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 2015

C LIT 200 A: Introduction To Literature

GE Requirements Met: VLPA

Literature—from simple oral styles such as jokes or riddles to modern day music lyrics, stories, or novels—has a history that is as long as that of the human race itself, and that has shaped human history in crucial ways. Intended both for those who have had little or no experience with literature as well as for the avid readers, this course provides an introduction to the ways in which great literature works and creates its magic. We will read fiction and poetry from various times and places, a few selections from several of the world's most famous novels, and one whole novel. From poetry set to music by the Beatles, Beethoven, or anonymous Slavic folk artists, to Hemingway, Kafka, Proust, Borowski, Kiš, Bulgakov, Steinbeck or Murakami, with an emphasis on literature written in English and that from the Slavic area, the readings of this course will give a small “taste” of the incredible wealth and pertinence of world literature. This beginning study of literature will also provide familiarity with some basic literary forms and stylistic devices (e.g., metaphor, allegory, irony, narrative styles, and so on). While these specifically literary ways of using the language enable a literary text to pack so much meaning and energy in it, the familiarity with these forms will improve every student's own speaking, writing, and thinking.

C LIT 240 A: Writing In Comparative Literature

GE Requirements Met: C, W

Sci-fi renders the familiar unfamiliar and in so doing provides us, as readers, with the opportunity to perceive the world and ourselves in new ways.

In this course we will take advantage of sci-fi's imaginative scope—in depicting utopic and dystopic societies—to consider portrayals of power and control, and the significance of language and symbols. We will focus on rhetorics of individuality and collectivity and question how they are used to include or exclude. We will investigate representations of stewardship and ownership and their relationship to destruction and sustainability, as well as ponder instances of despair and euphoria. How do authors convey hope and meaning despite creating scenarios of immense destruction, totalitarianism, and pervasive futility?

We will engage in close readings and both class and small-group discussions to unpack our texts. We will consider these texts cross-culturally. How do the texts reflect different cultural perspectives? To guide our inquiry we will draw on a variety of critical methods, such as eco-criticism, feminism, and post-colonialism. To learn to write well is to learn to think clearly, a process that is greatly helped by engaging with the ideas of other thinkers.
Course Objectives:
The goal of the course is to develop and strengthen critical reading and writing skills through responses to works of literature. To this end, we will practice how to articulate a point of view that relies on textual support.

Required Texts:


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 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 R: Writing In Comparative Literature

Doubles in Literature

Course Website

GE Requirements Met: C, W
As people, we are socialized to accept, and adopt, standards of behavior (physical, psychological, and moral) that build our notions of civilization. That is how we separate the strange and foreign from the sane and familiar. Any deviation from an established norm is often labeled as “other.” That figure of “other” resides in us and consequently we find ways to cope with our drive for self-preservation, fear of loss, and desire for freedom. We live as “doubles.” Invisibility, double consciousness, and the crisis of identity are contained in the theme of the double. The double represents the complex, and often contradictory, relationship between the individual and society. Our study of the double, in all its variations, will lend itself to exploration and analysis of those relationships.

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

Underworlds

Barbara Henry
Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: I&S, VLPA
C LIT 250 Listed with Russ 210/Engl 242 F
Underworlds are both real and metaphoric: subways and coalmines, Hades and Hell, criminal subcultures, political undergrounds, horror-movie basements and windowless office cubicles. Stories of these underworlds address the most profound questions of our lives: what happens after we die? Where do we come from? Where are we going? What are our responsibilities to our world, each other, ourselves? This class looks at works of art and literature from Russia, the US, and Europe, set in many different underworlds, which intersect with and shape our perceptions of the world around us today. You will learn to recognize the mythic underworld and understand how it functions not only in art, but in your own life.

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 251 B: Introduction To Comparative Literature: Themes

Friendship

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA

It has been frequently said that what makes friendship truly unique among human relationships is the fact that we choose our friends. That element of choice will serve as the focal point for this course as we undertake a sampling of the different ways in which friendship has functioned over the last five hundred years or so. Starting with the Renaissance, we will explore how early notions of perfect friendship evolve into the much more practical vision that we encounter in contemporary literature and film. Among the questions we will ask are: What is the purpose of friendship? What makes a friendship thrive—or not? What should we expect of our friends? Is it possible to have a friendship with someone very different from oneself? What are the differences between love and friendship? The readings and films for this class will be designed to open up a broad discussion on these and other questions relating to that most mysterious of human relationships, the friendship.

Readings may include, among others: Cervantes, Don Quijote (excerpts); Shakespeare, Hamlet; Mary Shelley, Frankenstein; Mark Twain, Huckleberry Finn; Yasmina Reza, Art. There will also be at least two films to be viewed on library reserve.

C LIT 271 A: Perspectives On Film: Great Directors

Hollywood Directors
CLIT 302 A: Theory Of Film: Critical Concepts

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

CLIT 303 A: 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, 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?

This year, we are partnering with the Seattle International Film Festival for a series of special events! During the week of February 12-16 we will attend part of the "Noir City Film Festival" at SIFF Cinema Uptown. SIFF and festival organizers will also visit our class at UW.

