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.

SUMMER 2010 A-TERM

C LIT 240 A: Writing In Comparative Literature

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

C LIT 315 B: National Cinemas

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

C LIT 320 A: Studies In European Literature

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

C LIT 362 A: Topics In Modern Literature

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.

C LIT 371 A: Literature And The Visual Arts

Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA
Focuses on specific theoretical problems. Examines the relationship between text and image in a variety of art forms including poetry, novels, paintings, photography, essays, comic strips, film, and advertisement. Readings, in English, from a wide variety of national literatures.

SUMMER 2010 B-TERM

C LIT 230 A: Introduction To Folklore Studies

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

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 302 A: Theory Of Film: Critical Concepts

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

C LIT 315 A: National Cinemas

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

SUMMER 2010 FULL-TERM

C LIT 424 A: The Epic Tradition

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
Ancient and medieval epic and heroic poetry of Europe in English: the Iliad, Odyssey, and Aeneid; the Roland or a comparable work from the medieval oral tradition; pre-Greek forerunners, other Greco-Roman literary epics, and later medieval and Renaissance developments and adaptations of the genre. Choice of reading material varies. Recommended: literary background. Offered: jointly
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. Folklore (traditional stories, beliefs, songs, and customs) is a rich source for understanding people and their worldviews. This course will survey several genres of folklore and study the people who maintain those folklore traditions. A variety of theories and methods applied in folklore studies during the past two centuries will be introduced in readings and lectures.

C LIT 240 A: Writing In Comparative Literature

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

C LIT 240 B: Writing In Comparative Literature

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

C LIT 240 C: Writing In Comparative Literature

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

C LIT 240 D: Writing In Comparative Literature

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

C LIT 240 E: Writing In Comparative Literature

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

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

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

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

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

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

**Theory of Modes and Genres: Romance and Realism**

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: I&S, VLPA
We will read a series of literary works from France, Spain, England, and Germany, and in tandem with these literary works we will read a series of selections in critical theory. I will emphasize very careful attention to the literal wording of the texts we read; I will expect you to bring your texts to class every day, so that together we can analyze exactly what they say. All comments in class must be based in specific reference to the words of the text; all vague comments will be ruled out of order.

Our study of the texts will not, however, be restricted to “close reading.”

1. We will also study literary works in terms of the literary conventions that shaped them, and the way in which these conventions evolved over time, specifically the conventions of the “romance” /mode/ as they developed through various specific /genres,/from the “Chivalric romance” genre of the Middle Ages through the “Gothic romance” genre of the eighteenth century and the “art romance” genre of the Romantic period. Simultaneously, we will look at the way in which the conventions of “realism” slowly grew, partly within romance and partly as a critique of or reaction to the “unreality” of romance. The course concludes with /Wuthering// Heights// /as an example of a work that is equally shaped by the conventions of romance and those of realism.

2. And we will trace the social, political, and economic context within which romance and realism evolved. Chivalric romance developed within the aristocratic, knightly, “feudal” system; the critiques of and reactions to romance by “realist” authors arose in the context of the breakdown of the feudal system and the rise of the new capitalist system of wealth and manufacture. Realism culminated in the form of the/realist novel/, a form that was as closely aligned with the conditions of life of the new urban bourgeoisie of the 18th and 19th centuries as the chivalric romance was aligned with those of the medieval aristocracy.

And yet, the romance mode persists not only into the 19th but into the 20th and 21st centuries, “morphing” into new genres as it goes (/Star Wars, /for example, is “romance.”/) This shows that literary forms have some sort of formal dynamic that can survive the demise of the historical conditions under which they arise; they do not, however, persist in their original form, but undergo changes under
the pressure of historical change.

Our readings of literary texts will be organized around Northrop Frye's theory of modes in /Anatomy of Criticism/, Auerbach's reading of Chretien in /Mimesis/, Watt's account of the origins of realism, and Jameson's theory of genre as mediation between the individual text and history in /The Political Unconscious/, Ch. 1, “Magical Narratives.”

Your grade will be determined on the basis of three essays, in which you will be expected to demonstrate careful reading of both the literary and critical texts, and thorough knowledge of my lectures.

C LIT 271 A: Perspectives On Film: Great Directors
David Cronenberg

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

This course provides an overview of the work of Canadian filmmaker David Cronenberg, from his earliest films in the 1970s (Stereo, Crimes of the Future) to his most recent work (History of Violence, Eastern Promises). Cronenberg's films engage with diverse film genres: venereal horror, zombie flicks, sci-fi, adaptations of literary classics and theatrical works, all in the context of his changing relationship to the Canadian and US film industries, and the international film festival market. One critic has described Cronenberg as resembling "a recently graduated dental student with straight As for etiquette, articulation and an uncanny ability to locate painful nerves." This course will trace this filmmaker's truly unnerving body of films. The films offer up a grim and focused investment in the shocking viscera of bodily mutation, damage and degradation (The Brood, The Fly, Shivers, Rabid), in the way bodies interact with media and other technologies (Videodrome, eXistenZ, Crash), in transvestism, gynecology, and body doubles (M. Butterfly, Dead Ringers), to selectively describe some of his themes. But underlining the films are issues that we will explore as interpretive tools for Cronenberg's work: sexual and cultural difference and identity, the limits of community and urban life, the place of old and new media in our lives, and philosophical questions about the relation between mind and body. Readings will include critical essays that introduce the filmmaker's work, drawing on film theory and history, media and cultural theory, philosophy, feminist theory; interviews with the director; and a book length study of his work to date. Course work includes weekly lectures, reading, and screenings, as well a paper and examinations.

