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 2016

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

Speculative Fiction: Estranging the Familiar

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, inclusiveness and exclusivity, as well as the significance of culture, language and symbols. We will focus on the values in these texts that express, for example, individuality and/or collectivity, and query to what end? We will also ponder if these texts convey hope and meaning despite scenarios of immense destruction, totalitarianism, and pervasive futility, and if so how?

To learn to write well is to learn to think clearly, a process that is greatly helped by engaging with the ideas and language of other thinkers. To this end we will engage in small-group and class discussions to unpack our texts. Additionally, we will draw on some of the basic concepts of eco-criticism, feminism, and post-colonialism. We will also consider our various texts within their social and historical contexts.

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
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

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 T: Writing In Comparative Literature

The Occupations of Women

GE Requirements Met: C, W

The word "occupation" has a variety of meanings, ranging from the mundane—occupying yourself with a hobby—to the geopolitical—the occupation of a foreign country. For women, the many nuances of the word have been historically fraught, as evidenced by the lack of occupations left to women throughout the 19th century, the relegation of many “women’s arts” such as embroidery to mere “occupations” in contrast to more masculine forms of “art,” or even contemporary gender debates about who can or cannot “occupy” the position of woman. To probe the semantic range of this term, we will examine four 20th-century novels written by women concerned with problems of “occupation”: Jean Rhys’ Good Morning, Midnight, whose narrator attempts to “occupy” a hotel room, Irene Nemirovsky’s Suite Française, which tells of women in Nazi-occupied France, Christa Wolf’s What Remains, a neurotic account of keeping “occupied” while under state surveillance, and Marilyn Robinson’s Housekeeping, which interrogates how women are called upon to occupy positions and possessions in families. We will also examine critical theory texts from thinkers such as Virginia Woolf and Judith Butler, as well as short stories and poetry. As a writing composition class, our primary task will be developing complex claims about these texts and developing strategies for writing in different situations and for different audiences.

C LIT 240 U: 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 250 A: Introduction To Comparative Literature: Literature And Culture

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: I&S, VLPA
Study of literature in its relation to culture. Focuses on literature as a cultural institution, directly related to the construction of
individual identity and the dissemination and critique of values.

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
Food in Comics

Course Website
Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA
This course samples classic and recent comics works from around the world devoted to food: growing it, making it, slaughtering it, preparing it, dressing it, serving it, obsessing over it, and, of course, eating it! Discussions and lecture will cover such related matters as economics, agriculture, service work, food disorders and cross-cultural cuisine, as well as the specific challenges/rewards of representing food in comic art across several genres and national traditions. Come get served!

All readings in English translation.

C LIT 252 A: Introduction To Comparative Literature: Genres
Don Quixote in Translation

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

“The fault lies not with the mob, who demands nonsense, but with those who do not know how to produce anything else.”

—Miguel de Cervantes, Don Quixote

The long arc of modernity begins with Don Quixote. So, at least, goes one reading of Cervantes's most important work of fiction. But
what does an assertion of modernity for a book originally published in 1605 really mean for a reader in Seattle in the early years of the twenty-first century? Is modernity something that impacts us from the outside or is it something that originates within us, a way of thinking about the world that is independent of such external factors? And what does it mean to write a modern novel? Are considerations of structure and style ever really capable of capturing something as elusive as the concept of modernity? And finally, who is supposed to be reading this first modern novel? Or, to put this question another way, how do reflections on the readership for a book like *Don Quixote* come to inform this basic claim to modernity?

All will be revealed in ten weeks of exhilarating class discussion ... 

Offered w/ SPAN 294

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

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

**C LIT 302 A: Media Arts And Cultures**

*Cell Phone Cultures*

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

Many assignments are completed using a cell phone and include video essays, photo essays, and texting; the final is a flash mob organized by students.

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

*Cult Cinema*

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
What is cult cinema? How and when does a movie become a "cult classic"? Are certain genres (horror, sci-fi, obscure foreign films, disaster films, exploitation films) predisposed to producing "cult" hits? Cult films attract devoted and defiant fan activity; challenge established norms of taste and aesthetics ("camp", "kitsch" and "trash"); often have or acquire distinctive exhibition practices (singalong Sound of Music, Halloween screenings of The Rocky Horror Picture Show); and engage with socio-political issues and ideologies in ways that can be distinct from mainstream films. The emergence of BitTorrent and YouTube mashups raises new questions regarding the relation between technology and cultural value. Course work will be a combination of film analysis and research into the contexts around particular films and how they acquired cult status. Readings include a textbook and a course pack. We will consider a wide range of US and international films: Toxic Avenger, Sins of the Fleshapoids, Holy Mountain, Night of the Living Dead, Suspiria, Plan 9 from Outer Space, Office Space, Branded to Kill, Zinda Laash and more.

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

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
This course explores High Hollywood Cinema, its first golden age spanning from the end of silent cinema to 1960. A little over 30 years, during this same period America emerged solidly as the economic and cultural super power it is today. Through the Great Depression and WWII to Desegregation, American industry film reflected and changed cultural landscapes. How did risqué pre-code films give way to the newly defined glamour and glitz of musicals and tough-guy hard-boiled detectives? What would American possibly mean without its culture of glamorous camp? We will explore questions of contemporary Americana in High Hollywood film every T/Th.

All films will be streamed, either provided by the instructor, or available on Netflix, Hulu, and YouTube etc.