Festival attendance is required for the course, with two assignments based on festival films alone. A course fee of $35, the cost of a festival pass for students in this class only, will be applied at registration. Limit: 60 students. Questions? Email the instructor at eames@uw.edu

CLIT 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 357 A: Literature And Film
The Tele-Novel: Seriality and Visual Storytelling

Course Website
Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA
In this course we will examine three television serials that transcend the common practice of episodic TV entertainment and aspire on a variety of levels to the complexity and import of great literature: Heimat, The Wire, Battlestar Galactica. These sweeping works of visual fiction are conceived not as endless serials, but as stories with a beginning, middle, and end. In addition to identifying the marks of aesthetic practices that are unique to this genre, we will address the social, political, and ethical issues raised in novel ways by the shows. We will also investigate the material processes of production of each of the series: how do economic structures, financial constraints, institutional organizations, censorship (explicit or unspoken), and collaborative labor practices help to shape the final product on the small screen (and in the DVD box)? In each case, we will observe the material and social constraints imposed on writing and production from the outside as well as the rhetorical and artistic creation each series manages to achieve despite (or because of) these external forces. At all times we will be concerned with television as a collaborative enterprise, in which the creative ideas of writers, directors, actors, designers, and hosts of production workers must engage at many levels with economic and institutional systems in order to produce a work of art.

C LIT 361 A: Topics In Early Modern Literature
The Invention of Man

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
In this course we will read a selection of the books that shaped the emergence of modern Western civilization. The guiding theme will be the emancipation of human life from its binding to divine sanction. The Bible says that God created man in His own image. Medieval images show men and women as divine or demonic universals. The Renaissance developed individual portraiture and variable perspective. We will examine the parallel developments in literature and ideas. Particular attention to techniques for understanding challenging writings from other eras and to your own writing skills. Frequent paragraph assignments, concluding with a final exam or (optionally) longer final paper. Readings:

Dante, Inferno
Boccaccio, Decameron (selections)
Rabelais, Gargantua
Montaigne, "Of Repentance," "Of Experience"
Machiavelli, The Prince
Shakespeare, Hamlet
Descartes, Discourse on Method

C LIT 396 B: Special Studies In Comparative Literature
Department Requirements Met: Literature Elective  
GE Requirements Met: VLPA  
Offered by visitors or resident faculty. Content varies.

C LIT 397 A: Special Topics In Cinema Studies

Department Requirements Met: Cinema Studies Elective  
GE Requirements Met: I&S, VLPA  
Varying topics relating to film in social contexts. Offered by resident or visiting faculty.

C LIT 397 B: Special Topics In Cinema Studies

Cell Phone Cultures

Course Website
Department Requirements Met: Cinema Studies Elective  
GE Requirements Met: I&S, VLPA  
Whatever it is called – the cellular phone, cellphone, mobile phone, or just plain mobile – it has become the preeminent communications device worldwide. Its uses include telephony, calendaring, mapping, instant messaging, time-telling/time-keeping, web browsing, and more. It has hailed as the new solution to economic development in so-called emerging (and neglected) markets. It has been vilified as the cause of shortened attention spans, decrease in sociability, and increase in teen-age driving accidents. Whether villain or panacea, the cell phone is seen as a necessary precondition for economic and social success in the contemporary world.

This course will explore these issues, treating the cell phone as a technological device whose cultural, social, and economic significance is a key indicator of the structures of contemporary society. After beginning with some foundational studies of the cell phone's precursors, we will examine contemporary histories and analyses of the cell phone and cell phone cultures.

Assignments include: a photo essay (using your cell phone), fieldwork on people using cell phones in public spaces, a silent texting class session, and organizing a flash mob.

C LIT 397 C: Special Topics In Cinema Studies

TV & Film of the 1970's

Department Requirements Met: Cinema Studies Elective  
GE Requirements Met: I&S, VLPA  
M and W Screenings  
T and Th Lectures

We are in the midst of a television / media revolution in ways we could never have predicted 50 odd years ago, when the very idea of having a television in every American home was still new. But why is that so important? While Hollywood studios rang the death toll of Westerns, Bat
Masterson, Wild Wild West and Bonanza taught us what it was to be a man. This was not the lone Hollywood cowboy who wandered off into the sunset. These were the new government spies, the US marshals and the cattlemen at work after the West was won. All the while from The Green Hornet and Batman to Bewitched and I Dream of Genie the magic possibilities of new television heroes took a seat in our family rooms every week without fail. Seemingly inevitably they led to Wonder Woman, The Bionic Woman and The 6 Million Dollar Man. We learned how to read on Sesame Street. We learned how 'make learning fun' on Zoom and while urban 'ghetto' life jostled its way into our consciousness in Good Times, urbane savvy comedy entertained with increasingly less restraint from Laugh In to SNL. In '60-'70s TV we'll look at mid 20th century television in comparison to some film of the moment to see how media changed and/or reflected two generations of Americans who are in power now, the baby boomers now planing their retirement and so called Gen X. Through reading, watching and much discussion we'll look at genre blending, gender bending and the advent of new consumer technologies which would change how we see ourselves in the everyday irreversibly.

