cinemas**

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

**C LIT 315 C: National Cinemas**

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.
C LIT 315 D: National Cinemas

The Films of Naruse Mikio

Course Website

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

Naruse Mikio (1905-1969), along with Ozu Yasujiro, Kurosawa Akira, and Mizoguchi Kenji, was one of the great directors working in Japanese cinema, though he is less known in the United States than these peers. Born into straightened circumstances, Naruse remained focused on the plight of the disadvantaged in modern Japanese society, with a particular concern for the challenges faced by women in a patriarchal society. Rather than rendering them helpless victims, Naruse created some of the most complex and resilient female characters found in modern Japanese film.

Even as we focus on the director of these films, we will also be examining the performances of the major actors who appeared in them, particularly Takamine Hideko, Tanaka Kinuyo, and Hara Setsuko, and on one author, Hayashi Fumiko, whose novels became the bases for a number of Naruse's films. We will begin with the 1931 silent film, "Flunky, Work Hard," and continue through to his final film, "Scattered Clouds" (1967). No knowledge of Japanese is required; all films are subtitled in English.

C LIT 320 C: Studies In European Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

Examination of the development of European literature in a variety of genres and periods. Possible areas of study include literature from romantic fiction of early nineteenth century through great realist classics of second half of the century or from symbolism to expressionism and existentialism.

C LIT 397 B: Special Topics In Cinema Studies

Cinema of Roman Polanski

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA

The films of Roman Polanski have attracted a world-wide audience and made him one of the most well known and best regarded contemporary directors. His acclaim spans from the early films of the 1950s, such as <Two Men and a Wardrobe> (1958)—directed while he was a student—to 2002's <The Pianist>, winner of the Academy Award for Best Director, and most recently the controversial <The Ghost Writer> (2010) and claustrophobic <Carnage> (2011). This course will explore Polanski's remarkable cosmopolitan oeuvre, which spans more than five decades. We will focus on Polanski's most successful films, starting with his experimental Polish shorts, proceeding to his highly acclaimed English production <Repulsion>, then onto such Hollywood classics as <Rosemary's Baby> and <Chinatown>. We'll move from there to his post-Hollywood, multinational productions, including such films as <The Tenant> and <Frantic>, his 1990s films <Bitter Moon> and <Death and the Maiden>, and then his lauded <The Pianist>, provocative <The Ghost
Writer>, hyper-intense <Carnage>, and his newest, <Venus in Fur> (2013). The course will look into how Polanski's movies adopt a number of different genres and aesthetic approaches to deal with the recurrent themes of solitude, victimization, and the idiosyncratic worldview of an isolated individual.

C LIT 397 C: Special Topics In Cinema Studies
Eco Cinema: Documenting Modern Culture in Theory and Practice

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
The catastrophic effects of modern culture on our bodies and the environment have become the subject of a 21st century film and media movement ranging from Showtime sponsored television programs to independent filmmakers who take their own bodies as "visible evidence" of environmental and physical crisis. During the first half of the quarter we will scrutinize and assess this late 20th and early 21st century film movement.
During the second half of the course, each member of the class will produce a short documentary film of his/her own. You will be expected to engage in the rigorous research (often archival) practices necessary to interview subjects and prepare a "visual argument," and you will learn to write a short non-fiction script that will be shot and edited in a five-week period.

C LIT 397 D: Special Topics In Cinema Studies
Surveillance/Cinema/Reality TV

Course Website
Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA, W
The introduction of visual technologies that record and reproduce two-dimensional moving images is key to a new form of disciplinary power. Through the use of these recording technologies, the practice of surveillance has aided the state in its quest to control its subjects and prevent criminal behavior. Surveillance depends on an indexical relationship between image and reality. Because of this quality, surveillance illuminates and illustrates many theoretical concerns in film, media and television studies. Alongside the widespread use of these technologies, a series of films that represent conspiratorial fantasies of government surveillance emerged in 1970s America. These films depict surveillance and often rely on those very same devices that enable surveillance. As the recent genre of reality television has reanimated questions of privacy and publicity in the popular consciousness, what were once thought of as pertinent only to government secrets and espionage have become vital social issues which shape the way we think about the relationship between the individual and society.

C LIT 520 A: Methods And Issues In Cinema And Media Studies

Provides a basic grounding in the theory, history, and criticism of film and media studies, and introduces central debates, topics, and methods in the field.

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