C LIT 315 A: National Cinemas

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

C LIT 322 A: Studies In Asian And Western Literatures

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
Topics designated by individual instructors.

C LIT 323 A: Studies In The Literature Of Emerging Nations

Narratives of Exile and Displacement

Course Website
Department Requirements Met: Literature Core
GE Requirements Met: DIV, VLPA
The 2015 migrant crisis in Europe is the most recent and visible example of massive geographical displacement of human populations. Yet the phenomenon of voluntary and involuntary migration is not new. War, human rights abuses, economic hardship, and political upheaval force individuals and entire communities to migrate to places where their lives are not threatened. While the study of displacement has typically been taken up by political scientists, sociologists, and historians, fictional literature also contributes to sharing and understanding the experience of geographical dislocation. This course will examine cases of migration and exile from North Africa, Southern Africa, and Latin America, as portrayed in novels, short stories, and memoirs. We will discuss the historical background of each case in order to situate the literary work; we will also practice literary analysis and discover how works of literary are different from those produced by other disciplines, how extra-textual information helps to achieve a richer understanding of a literary text, and, conversely, how fictional works enrich our understanding of historical and social facts.

C LIT 357 A: Literature And Film
Jewish Life in Literature and Film

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

This course explores major themes of Jewish life and Jewish identity in modern literature and cinema. Topics include

- tradition and modernity; the forces of enlightenment and assimilation as they have challenged religious orthodoxy;
- mass immigration – from Europe to North America and from the Diaspora to Israel;
- responses to catastrophe: antisemitism, persecution and the Holocaust;
- Jewish nationalism, Zionism and the Arab Israeli conflict;
- changing relations between men and women, women's changing roles as a result of upheavals in modern Jewish life

We will draw on principles of literary theory and film theory to compare the telling and retelling of stories in different media.

COURSE REQUIREMENTS:

Students are expected to do the required reading, to view assigned films, to attend class, and to participate in class discussion. There will be two tests, a take-home essay exam, and several short in-class writing assignments.

Final grades will be determined as follows:

- Tests (50%)
- Take-home exam: 3 essays, 750 words each (40%).
- Class participation and in-class writing (10%)

Required Reading:

Tevye the Dairyman, Sholem Aleichem

Diary of a Young Girl, Anne Frank
Everything is Illuminated, Jonathan Safran Foer

In addition, there will be some short poetry and narrative excerpts.

C LIT 396 A: Special Studies In Comparative Literature
Freud and the Literary Imagination

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

This course examines a set of central themes that emerge from Sigmund Freud's theories of the dream, the nature of literary creativity, the operation of the human psyche, and the substance of human culture. We will take as our starting point the hypothesis that Freud conceives the psyche as a kind of writing machine, an “author” that produces fictional narratives that share many properties with the prose fictions generated by creative writers. For this reason, our focus throughout the quarter will be restricted to prose narratives. The course will concentrate on literature produced in the wake of Freud's theories, that is, on texts that consciously or unconsciously develop Freudian ideas. The class is structured around a set of themes that will be developed on the basis of paired readings: in each case we will examine a text or excerpt from Freud's psychological works in conjunction with the reading of a literary text that exemplifies the issue or issues highlighted in Freud's theory. Literary works treated include writings by Franz Kafka, Thomas Mann, Arthur Schnitzler, Robert Musil, Ingeborg Bachmann, and others. Course requirements: regular attendance at lecture and discussion sessions; weekly short writing assignments; 2 short interpretive papers.

Book list:

Sigmund Freud, The Freud Reader

Arthur Schnitzler, Lieutenant Gustl

Franz Kafka, The Metamorphosis and selected short stories

Thomas Mann, Death in Venice

Robert Musil, Young Torless

Ingeborg Bachmann, The Book of Franza

Students who would like more information about the course structure are encouraged to consult the course Web site: http://courses.washington.edu/freudlit

C LIT 396 B: Special Studies In Comparative Literature
Cultures of Extinction: Contemporary Challenges to Diversity

Jason Groves
Department Requirements Met: Literature Elective
GE Requirements Met: DIV, VLPA
This course takes a multi-disciplinary approach to understanding one of the more wicked problems of the 21st century: mass species extinction, or The Sixth Extinction, as it is often known. Rather than approaching this event as a discrete biological phenomenon, this course looks at how current threats to bio-diversity are implicated in, and connected to, threats to cultural diversity, in particular language loss. We will seek to understand how discourses of extinction, beginning from its “discovery” in the 18th century, are related to fraught histories of colonialism and imperialism, whose ecological and cultural effects extend into the present and threaten to shape the future.

While the course seeks to grasp the scale of the Sixth Extinction, it will also critically reflect upon, and propose alternatives to, the dominant apocalyptic narratives in which extinction is framed in the popular imagination. Course readings and critical texts drawn from across the humanities and social sciences will explore and critique various framings of “the end” in literature, art, music, and film.

This course is open to majors across the university. English is the language of instruction and course readings. This course satisfies the diversity requirement as well as VPLA.

C LIT 397 A: Special Topics In Cinema Studies
History of New Media

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

New media has become more or less synonymous with the digital. However, the path of this course is based on the straightforward, if neglected, observation that old media once were new. Therefore, this course focuses on moments of media transition, when old technologies encounter new ones. Some questions which animate this course include: How is the concept of “new” imagined and represented? How do older forms and expressions accommodate or respond to the threat of the new? What new aesthetics are opened up by innovation in media technology? How is the “shock of the new” managed by the promoters of innovation? How are “wild” media “tamed” and domesticated?