C LIT 423 A: East European Film

GE Requirements Met: VLPA

This course focuses on East European directors who moved to the “West” (e.g., Miloš Forman, Roman Polanski, Dušan Makavejev, Agnieszka Holland), on the comparison between their East European production and their American or Western European one, and on the things we can learn about these authors' work in particular and Eastern European cinema in general from this comparative perspective. We will examine in more depth the cinema of filmmakers such as Miloš 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 István Szabó, and Yugoslav Dušan Makavejev.

This course will also offer a basic survey of 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 553 A: Studies In Print Culture And Publication

Jeffrey Todd Knight
Geoffrey Turnovsky

From Gutenberg to Google Books, from the public sphere to the “proto-book” dissertation, the diverse legacies and uncertain futures of print culture touch all of us. This course serves as a graduate-level introduction to the study of print culture – a.k.a. “the history of the book” – in a comparative, cross-historical, and interdisciplinary frame. Beginning with the field's origins in Anglo-American bibliography and European cultural history, we will move through the foundational accounts of print-modernity in works by Elizabeth Eisenstein, Jurgen Habermas, and Benedict Anderson to the revisionist, capacious print cultures of historians such as Adrian Johns, literary and media scholars such as Lisa Gitelman, and ethnographers such as Janice Radway. Topics of interest will include the materiality of the book and its shaping effects on literature and language; the historical “revolutions” of the hand press, the industrial press, and digital text technology; national and transnational print networks; periodicals and ephemera; authorship, intellectual property, and piracy; and academic publishing in a post-book age. This class will double as a primer on archival research methods and will incorporate guidance on funding opportunities through libraries and archives. In this winter's offering, students will have the chance to interact with three distinguished scholars in the field who are visiting UW as part of the Histories and Futures of Reading speaker series co-sponsored by the Simpson Center and the Textual Studies Program: Christina Lupton (Warwick), author of Knowing

Co-taught by Jeffrey Todd Knight (English) and Geoffrey Turnovsky (French & Italian). Course credit will count towards the Textual Studies degree track and the Textual and Digital Studies certificate now in the proposal stages.

SPRING 2015

C LIT 240 A: Writing In Comparative Literature
The Literature of Discovery and Exploration

GE Requirements Met: C, W

In this course, we will investigate the Western narratives of the ‘discovery’ of unknown countries by reading a selection of travel narrative ranging from medieval times to the end of the 19th century. Our main goal is to examine travel writing as a literary genre and to analyze travel texts for their social, political, religious and cross-cultural implications. In examining narrative choices, writing styles and points of view and reflecting upon the social, religious and political pressures on them, we will gain a greater awareness of the ways in which individual travelers passed on knowledge of the world that they were discovering. Each text will be read in its uniqueness, but also in relation to the other texts as well as with respect to the historical context. We will also reflect upon and analyze a range of issues generated from their retelling of stories, their gathering of information and narrating experiences in order to detect problems of truth, and recognize real facts from fiction in a context where interest and curiosity about distant lands and people brought the idealization-- or the denigration-- of other cultures.

C LIT 240 B: Writing In Comparative Literature
Speculative Fiction: Estranging the Familiar

Course Website
GE Requirements Met: C, W

Any situation in which some men prevent others from engaging in the process of inquiry is one of violence.

Paulo Freire

Course Description:

Science fiction, fantasy science, and speculative fiction render the familiar unfamiliar and in so doing provide us, as readers, with the opportunity to perceive the world and ourselves in new ways.

In this course we will take advantage of this loosely grouped genre-mix's imaginative scope—in depicting utopic and dystopic societies—to consider portrayals of power and control, and the significance of language and symbols. We will focus on rhetorics of individuality and collectivity and question how they are used to include or exclude. We will investigate representations of stewardship
and ownership and their relationship to destruction and sustainability, as well as ponder instances of despair and euphoria. How do authors convey hope and meaning despite creating scenarios of immense destruction, totalitarianism, and pervasive futility?

We will engage in close readings and both class and small-group discussions to unpack our texts. We will consider these texts cross-culturally. How do the texts reflect different cultural perspectives? To guide our inquiry we will draw on a variety of critical methods, such as eco-criticism, feminism, and post-colonialism. To learn to write well is to learn to think clearly, a process that is greatly helped by engaging with the ideas of other thinkers.

Course Objectives:

The aim of C Lit 240 is to develop critical reading and academic writing skills by acquiring fluency in generating questions and articulating a point of view supported by textual evidence.

Required Texts:


Additional Texts: These will be emailed to the class list. Make sure to update your email address and/or link your school email to your personal email.

Films:

**Blade Runner** (Final Cut, 2007). Available at the Media Center on the third floor of the Suzzallo Library. Must be viewed in the library. Please come with the correct call number: C Lit 240 B. 1.

**Dark City** (1998). The same availability as above.

Statutory Warning: Both of these films contain content which may be considered offensive. If this poses a problem, please consider taking another class.