For the purposes of this course, we can understand history as the relationship between the present and the past. In this sense, we can only access the past through the mediation of historical records – which require interpretation, analysis, and narration; in short, historiography. Much of what we will read are historical accounts, not primary sources (the historical record). Therefore, we will also be engaged in the question of how to write new media history. What methods are available? What are the metrics against which accuracy, precision, and fidelity to the historical record can be measured? Even more fundamentally, what counts as “evidence” for the writing of history?

C LIT 397 B: Special Topics In Cinema Studies

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

C LIT 502 A: The Theory Of Literature III: Special Topics
Course Website
This course, open by permission of the instructor only, will focus on the work of Immanuel Kant, with particular attention on the third critique, The Critique of the Power of Judgment, in relation to the first two critiques, The Critique of Pure Reason and The Critique of Practical Reason. To principal concern will be the implications of Kant’s critiques for the idea of literature, including recent scholarly work concerned with expanding and revising the conventional reception of Kant, especially in the relation between moral reasoning and reflective judgment. Participants in the seminar will have the option of integrating study of particular literary works and movements for final papers. Cross listed with ENGL 559A, Literature and Other Disciplines.

SPRING 2016

C LIT 240 A: Writing In Comparative Literature

Course Website
GE Requirements Met: C, W
When one hears the word “queer,” the most commonly understood meaning involves something negative, a pejorative deviation from the normal. It is also typically used as slang for a white homosexual male. But this class will explore “queer” in its various meanings as a valuable means of questioning what is normal itself. In addition, it will ask not only how queer looks and expresses itself in relation to race, gender, sex and sexuality, but also how it manifests across the many cultures of the Americas.

This course will engage with various forms of queer cultural production (plays, novels, children's literature, films and slam poetry) from the 20th and 21st centuries across French, English and Spanish linguistic and cultural lines. It will also entertain various feminist, anti-colonial and queer of color theoretical concepts. Students will then develop their analytic skills through writing in various forms (personal journaling, response papers, proposals, short literary analysis and comparative papers).

We will think about, explore not only our own (queer) positions in time and culture, but also of those in the works we read and view. Classes will be a mixture of small-group and class discussions, peer-review workshops and activities from Augusto Boal's Theater of the Oppressed.

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.
The Bildungsroman—typically translated as “novel of development”—is a central but contested 19th and 20th century genre; in broad terms, it generally narrates the development of a protagonist from youth into adulthood, often from rebellion into a new sense of community/maturity. But the concept of Bildung is also closely tied to education, and in C LIT 240 we will focus specifically on what “development” means for students. Rather than entering a critical debate about the term Bildung, we will use it as an organizing category to discuss the transition from adolescence to adulthood that is negotiated in the years of “education.” Our focus will be on four 20th-century novels exploring this process of disappointment and anticipation, which sees dramatic changes in living situations and family life, in the selection of career goals, and the negotiation of erotic and non-erotic relationships. In this course we will consider what an “education” truly consists of, and whether it results in “development.” Two of the novels, André Gide’s The Counterfeiters and Elizabeth Bowen’s Death of the Heart, focus on younger protagonists negotiating a hostile adult world and seeking to establish themselves, while the other two, Rainer Maria Rilke’s The Notebooks of Malte Laurid Brigge and Sylvia Plath’s The Bell Jar, concentrate on the breakdown of the educational process, or the inability to see a “future” in a chaotic and unfriendly world. As a writing composition class, our primary task will be developing complex claims about these texts and developing strategies for writing in different situations and for different audiences.

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.

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.

Course Website

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

Dante and the Middle Ages

Beatrice Arduini

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: I&S, VLPA

Taught entirely in English, 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.

C LIT 251 A: Introduction To Comparative Literature: Themes

The Bible as Literature

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

“You shall not add to the word which I command you, nor take from it,” we read in Deut. 4:2. What authorizes Bob Dylan, then, to outrageously re-do the Genesis episode of a family-on-family murder, the suggestion that a child be provided as burnt offering? In “Highway 61 Revisited” Dylan darkens a story already disturbing enough:

"God said to Abraham, 'Kill me a son.'
"Abe said, 'Man, you must be puttin' me on.'
"God said, 'No.' Abe said, 'What'
"God said, 'You can do what you want, Abe, but the next time you see me comin', you better run.'

All that remains in this version is a sadism with which the story appears to begin but does not end, a story in which God seems to pacifically resolve a problem that he had cruelly posed through the strategy of animal substitution, the becoming impersonal of negativity, that displacement of it that is the condition of civilization itself, condition of representation, of the esthetic, etc... What gives Dylan license to torture the Biblical passage? What does it mean that the tradition emerging from these texts can seem to at once encourage critique of manipulated, manipulating representations (See the Second Commandment) as well as allow space within which there is possible playful or critical distortions, interpretations taking the form of speculative re-imaginings of its stories? That mockery does not exclude affection is the lesson of representation itself that appears to be sometimes allowed and sometimes not. The silences, gaps, inconsistencies, and obscurities of the texts are the condition of and justification for a class on “The Bible as Literature.”