---

**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 240 F: Writing In Comparative Literature**

[Course Website]
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**

**Worlds Turned Upside Down**

[Course Website]
GE Requirements Met: C, W
The goal of C LIT 240 is to hone your individual writing skills while giving you the opportunity to grow as a critical reader. To this end, we will examine an eclectic selection of texts using the themes of disruption and upheaval as a starting point for comparison and composition. Thus, our texts feature settings that are drastically transformed and "turned upside down" by various forces, whether supernatural, historical, or social. Among other things, we will explore how literary works address issues of crisis and social change by "defamiliarizing" everyday experience or depicting alternate realities.

Students will develop critical reading and writing skills that will enable them to communicate arguments and analyses of literary works in a clear, effective, and creative manner. Assignments will include reading responses, a series of papers, and peer editing. Grades will also depend on attendance and participation in class discussions.

Reading List:

- Franz Kafka, The Metamorphosis & Other Stories (Schocken Kafka Library edition)
- Mikhail Bulgakov, The Master and Margarita (Translation by Burgin & Tiernan O'Connor)
- Kazuo Ishiguro, Never Let Me Go

Plus a few short stories and secondary readings. There will also be a screening of the 2003 film *Good Bye Lenin!*

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

**Dante's Divine Comedy**

[Course Website]
Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: I&S, VLPA
This course is devoted to one of the most fascinating and influential masterpieces of Western literature, Dante Alighieri's Divine Comedy. Dante's poem relates one man's journey from the dark wood of error to the vision of truth, but as readers we not only observe the pilgrim's journey through the afterlife, we participate in it as well, as we encounter questions about the nature of evil, the possibility for spiritual improvement, and the experience of true happiness, and discover surprising parallels with our own time. Readings of Inferno, Purgatorio and Paradiso seek to situate Dante's work within the intellectual and social context of the late Middle Ages, with special attention to political, philosophical and theological concerns.

Offered w/ ITAL 262A.

**C LIT 272 A: Perspectives On Film: Genre**

*Love, Sex and Violence: Film and TV 1970-2000*

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA, W

Introduction to study of film and/or television genre. Literary, mythic, and historic aspects of film and/or television genre. C LIT 270, C LIT 271, C LIT 272 are designed to be taken as a sequence, but may be taken individually.

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

*Ecocinema*

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

Examines cultural expressions and aesthetic formations across media forms, with an emphasis on electronic and digital media. Media arts analyzed vary, including but not limited to comics, cell-phones, mash-ups, games, electronic literature, video installations, photography, and soundscapes.

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

*Contemporary Black Cinema*

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

Introduction to the history and significance of genre in film and/or television. May examine one or a selection of several genres, drawn from a list including, but not limited to, the western, melodrama, musical, thriller, sitcom, film noir, and documentary. Topics include form, ideology, authority, history, innovation, and parody.

**C LIT 310 A: History Of Film: 1895-1929**

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

**C LIT 313 A: History Of Film: 1989-Present**
Addresses the latest trends in international filmmaking typically with an emphasis on world cinema and issues of globalization and diaspora. Sometimes taught in conjunction with the Seattle International Film Festival.

**C LIT 315 A: National Cinemas**

**Spanish Cinema**

**Course Website**

This course offers students a basic foundation for studying Spanish cinema. Besides the films themselves, we will study the development of cinematic movements and genres in Spain from the end of the 19th century up until the contemporary era. We will examine *auteur* cinema, paying particular attention to the productions of Luís Buñuel, Luis García Berlanga, Pedro Almodóvar, Julio Medem, and Icíar Bollaín. At the same time we will focus on learning a critical film vocabulary in order to solidify our ability to analyze cinematography and write critical essays on film. This course should be based on an open exchange of ideas among students, with the goal of establishing a dialogue about the importance of film in the creation of Spanish culture.

**C LIT 315 B: National Cinemas**

**Georgian Cinema - Films of Desire 1928-2014**

**Course Website**

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**

**Scandinavian Cinema**

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 321 A: Studies In Literature Of The Americas**

**Political Violence in Narrative of the Americas**

**Course Website**

w/ JSIS 480
In much of the Americas modernization has been accompanied by rampant abuse of human rights, by kidnappings, tortures and massacres carried out by armies and governments, as well as by networks of organized crime running rampant under weak states. We will examine recent fiction and films focusing on the ‘Dirty Wars’ in Argentina during the 1970s and 1980s, and their legacy today, as well as on the current ‘Drug War’ in Mexico. These works deal with political violence in its various forms, ranging from military repression, torture and disappearance to the violence associated with the rise of the drug cartels, primarily from the point of view of child narrators. We will also examine the role of the United States in these situations of political violence; and the role of various social actors in attempting to bring the perpetrators of these crimes against humanity to justice. Novels: Marcelo Figueras, Kamchatka; Laura Alcoba, The Rabbit House; Eduardo Sacheri, The Secret in their Eyes; Patricio Pron, My Fathers’ Ghost Is Climbing in the Rain; and Cormac McCarthy, The Counselor. Films: Crónica de una fuga / Chronicle of an Escape, Kamchatka, El premio, Infancia clandestina/Clandestine Childhood, La Mirada invisible/The Invisible Eye, The Counselor, and Miss Bala. Students will be responsible for keeping a reading and film viewing journal, writing two short analytical essays and taking three quizzes, in addition to participating actively in our class discussions.

C LIT 323 A: Studies In The Literature Of Emerging Nations
Race, Police, Empire

Course Website
Department Requirements Met: Literature Core
GE Requirements Met: DIV, VLPA
The emergence of nationalist thought developed in the nineteenth century alongside new discourses of race and new apparatuses of social control. As social divisions came to be seen as biological and eternal characters of “peoples,” the nation also took shape as the identity of newly ethnicized populations. All of these developments occurred within a world shaped by the European imperial expansion that covered almost the entire globe by the end of the nineteenth century, and which began to deteriorate after the catastrophic wars at the turn of the twentieth (in the Crimea, southern Africa, west and east Asia, and Europe). While many of the questions of political sovereignty that developed within empire became moot after the Second World War and the waves of decolonization that took place across the globe in the 1950s and 1960s, the legacies of empire’s race-thinking and social policing remain embedded in the nation-state. How did these problems come to be linked? In what ways does culture—such as literature and film—shape our thinking about race and policing, and in what ways is it shaped by these developments? What role does policing have in the perpetuation and exacerbation of racial inequalities and race-thought within the nation-state?

This course will investigate the development of literary and film culture produced in sub-Saharan Africa, north Africa, Southeast Asia, and the United States of America. The readings and films for this course will focus on how national, racial, and gender identity is articulated with questions of culture, police, and empire from the end of the nineteenth century to the post-World War II world.

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

Course Website
Department Requirements Met: Literature Core
GE Requirements Met: VLPA, W
This course aims to familiarize you with the development of a story of love and betrayal, involving Troilus and Cressida, which was told by major writers (e.g., Boccaccio, Chaucer, Shakespeare) in the later medieval and early modern periods, against the background of
the ancient siege of Troy.

To set the stage for this later story, the course will examine a number of stories involving love and Troy found in important ancient classics, such as Homer's *Iliad*, its sequel in Vergil's *Aeneid*, and selected love letters in Ovid's *Heroides*.

We will then look at the evolution of the story of Troilus in medieval writers—e.g., Benoit de Sainte-Maure's twelfth-century French verse *Romance of Troy*, and Guido delle Colonne's Latin prose *History of the Destruction of Troy* (1287)—that culminates in Giovanni Boccaccio's *Il Filostrato* (ca. 1336-68) and its successor, Chaucer's *Troilus and Criseyde* (ca. 1385-86).

After reading the Scottish *Testament of Cresseid*, by Robert Henryson (1475), we will conclude the course with Shakespeare's 1601-02 play *Troilus and Cressida*.

---

**C LIT 362 A: Topics In Modern Literature**

*The Romantic Age*

**Course Website**
Department Requirements Met: Literature Core
GE Requirements Met: VLPA, W

Explores topics in literature and cultures of the modern world (approximately 1800-present) across national and regional cultures, such as particular movements, authors, genres, themes, or problems.

---

**C LIT 396 A: Special Studies In Comparative Literature**

*Literature and the Environment*

**Course Website**
Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

Comparative Literature 396A (Special Topics); English 365A (Literature and Discourses on the Environment); Environmental Studies 496B (Special Studies): *Valuing Nature: Literature and the Environment* (Professor Gary Handwerk; Spring 2015)

Our focus for this course will be upon how literature deals with the environment, i.e., how literary texts represent environmental issues and why it matters that they be represented in this form. How, that is, does where we live and, even more importantly, how we imagine the place in which we live, affect who we are? How do our relationships to nature and our relationships with other people intersect? How do we come to value nature, and nature in relation to (or in competition with) human society, in specific ways? We will be considering a range of prose texts, including fictional narratives, non-fictional essays and journalism, primarily texts written or set in the Americas. Course goals include: 1) developing the analytical reading skills appropriate to different kinds of literary texts, 2) working on how to formulate and sustain critical arguments in writing, 3) learning how to uncover the supporting logic and stakes of specific attitudes toward the natural world, 4) understanding how environmental issues are linked to other social and cultural concerns, 5) seeing how those linkages are affected by particular historical and political conditions. The course will contain a significant writing component, both regular informal writing assignments and several medium-length analytical papers; it can count for W-credit.

C LIT 396 B: Special Studies In Comparative Literature
VLADIMIR NABOKOV AND JAMES JOYCE

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

The course, taught annually, examines the works of Vladimir Nabokov, from his early novels written in Europe to his later masterpieces, including Lolita, Pnin, Pale Fire, and Ada. By popular demands I will be teaching Nabokov and Joyce this Spring (VN: Stories, Poetry, The Gift, Lolita; JJ: Dubliners, Poetry, A Portrait of the Artist as a Young Man, Ulysses) but the focus will still be more on Nabokov than on Joyce, whose two novels we will not read in full, unlike Nabokov's.