C LIT 252 A: Introduction To Comparative Literature: Genres

The Heyday of the Short Story

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

The short story was invented in the middle of the nineteenth century. (Surprised? Look it up in the OED.) Many kinds of short fiction
preceded it, including anecdote, parable, jest, fable, novella, fairy tale, and others, but the short story, focusing on atmosphere rather than plot or moral, was a novelty. In the decades before and after 1900 there was a tremendous output of short stories in most of the Western countries, with a prominence rarely equaled since. In this course we will survey the output of major figures of the era, considering the special qualities, the aims, the themes, and the local and national significance of these small forms. With a few stories from Boccaccio, Poe, and Hawthorne as background, we will read a selection of these authors: Conan Doyle, Maupassant, Verga, Chekhov, Joyce, Mansfield, accompanied by intensive work on your writing.

C LIT 252 B: Introduction To Comparative Literature: Genres

Global Noir

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

A century and half after its invention in the U.S. and Europe, crime fiction continues to be among the most popular literary forms in the world; since the 1940s, film noir has held a similar appeal to major writers, filmmakers and audiences. What are the basic types of detective fiction and film, in their classical form (noir) and in their recent reinventions (as neo-noir and World or Global Noir)? In particular, how have these genres evolved in different new cultural contexts, including the Global South? We will address these questions through close readings of a number of both canonical and recent novels, together with some of their more successful film adaptations, beginning with the U.S. and Great Britain and moving on to France and Spain, Latin America and Africa. Students will keep a reading and viewing journal and write two short comparative essays.


C LIT 266 A: Introduction To Textual And Digital Studies

The Book: Life and Death of a Literary Technology

GE Requirements Met: VLPA

The Book: Life and Death of a Literary Technology

iPad and Kindle, e-publishing and print-on-demand, Amazon and the fate of the American bookstore. Since the turn of the 21st century, our relationship with the book – and with it, literature itself – has been transformed. What is this device that gave shape to writing and storytelling for over 1500 years? Where is it going in the new digital era?

This course offers an introduction to the book as a literary technology from ancient wax tablets to today's tablet PCs. Instead of following the usual arc of literary history in a succession of authors and periods, we will explore the work of writers and readers – primarily in English – as imaginative responses to a variety of book-media: the animal-skin manuscripts of Geoffrey Chaucer's Wife of Bath; the printed codex of Shakespeare and Milton; the industrial-age periodicals of Charles W. Chesnutt and Charles Dickens; the “little magazines” of modernist poets Marianne Moore and Ezra Pound; the “Twitter fiction” of contemporary novelist Jennifer Egan. In
the final weeks of the term, we will consider the uncertain future of books using J.J. Abrams and Doug Dorst's *S.* (2013), an experimental novel whose action takes place entirely in the margins of a library book. Evaluation will be based on one exam, two short papers, and regular in-class exercises. Students will leave the course with survey knowledge of English and American literature along with a working knowledge of the fundamentals of media history.

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

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

**C LIT 273 A: Perspectives On Television: Analysis**

GE Requirements Met: VLPA

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

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

**C LIT 315 A: National Cinemas**

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

**C LIT 315 B: National Cinemas**

**Brazilian Cinema**

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
This course will provide an overview of Brazilian cinema of the past half century, beginning with the New Latin American Cinema movement of the 1960s and 70s (Nelson Pereira dos Santos' *Vidas Secas* and Glauber Rocha's *Black God, White Devil*), continuing with the pivotal 1980s films *Pixote* and *Hour of the Star*, foundational films about the *favela* and women's issues, respectively. We will then move on to the new wave in Brazilian cinema, from roughly 2000 to the present. Among its major themes are rural and urban poverty, violence emerging from poverty and violence of the state, reassessment of Brazil's African and indigenous roots, and acknowledgement of diverse gender and sexual identities. Films will include *Motorcycle Diaries*, *City of God*, *Elite Squad*, *Madame Sata*, *Xingu*, *Found Memories*, *Neighboring Sounds*, *A Wolf at the Door*, and *The Second Mother*. Some films will be screened in class, while students will watch others on Netflix or in the library. We will also read and discuss several analytical essays posted to our Canvas site. Students will keep a reading and film viewing journal and write two short comparative essays.

**C LIT 318 A: Literature And The Holocaust**

Course Website
GE Requirements Met: DIV, VLPA
By examining fiction, poetry, memoirs, diaries, monuments, commix, and other aspects of popular culture, this course will explore literary responses to the Nazi Holocaust. How has literature imagined and reacted to the persecution of Jews and other marginalized groups – including Gypsies, homosexuals, and people with disabilities? Among the topics to be covered: bearing witness and survivor testimony; the shaping of collective memory; the second generation; Holocaust education and children’s literature; gender and the Holocaust; fantasy and humor in representations of catastrophe.

Requirements: final exam, one essay (5-7 pages), short in-class writing and homework assignments. Students may opt to take this as a W course by completing additional writing assignments. Revision, editing, and reworking of essay assignments is an integral part of a W course.

C LIT 323 A: Studies In The Literature Of Emerging Nations
Women, Sex & Taboos: Reflections on Middle Eastern Cinema and Literature

Department Requirements Met: Literature Core
GE Requirements Met: DIV, VLPA

It is said, in Islam, that a woman’s voice is ‘aawra, a taboo that portrays her nakedness, shameful and dishonorable. Silence was always the preferred mode of expression for women. Over the years, in silence, women have felt pain and shame, love and loss. They have struggled against patriarchal traditions, grieved in wars, forgotten and remembered—all in silence. However, when they learned the power words yield, they broke the silence that denied their presence. Through their voices, women claimed agency, expressing their feminist consciousness, their engagement with history, their struggle with patriarchy, and their narrative right to remember.