REQUIRED BOOKS (ALL AT UBOOKSTORE):

NABOKOV:

THE GIFT (VINTAGE)
LOLITA (VINTAGE)
THE STORIES OF VLADIMIR NABOKOV (VINTAGE)

VN CRITICISM:

APPROACHES TO READING LOLITA (KUZMANOVICH AND DIMENT)

JOYCE:

DUBLINERS (VIKINGS)
A PORTRAIT OF THE ARTIST AS A YOUNG MAN (VIKINGS)
ULYSSES (VINTAGE)

JJ CRITICISM: T

HE NEW BLOOMSDAY BOOK: A GUIDE THROUGH ULYSSES (HARRY BLAMIRES)

SCHEDULE:

Week 1-2:
Nabokov and Joyce as Short Story Writers and Poets
Nabokov's Russian Stories
Joyce's Dubliners
Nabokov's and Joyce's Poetry

Week 3-4-5:
Nabokov's and Joyce's Portraits of Artists
Nabokov, The Gift
Joyce, A Portrait of the Artist as a Young Man

Week 6-7-8-9-10:
Nabokov's and Joyce's Banned Masterpieces:
Nabokov's Lolita
C LIT 397 A: Special Topics In Cinema Studies

Films of Imamura Shohei

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

Imamura Shohei (1926-2006), a film director inspired by Kurosawa Akira’s *Rashomon* began his film career as an apprentice to Ozu Yasujiro. The focus of Imamura's films is on the lower strata of Japanese society, the successful depiction of which put him in the forefront of the Japanese New Wave. This course will consider several of Imamura's well-known films such as *Pigs and Battleships*, *The Profound Desire of the Gods*, *Vengeance is Mine*, *Black Rain*, and *The Ballad of Narayama*.

The focus of the course will be on the director of these films, but we will also compare and contract Imamura to fellow directors; closely read ibuse Masuji's *Black Rain*, which is the basis for Imamura's film adaptation; understand the socio-cultural context of the films; and analyze the works using genre-specific terminology.

No knowledge of Japanese is required; all films are subtitled in English.

C LIT 397 B: Special Topics In Cinema Studies

Archival Mashup: Remixing Media Archives

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

Audio and video remixes have emerged as one of today's most popular modes of expression. From DJ Spooky's "Rebirth of a Nation" to DJ Earworm's mash-up of the year’s top pop music videos, remixes have the power to convey a multiplicity of meanings. In this class we will explore the discourse and practice of remix culture while tracing its roots back to film collage, plunderphonics, video art, and Jamaican dub. We will ask what messages remixes convey and what cultural critiques they can deliver. This work will be grounded in a parallel exploration of audio, video, and film archives as sources for our own remixes. In this vein we will critique media archives as sites of privilege and control, while at the same time developing our audio/video/film editing skills and grasp of copyright law. Ultimately we aim to create archival remixes that can be engaging on both visceral and scholarly levels. Student remix projects will be archived in the UW Libraries' permanent collections.

SUMMER 2015 A-TERM

C LIT 240 A: Writing In Comparative Literature

Documentary Truths: Voice, History, and Memory in Post-1960s Global Non-Fiction Film

GE Requirements Met: C, W

This course will focus on developing students' writing skills through critical analysis of documentary films from the 1960s to the present. Beginning with the cinema vérité and direct cinema movements in the mid-20th century, filmmakers and scholars have continually questioned methods of documentary filmmaking and their implications. How do non-fiction films present the world? Who has the authority to narrate history? What about someone else's personal life? What relationship is there between how a film was
made and the kind of narrative it presents? Through close formal and rhetorical analysis of films from various countries, students will reflect on the films' style and argumentation while honing their own textual craft. In addition to discussing the films, much of the in-class time will be devoted to working on each step of the writing process, with particular attention to peer review and editing. Students will learn to develop compelling, analytic arguments with specific, arguable claims supported by detailed evidence drawn from the filmic texts. Films may include Chronicle of a Summer (Morin/Rouch, 1961), The Emperor’s Naked Army Marches On (Hara, 1987), The Thin Blue Line (Morris, 1988), Meishi Street (Ou, 2006), and Waltz with Bashir (Folman, 2008) among others. Students who would like to begin viewing the films in advance may contact the instructor for a complete list.

C LIT 251 A: Introduction To Comparative Literature: Themes

Medieval Literature and Culture: The Age of Cathedrals

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA
w/ GERMAN 298 A/CHID 270 B/ENGL 210 B

Summer Quarter 2015 A-term

MWF 12:30-2:20

Dr. Britta Simon

Course Description:

What are the origins of King Arthur and the Holy Grail and why are modern audiences still fascinated by stories about guilt, love, and redemption? Why did medieval audiences consider plagiarism a sign of erudition? How does a blueprint of a church represent the earth? Why do we blush in the presence of the person we fall in love with? This course will examine medieval sources to help answer these and other interesting questions. It provides an introduction to the European Middle Ages, focusing on the time from 500 to 1300 CE. We will listen to medieval music, examine Romanesque and Gothic architecture, and explore how the Middle Ages created new forms of literature, music, and the arts. And we will read Wolfram of Eschenbach's Parzival, the famous medieval courtly epic featuring knights from King Arthur's court and the quest for the Holy Grail. The course will help you understand the relationship between medieval and modern concepts and ideas and modern popular culture's take on the Middle Ages as depicted in Monty Python's “Holy Grail” and Terry Gilliam's movie “The Fisher King”.

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 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

Modernity and Selfhood

Department Requirements Met: Literature Core
GE Requirements Met: VLPA, W
This course will address the impact of modernization at the turn of the twentieth-century on the cultural, social, and individual consciousness of European artists and writers. Through an examination of fictional works, essays, and poetry from England, France, Germany, and Central Europe, we will study the many avant-garde movements and ideas that came to be understood as "modernism" in a European context.
Discussions will introduce relevant themes such as alienation, the city, consciousness, "the New Woman," amongst others. Texts by Franz Kafka, Louis-Ferdinand Céline, Hermann Hesse, Virginia Woolf, T.S. Eliot, Albert Camus, and others. Selected samples of art, architecture, films, etc. will be introduced and discussed in class.

C LIT 357 A: Literature And Film

Calling all Heroes: Mexico Today

Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA
C LIT 357A / JSIS 480A

Calling all Heroes: Mexico Today

A TERM

MTWTh 1:10-3:20

Was the Mexican Revolution a “frozen revolution,” i.e., were the impulses toward economic and social reform unleashed by the Revolution of 1910-20 side-railed by authoritarianism and corruption? Since Mexico elected its first non-PRI president in 2000, has the country made progress toward democratization and economic development? How can we understand immigration flows and the sharp rise in drug-related violence in Mexico? How can the United States influence these developments in a positive way, in light of our troubled historical relations with our neighbor to the south?
This course will begin by examining two pivotal historical moments in Mexican and U.S. history: the US-Mexico War of 1846-1848, including the US invasion of Mexico City, and the student movement of 1968, which in Mexico's case ended in state repression. We will then move to the recent emergence of a vital border culture and shifting trends in immigration, as well as the increase in violence related to drug trafficking between our two nations. Our readings will include Jürgen Buchenau, *Mexican Mosaic: A Brief History of Mexico* (Wiley-Blackwell, 2012), Carmen Boullosa's *Texas: The Great Theft* (Deep Vellum, 2014), Ignacio Solares' *Yankee Invasion: A Novel of Mexico City* (2009), Paco Ignacio Taibo II's *Calling All Heroes: A Manual for Taking Power* (PM Press, 2010) and 68 (Seven Stories, 2004), Luis Humberto Crosthwaite's *Out of their Minds* (Cinco Puntos, 2013) and Yuri Herrera's *Signs Preceding the End of the World* (And Other Stories, 2015). We will also examine several documentary and fiction films about the US-Mexico War, the Mexican Revolution, and the current drug wars.

Students will keep a reading and film viewing journal, give a group presentation, write a final 5-7-page analytical essay and take four quizzes, in addition to participating actively in our class discussions.

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

**Indians in Cinema**

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

This class will critically examine how American Indians have been presented in various media productions by both native and non-native media producers.

**SUMMER 2015 B-TERM**

**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 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**

Comics/Animation/Live-Action Film

GE Requirements Met: C, W

Live-action film, animation and the modern comic all originated during the late 19th and early 20th centuries. This course will examine how these three media interact. We will begin by studying direct adaptations of comics, such as Winsor McCay's animated
versions of his comic strips and Sam Raimi's adaptation of Lee and Romita's Spider-Man comics, and then progress to looking at more subtle affinities between the three forms. We will consider, for instance, how watching a superhero movie compares to watching a superhero cartoon or reading a superhero comic and whether a comic can tell jokes a live-action movie can't. You will write different types of short papers that will train you to think critically about different forms of visual culture. We will read Shuster and Siegel's Superman comics from the 1930s, Stan Lee, Steve Ditko, and John Romita's Spider-Man comics from the 1960s and Neal Adams's Batman comics from the 1970s. We will watch various animated cartoon appearances of each of the three characters, and we will watch at least one of the following live-action films: Spider-Man 2, Batman Returns and Superman. We will also watch either Ruttmann's Berlin: Symphony of a Great City or Fellini's Roma.

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 321 A: Studies In Literature Of The Americas

Love, Art and Revolution in Contemporary Fiction

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
C LIT 321A / JSIS 480B

Love, Art and Revolution in Contemporary Fiction

B Term

MTWTh 1:10-3:20

This course will focus on two recent novels from the Americas that address the intersection between love, art and revolution, set in Mexico City during the 1920s-1950s: Barbara Kingsolver's The Lacuna (Harper Perennial, 2010) and Leonardo Padura's The Man Who Loved Dogs (Farrar, Straus & Giroux, 2014). These novels, written by an American and a Cuban, portray the intertwined lives of Mexican artists Diego Rivera and Frida Kahlo with that of the Russian revolutionary Leon Trotsky; the assassination of Trotsky in Mexico City in 1940 by Spaniard Ramón Mercader, and the trials of the House Un-American Activities Committee in the U.S.. In order to place our readings of the novels into artistic context, we will read James Oles' new Art and Architecture in Mexico (Thames and Hudson, 2013) and Hayden Herrera's Frida Kahlo: The Paintings (Harper Perennial, 2002). In addition, we will study several documentary and fiction films about Frida, Diego, Trotsky, and their era.