In this class we will explore various voices of women who refused to be silent, who used words and images to break the taboo of their own muteness. We will ask how women talk about the unspeakable, express a trauma that resonates across their daily lives, or cope with overwhelming violence. How do they express their feelings and desires, and represent and reclaim their sexuality, which is often cloaked in shame and dishonor? In what ways have women found a representation for their absence, on the screen and on the page? How does cinema translate the feeling of oppression in the lives of women, and their search for identity and subjectivity?

We will explore the intersection between the material selected, ranging from novels, short stories, poems, graphic novels and films, from Egypt to Lebanon, from Iran to Saudi Arabia, in order to understand how women’s voices are taboos, and how they reveal a nakedness that is at once a show of vulnerability and one of power.

All readings are in English, and films have subtitles.

Texts:
Mamdouh, Alia. “Presence of the Absent Man.”

Nasrallah, Emily. “A House Not Her Own.”


Al-Samman, Ghada. *Arab Women In Love & War: Fleeting Eternities. (Selected Poems)*


**Films:**

*The Circle. Dir. Jafar Panahi, 2000 (Iran).*

*Scheherazade Tell Me a Story. Dir. Yousry Nasrallah, 2009 (Egypt).*

*Wadjda. Dir. Haifaa al-Mansour, 2012 (Saudi Arabia).*

*Caramel. Dir. Nadine Labaki, 2008 (Lebanon).*

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**C LIT 331 A: Folk Narrative**

**Course Website**

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

Survey of various genres of folk narratives studied in performance contexts to reveal their socio-cultural functions in a variety of milieux. Theory and history of folk narrative study, taxonomy, genre classification, and interpretative approaches. Offered: jointly with SCAND 331.

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**C LIT 334 A: Immigrant And Ethnic Folklore**

**Course Website**

Department Requirements Met: Literature Elective
GE Requirements Met: I&S, VLPA

Survey of verbal, customary, and material folk traditions in ethnic context. Theories of ethnic folklore research applied to the traditions of American communities of Scandinavian, Baltic, or other European ancestry. Offered: jointly with SCAND 334.
C LIT 371 A: Literature And The Visual Arts

Show and Tell: Image and Text

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

“What do pictures want?” asked critic W.J.T. Mitchell in a book of the same name. How do we read them and use them to tell stories about our world, our lives, our identities? Moreover, how do images interact with language and literary narration and what arises when text and image collide? This class will trace the history of vision from the advent of linear perspective through the digital age and examine the relationship between visual culture and narrative. We will examine how vision itself is conditioned by technologies of image production and how images interact with and impact text. Readings will span a broad historical period but center primarily on the late nineteenth and twentieth century when technological advancements allowed for the proliferation of images to saturate our culture. Texts will include Roland Barthes’ *Camera Lucida*, Sebald's *The Emigrants*, and Rancière's *The Future of Images* among other readings.

C LIT 396 A: Special Studies In Comparative Literature

Valuing Nature: Literature and the Environment

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

Comparative Literature 396A (Special Topics); English 365A (Literature and Discourses on the Environment): Valuing Nature: Literature and the Environment (Professor Gary Handwerk; Spring 2016)

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, do literary sorts of texts help shape the social framework within which environmental issues get discussed and environmental decisions made? How do we come to value nature, and nature in relation to (or in competition with) human society? 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

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
C LIT 397 C: Special Topics In Cinema Studies
Television History

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

Television has a long history. The word was introduced during the Paris World's Fair in 1900, and dreams of images and sounds delivered wirelessly to the home from far off places in real time dates back to the 1870s. The invention of television was, in fact, a decades-long process that spanned several continents. In the United States, television became the preeminent mass media form in the 1950s and 1960s, supplementing (and supplanting) the popular domestic device of radio. And yet, questions regarding its utility, value, identity, and cultural influence have continually plagued television.

This course addresses many of these issues, focusing mainly on the history of television in Seattle (although some excursions to other contexts will occur), to examine the history of the technology of television, its institutional formations (networks and channels), its cultural expression (programming), and, of course, viewers themselves.

This is a project-based course: students will engage in original historical research by interviewing television professionals, visiting local television stations (and other television sites in the area), and conducting research in local archives, museums, and libraries.

C LIT 423 A: East European Film

GE Requirements Met: VLPA

This course takes a comparative look at the films of East European directors. The first part of the class focuses on East European directors who moved to the "West" to work. Among these are Miloš Forman, from Czechoslovakia, and Agnieszka Holland and Roman Polanski, from Poland. We will spend the most time working with the cinema of Miloš Forman, a director who made outstanding films in his native Czechoslovakia during the so-called Czech New Wave of the late sixties, and then succeeded in making the quintessentially “American” Hollywood films such as One Flew over the Cuckoo's Nest and The People vs. Larry Flynt. The second part of the course will compare East European films with films from other parts of the world on the basis of one distinctive technique, such as the juxtaposition of seemingly unrelated stories taking place in different countries in order to reveal unexpected connections. We will here look at films such as Dušan Makavejev's iconic WR: Mysteries of the Organism (Yugoslavia) and Milcho Manchevski's Before the Rain (Macedonia), and compare them with Michael Haneke's Code Unknown (France).

This course will also familiarize students with some of the basic features of Eastern European cinema in the post-World War II period. These include the vibrant production of experimental and animated films and the issues associated with filmmaking in a non-market-based society. No prerequisites.