How does fiction serve as an echo chamber for the lives, artistic creations and struggles of actual historical figures? Why was Mexico City a magnet for artists, particularly those committed to social change, during the 1930s and 1940s? How did the actual people portrayed in these novels negotiate love, politics and art across various cultural and social environments, including Moscow, Paris, Mexico City and New York? How did the art that Rivera and Kahlo created relate to the history of Mexican art and the experiments of their contemporaries?
Students will keep a reading journal, give a group presentation, take four quizzes, and write a short essay. Texts are in English or in English translation; students who are fluent in Spanish may read the Padura text in the original.

C LIT 371 A: Literature And The Visual Arts

Comics Theory

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

How do comics communicate? What does their unique language – “juxtaposed pictorial and other images in deliberate sequence,” according to Scott McCloud – tells us about the intersection/overlap of words and pictures? What “magic” takes place in the space between comics panels, i.e. the gutter? This introductory course examines these and other fundamental questions regarding how comics – a unique art form – function to produce effects, create associations and tell stories in ways no other medium can. We will read important theorists and scholars as well as the works of cartoonists and poets to help us answer the primary question, “What is comics?” from several different angles. Authors include Alan Moore and Dave Gibbons, Jason Shiga, Thierry Groensteen and Nick Sousanis.

AUTUMN 2015

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

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 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 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: AWSp.

C LIT 240 L: 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 270 A: Perspectives On Film: Introduction

Crime Scenes

Andrew Nestingen
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, Errol Morris, Billy Wilder, and Aki Kaurismäki; films include M, The Passion of Joan of Arc, Double Indemnity, Ghost in the Shell, and The Girl with the Dragon Tattoo. In English. VLPA
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 302 A: Media Arts And Cultures

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines cultural expressions and aesthetic formations across media forms, with an emphasis on electronic and digital media. Media arts analyzed vary, including but not limited to comics, cell-phones, mash-ups, games, electronic literature, video installations, photography, and soundscapes.

C LIT 302 B: Media Arts And Cultures

Television Studies

Course Website
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Television calls into question many long-held ideas regarding aesthetics, ontology, and epistemology; terms normally reserved for philosophy, not the mass media. Additionally, television is emblematic of modern industrial society; pointing to the universalization of the commodity form, the paradoxes of individualism, the administration of culture and the ideological control of capitalism as a global system. Television can also be conceived as mindless, entertaining, and superficial even as it creates communities, national imaginaries and seems to bring the world into our homes. This course will examine some of these contradictions. We will explore what television is, what television does, and how television shapes our fundamental assumptions about space, time, image and sound.

C LIT 315 B: National Cinemas

Mexican Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Focusing on film as national allegory, we will trace several major genres in Mexican cinema, beginning with the ‘Golden Age’ films of Emilio Fernández (Salón México) and Luis Buñuel (Los Olvidados) and continuing through the recent boom in Mexican cinema, including road films (Y tu mamá también, Rudo y Cursi, Sin dejar huella/Without a Trace), those about drug trafficking and urban violence (Amores perros, Traspatio/Backyard, El Infierno), and those about changing gender roles in contemporary Mexican society (El laberinto del fauno/Pan’s Labyrinth, Otilia Rauda). On Tuesdays we will watch a film; on Thursdays we will discuss the film and pertinent readings, from our textbook about the history of Mexico and from essays in film analysis posted to our Canvas site. Students will keep a reading and film viewing journal, write two films reviews, take four quizzes, and write a 5-7-page analytical essay. Textbook: Jürgen Buchenau, Mexican Mosaic: A Brief History of Mexico. Wiley-Blackwell, 2012, 164 pp. ISBN-13: 978-0882952635
C LIT 315 C: National Cinemas

Italian Film

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

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

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

This is a screenwriting class, which means that the bulk of the responsibility for the success of this class is based on the writing students produce for the class and their critique of the writing done by your classmates.

The goal of the class is to prepare students for more independent writing and self-critique. The focus on the writing is centered on revision, editing, adaptation of an existing fictional story and understanding the craft of the screenplay.

The course is divided into four major areas: Story, Character, Dialogue and Structure.

C LIT 397 E: Special Topics In Cinema Studies

American Indians in Cinema

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
Studies representations of American Indians in American films from 1900 to present. Examines the foundations of American Indian stereotypes and how Hollywood helped create and perpetuate those stereotypes. Activities include reading critical materials, and viewing, discussing, and writing critically about films by non-Native directors.

**C LIT 421 A: Studies In Connections: Literature And Other Disciplines**

Course Website
Department Requirements Met: Literature Elective
GE Requirements Met: VLPA, W
Examines the links between literature and other disciplines or art forms. Literature and history, literature and philosophy, literature and music, literature and the visual arts are all appropriate topics. Selection of focus depends on instructor.

**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.

Department of Comparative Literature, Cinema & Media
University of Washington
Padelford Hall B531
Box 354338
Seattle, WA 98195

Phone: (206) 543-7542
Fax: (206) 685-2017
complit@uw.edu

**Source URL:** https://complit.washington.edu/course-descriptions/2015/all/all