C LIT 552 A: Manuscript Studies

An examination of the theoretical and methodological issues attending the study of written texts including literacy, circulation,
C LIT 200 A: Introduction To Literature

The Rise of Literature and the Maintenance of Oppression

GE Requirements Met: VLPA, W

Typically, an English conversation about literature involves the canon of “great works” starting with Beowulf, moving through Shakespeare, Milton, Blake, Keats, Joyce and Eliot etc. Because of feminism, women are frequently woven throughout the list as well: Austen, Shelley, Bronte, and Wolfe etc. While their writing is, no doubt, brilliant, this course will explore more the politics behind writing itself. It will trace the rise of the concept of literature through its development with the Western Academy/University. It will then seek to answer and address how literature has been couched as superior to oral traditions; how literacy was used to legitimize colonization; how it created an elite class who, then, barred others from it; how women have fought for the right to write; and how people of color and queer communities have employed the spoken word as a means of resistance.

This course will engage with various forms of literature ([slam] poetry, prose [novels, novellas, essays, short stories] and drama [theater]) from some of the first written texts up to the 21st century. It will also entertain various feminist, anti-colonial and queer of color theoretical concepts. Students will then develop their own creative and analytical skills by writing in various forms. Classes will be a mixture of small-group and large class discussions.

C LIT 230 A: Introduction To Folklore Studies

Introduction To Folklore Studies

GE Requirements Met: I&S, VLPA

Folklore (traditional stories, beliefs, songs, customs, and material culture) is a rich resource for remembering and understanding people and their worldviews. This course will survey genres of folklore: Folktales, legends and folk poetry, as a window into the lives of the people who maintain folk traditions. A variety of theories and methods applied in folklore studies during the past two centuries will be introduced in readings and lectures.

Course Objectives

- Learn some “classic” folklore examples: variants of folktales, folksongs and legends in Northern Europe and America.
- Learn some methods of collecting and analyzing folklore, with particular attention to folkloristics in Northern Europe.
- Do folklore studies: Collect, describe and interpret items of folklore from oral tradition

Grades

- Daily quizzes about reading assignments 20%
- Four take-home exam questions, 20%
- Class discussion (face-to-face and online) 20%
- Four collection projects and portfolio: 40%
Required Readings

- Lynne S. McNeill, *Folklore Rules: A Fun, Quick, and Useful Introduction to the Field of Academic Folklore Studies*. Utah State University Press, 2013 [e-book in the UW Library](LINKS TO AN EXTERNAL SITE.)
- Other readings online or uploaded to the class website

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

**Scandinavian Literature**

GE Requirements Met: C, W

*Reading the Liminal—In Between Places, States, or Conditions.*

A novelistic journey through Sweden, Norway, Finland, Denmark, and Iceland.

In this class we will read excerpts from five different novels, from as many countries—all published 2005 or later. These books touch on liminal states, states of transition or unknowability; written in the styles of magical realism to family dramas and suspense, depicting vampires, boys in suitcases, long-ago lesbian lovers, and ancient Icelandic tales of witch-hunts. We will consider how the authors pull in their readers by grounding their narratives in the everyday, to then explore meaning that transcends the immediate and the ordinary, thereby launching readerly imaginations far afield. Come prepared to read and discuss the writings of John Ajvide Lindqvist, Erlend Loe, Riikka Pulkkinen, Lene Kaaberbol, and Yrsa Sigurðardóttir. As we consider the styles, themes, differences, and similarities of these novels, we will also work on developing academic writing skills.

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

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

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

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

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**C LIT 315 C: National Cinemas**

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

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SUMMER 2016 B-TERM

**C LIT 240 B: Writing In Comparative Literature**
How to Read 20th-Century Poetry and Why

GE Requirements Met: C, W

Although there are a number of conflicting perceptions of poetry since it “got confusing and stopped rhyming,” one pervasive reaction is simply dismissal: poetry is irrelevant, esoteric, self-indulgent, and so forth. This perception is partly due to the New Critical model of studying poems in isolation and identifying a wide range of interpretive tactics which are required to “understand” the poem. While this has helped in some ways to make the “craft” of poetry more apparent to the reader, in many ways it has also alienated readers and taught them to consider themselves outsiders to the discourse of poetry unless they have completed a rigid “discipleship” in poetic form. Our aims in C LIT 240 are in many ways a resistance to this model; the reading practice we will employ has relatively modest claims: 1. the equipment needed to read poetry does not come from prosody manuals: it tends to consist of eyes, brains, tongues, and ears; 2. the basic unit of poetry is not the individual poem but the book of poems; and 3. poetry actually is important, and primarily in a subjective and not an academic sense. We will be reading a range of 20th century poets, from Gertrude Stein and Anne Carson to William Carlos Williams and Ted Hughes, and simply practicing the art of reading and the skill of responding to texts through writing. As a composition course, we will focus on specific elements of the writing process, including analysis, organization, audience, and the comparative method.

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 251 A: Introduction To Comparative Literature: Themes

Themes in Literature: The Passionate Life of Reason

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

The misunderstanding of passion and reason, as if the latter were an independent entity and not rather a system of relations between various passions and desires; and as if every passion did not possess its quantum of reason.

-Friedrich Nietzsche

The tension between passion and reason has been and is, to speak broadly, a prominent theme in literature. Passion and reason have been dichotomized and put in distinct categories as if one either possesses and lives by the rules of reason or by that of passion. In doing so, passion – related to the instinctual, emotional, and sexual aspects of an individual – is suppressed in order to elevate reason – the very human capacity for logical – which has been misguided a sign of so called “civilized” societies. This dichotomization, however, over simplifies the complexities of human experience and assumes passion divorced of reason and vice versa. In this class, we will read texts that explore the challenges of mitigating reason and passion in societies and cultures that privilege reason over passion. We will discuss the interplay of reason and passion as well as its implications within political, sexual, and aesthetic (creative) contexts.
Required texts:

*Death in Venice* by Thomas Mann

*Dream Story* by Arthur Schnitzler

*Nightwood* by Djuna Barnes

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

*Film and the City*

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

The history of the modern city is intertwined with the history of cinema. This introductory film course will examine how film captured the world’s cityscapes as they rose and fell throughout the twentieth century. Students will also learn the foundations of film analysis. There will be a mid-term and a final exam. Students will also write two short papers. Screenings to include: Taxi Driver, Chinatown, Blade Runner, M, The Third Man, Man with a Movie Camera, and Double Indemnity.

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**C LIT 301 A: Theory Of Film: Analysis**

*Visual Thinking*

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

How do moving images transform and affect the way we think? Do screens function as an interface between us and the world, or become a window through which we see? An introduction to film studies that seeks to engage students with visual thinking and critical analysis. This course will provide students the opportunity to develop their skills in perception, comprehension, and interpretation of film and visual texts. Emphasis will be placed on the films themselves, engaging in intensive analysis and discussion of formal components. The goal of this course is to cultivate students’ ability to translate their informed understanding of films into oral and written expression. Films discussed include works from Hitchcock, Varda, Kubrick, Lynch, and Tarantino.

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

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

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**SUMMER 2016 FULL-TERM**

**C LIT 370 A: Basic Screenwriting**

GE Requirements Met: VLPA
CMS 270 A: Perspectives On Film: Introduction

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
Introduction to film form, style, and techniques. Examples from silent film and from contemporary film. C LIT 270, C LIT 271, C LIT 272 are designed to be taken as a sequence, but may be taken individually.

CMS 271 A: Perspectives On Film: Great Directors

Classical Hollywood

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
This course will provide an introduction to classical Hollywood cinema through the work of several key filmmakers, beginning with the golden age of the studio system in the 1930s and 1940s and extending into the early days of "New Hollywood" in the 1960s. Directors will include Frank Capra, Charlie Chaplin, John Ford, Howard Hawks, Alfred Hitchcock, Ida Lupino, Nicholas Ray, Douglas Sirk, Orson Welles, Billy Wilder, and others. In addition to the lives and work of those directors, the course will address topics such as the history of the Hollywood studios, the major genres, the Production Code and censorship, movie technology, the star system, styles of acting, lighting and cinematography, production design and the "look" of Hollywood movies, women filmmakers in the studio era, the position of African-American artists inside and outside the Hollywood system, and the rise of independent cinema in the 1960s.

CMS 301 A: Film And Media Studies: 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.

CMS 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.

CMS 320 A: Cinema And Nation

Department Requirements Met: Literature 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.

**CMS 320 B: Cinema And Nation**

Department Requirements Met: Literature 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.

**CMS 320 C: Cinema And Nation**

Department Requirements Met: Literature 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.

**CMS 397 B: Special Topics In Cinema And Media 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.

**CMS 397 C: Special Topics In Cinema And Media 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.

**CMS 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.

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

GE Requirements Met: C, W
What are we actually doing when we read, write and talk about texts, both literary ones and other kinds? What are authors' purposes when they put words on a page...and then choose to publish them? What are the texts themselves doing, as objects and as agents in our world? These questions, central to the craft of writing well, will provide the focus for a course (Comp Lit 240) that is designed to provide you with intensive
practice in academic writing and analytical thinking skills. We will be using the methodology of the humanities to address topics that come from the natural sciences: who we are in a world of nature, how we look through scientific lenses.

Course Texts: Pierre Bayard, How to Talk about Books You Haven't Read; John McPhee, Encounters with the Arch-Druid; Rebecca Skloot (ed.), The Best American Science and Nature Writing: 2015; Barry Lopez, Arctic Dreams.

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**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.

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**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.

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

**Queerin' the Americas**

**Course Website**

GE Requirements Met: C, W
When one hears the word “queer,” the most commonly understood meaning involves something negative, a pejorative deviation from the normal. It is also typically used as slang for a white homosexual male. But this class will explore “queer” in its various meanings as a valuable means of questioning what is normal itself. In addition, it will ask not only how queer looks and expresses itself in relation to race, class, gender, sex and sexuality, but also how it manifests across the many cultures of the Americas.

This course will engage with various forms of queer cultural production (plays, novels, children's literature, films and slam poetry) from the 20th and 21st centuries across French, English and Spanish linguistic and cultural lines. It will also entertain various feminist, anti-colonial and queer of color theoretical concepts. Students will then develop their analytical skills through writing in various forms (personal journaling, response papers, short literary analyses and a comparative paper).

We will think about and explore not only our own (queer) positions in time and culture, but also of those in the works we read and view. Classes will be a mixture of small groups and class discussions, peer-review workshops as well as activities from Augusto Boal's *Theater of the Oppressed*.

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**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
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

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 250 A: Introduction To Comparative Literature: Literature And Culture

Narrating the Family

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: I&S, VLPA, W
As common and seemingly universal a word such as “family” seems to be, it has been scrutinized and criticized in literary and cultural studies for its complicity in heteronormativity, patriarchy, racism, capitalism, and more; despite this critique, “family” remains a resilient term for describing intimate human relations. Our intent in C LIT 240 is to examine the deployment of family structures in literature of the 20\textsuperscript{th} century, an era already cautious if not hostile to scenes of domestic bliss, and by this examination of texts themselves to consider whether we can find, as Foucault suggests, “something altogether different,” behind both sentimental and aggressively critical accounts of “family.” We will work through novels and short stories, from J.D. Salinger and William Faulkner on this side of the Atlantic to Virginia Woolf and Joseph Roth on the other, examining the critiques they offer as well as how their interest in narrating the family informs their works. We will specifically examine how their different approaches to thematizing and narrating families interact with contemporary discourse on identity, history, nationality, and time. As a writing course, assignments will center on developing and practicing skills of close reading, commentary, comparative analysis, and research.

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.

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

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

The Political Thriller Film in Latin America

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

Suspense films from Chile, Brazil and Argentina, made between 1982 and 2013, exploring conflicts between individual families and the state. Students will keep a film viewing and reading journal, participate in a group project, and write a short analytical essay.

**FILMS:**

**Chile:** *Missing* (Costa-Gavras, 1982); *Machuca* (Andrés Wood, 2004); and *No* (Pablo Larraín, 2012).

**Brazil:** *Four Days in September* (Bruno Barreto, 1997); and *The Year My Parents Went on Vacation* (Cao Hamburger, 2006).

**Argentina:** *The Official Story* (Luis Puenzo, 1985); *Chronicle of an Escape* (Israel Adrián Caetano, 2006); *Kamchatka* (Marcelo Piñeyro, 2002); *Clandestine Childhood* (Benjamín Avila, 2011); *The Secret in their Eyes* (Juan José Campanella, 2009; and Billy Ray, 2015); and *The German Doctor* (Lucía Puenzo, 2013).

Reading packet.

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

C LIT 357 A: Literature And Film

**Sympathy for the Devil: The Rhetoric of Compassion**

Course Website

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

Is compassion the foundation of human morality or a dangerously unreliable emotion? This course examines the strategies and motivations in different media of fostering empathy for commonly held enemies or discriminated groups. We examine the ways that casting minorities as objects of pity can strategically forward—but structurally undermine—the project of creating a more open and tolerant society. The syllabus runs from Ancient Greece to depictions of Nazis and terrorists in modern film, and considers
philosophical assessments of sympathy alongside examples of its aesthetic manufacture. Half of our readings are in moral philosophy (e.g., Aristotle, Cicero, Seneca, Rousseau, Adam Smith, Kant, Nietzsche, Arendt), and in each case we use the literary text or film (e.g., Aeschylus, Sophocles, Thucydides, Shakespeare, Lessing, Eliot, Brecht) as a kind of experimental field to evaluate the philosophers’ concepts and claims about the moral efficacy of compassion. Students will also work creatively to engender sympathy in four genres (rhetoric, drama, narrative, film).

This course engages in team-based learning. Students will complete four projects that include both creative and analytical components. Groups work to engender sympathy for a “bad guy” in four genres: a speech, a scene, a story, and a visual project. During the final, groups will present their project to the class.

C LIT 362 A: Topics In Modern Literature

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

The Ends of Tragedy or the Origins of the Mourning Play.

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
In this course we will look at various theories of tragedy for purposes of distinguishing it from the German mourning play and its depiction of what Walter Benjamin considered the specifically modern predicament of absolute immanence. In a post-Reformation world in which deeds don’t matter, tragedy is no longer up to the mimetic task prescribed by Aristotle. Instead, the mourning play, in which the sovereign has no access to an absolute to legitimate his decisions, makes of the hero an anti-hero, of the world a valley of tears. In that respect, we will also read Benjamin’s Origin of the German Mourning Play as a diagnosis of modernity and its ailments.

We will begin, however, with Plato’s Ion in which ontology is juxtaposed with the constant becoming that goes nowhere or an “Iontology.” We will then interrogate Aristotle’s Poetics, particularly for its understanding of catharsis and mimesis. What assumptions about the world underlie the Aristotelian notion of tragedy? After reading Antigone we will jump to Hegel’s reflections on that play and tragedy overall in The Aesthetics: How does Hegel come to think of tragedy as something that has been overcome or rendered obsolete? Next, we will turn to Nietzsche’s The Birth of Tragedy to understand how Nietzsche rethinks the Greeks to wrest it from the delicacies that framed its appropriation by the German classics.

More important, we will identify those aspects of Nietzsche’s text that underwrite Benjamin’s Mourning Play. How does Benjamin refute the ahistorical claims of Nietzsche? What distinguishes the mourning play from tragedy, the German mourning play from Calderon? To prepare ourselves for Benjamin’s work, we will read Andreas Gryphius’s Leo Armenius along with Pedro Calderon’s Life is a Dream. We will conclude the course by questioning what is it that allows for the sudden dialectical reversal at the end of Benjamin’s text. Has the project succeeded in rupturing the immanence of modernity; has that constellation finally exhausted itself; is it possible now to imagine with Heine a time when capitalism is finally over?
Readings in German (translations of all texts will be available). Discussion in English.

The 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.

Offered w/ SLAV 223 A.

C LIT 502 A: The Theory Of Literature III: Special Topics

Offerings vary to cover topics such as individual theorists, theoretical movements, or the intersection of literary theory with other disciplines or arts (psychoanalysis, structuralism, ethics, aesthetics).

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