C LIT 301 A: Theory Of Film: Analysis

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

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 315 B: National Cinemas

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

Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.
C LIT 320 B: Studies In European Literature
Faust and the Devil in Literature, Film, and Music

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

This course investigates how pacts with the devil appear in our culture and the special connections of this tradition with music. We will look in detail at Marlowe's tragedy Dr. Faustus at Goethe's Faust, Parts I and II (1808 and 1832), at some Faust operas and films of the 19th and 20th centuries, and Bulgakov's comic novel The Master and Margarita. We will explore how the legend of the pact with the devil came to represent the West's view of itself and of the dangers inherent in our advancing scientific knowledge. Several short exercises, two papers and a take-home final.

C LIT 323 A: Studies In The Literature Of Emerging Nations
A Thousand and One Narrators: Masterpieces of Story Literature from the Middle East and India

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

In this course, we study classic works of story literature from the Middle East and India, with focus on  A Thousand and One Nights (aka Arabian Nights); The Mahabharata; and the Indo-Persian romance, Dastan-e Amir Hamza. These masterpieces have continued to entertain and inspire for centuries. In this course we explore how the texts work, both as narrative innovations and explorations of eternal human themes. We will consider, for example, the roles of frame stories in Arabian Nights, multiple narrators in The Mahabharata, and supernatural adventure in Dastan-e Amir Hamza. Finally, we close the course by reading Haroun and the Sea of Stories by Salman Rushdie, perhaps a modern parable on storytelling's power. Course goals include: to appreciate and analyze the texts as classics of story literature; uncover what they have to say about human society; and discover their continuing influence on art and culture. Some film versions will be shown, and class sessions will focus on group discussion and analysis.

The main texts for this course are:
The Arabian Nights, translated by Husain Haddawy
The Mahabharata, translated by John D. Smith
The Adventures of Amir Hamza, translated by Musharraf Ali Farooqi
Salman Rushdie, Haroun and the Sea of Stories

Assignments will include short essays and a final paper; a group presentation; and participation in class discussion.

C LIT 361 A: Topics In Early Modern Literature
European Drama of the Golden Age

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

The seventeenth century was a golden age of drama across Europe, where the stage rapidly came to include lavish visual spectacle and music as well as passionate action and magnificent poetry. Plays of the period were among the most important of public media, a popular and influential forum of political representation by both church and state. This course will explore examples from England, Spain, France, Italy, Holland, and Germany. We will take account not only of the drama's poetic form, but also of the aesthetic and social contexts from which they emerged, and of performance practice, as we consider works by Shakespeare, Calderon, Corneille, Racine, Vondel, Gryphius , and at least one opera from the period. Assignments will include several short exercises and two papers.
C LIT 396 A: Special Studies In Comparative Literature

Freud and the Literary Imagination

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 fiction 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:
Sigismund 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 C: Special Studies In Comparative Literature

Persian Literature in Translation

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

Offered by visitors or resident faculty. Content varies.

C LIT 397 B: Special Topics In Cinema Studies

Popular Film and the Holocaust

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

MWF: 12:30-1:20. Film screenings, Mondays at 2:30 until end of film. (Many films can be viewed by students on their own).

The horror of the Holocaust challenges the very limits of the imagination; the desperation of what the victims experienced is outside the realm of human speech. Moreover, any attempt to record what one experienced or witnessed threatens the constitution of the self. To represent this trauma one must present it otherwise. Were there even a language to represent what occurred, it would subject
the witness to the horror of that trauma once again. The Nazis anticipated this dilemma, repeatedly taunting victims by dismissing the possibility that history would bear witness to what occurred in the camps. Their crimes, the Nazis proclaimed, were too horrible to be believed; the victims and their stories would be deposited, as Hannah Arendt noted, in “ever widening holes of oblivion.” Thus arises the absolute necessity, the moral imperative to represent what by definition cannot be represented.

In this course we will examine the strategies various filmmakers have developed to respond to this imperative. We will begin by asking ourselves how one bears witness to the unspeakable, how one captures a history that is too horrible to return to? But we will also turn a critical eye to how Hollywood in particular has exploited the dimensions of this trauma to pump up the volume, so to speak, on formulaic plots and how the conventions of popular film may respond to this imperative in ways that demean and cheapen the suffering of the victims. Likewise, we will question to what extent even documentary films can be understood to be objective, especially since the memories of the survivors and those of the perpetrators are unreliable.

Films to be screened include: Shoah, Night and Fog, Schindler’s List, The Pianist, Life is Beautiful, The Reader, The Garden of the Finzi Contini. There will be critical essays to be read in conjunction with each film.

Requirements: three two- to three- page papers analyzing the strategies for representation of selected films; a final creative project of 5-7 pages in which you outline and defend a strategy for representing the Holocaust based on our viewings and analyses of films.

C LIT 397 C: 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 502 A: The Theory Of Literature III: Special Topics
Genealogies of Modernity and Transhistorical Studies: The Baroque and the Neobaroque

Course Website
Put most broadly, the goals of this course are to deepen our understanding of transhistorical continuities in English studies (and related studies in Comparative Literature and Culture) and of the multiple genealogies of modernity. We do this by examining the Baroque, a fascinating phenomenon because of the prolific afterlife it has had in generating “new” Baroques, both in the 17th and 18th centuries and again in the 20th and 21st centuries. This seminar traces the changing nature of Baroque representation in Europe and the Americas across four centuries, from its 17th-century origin in the European State Baroque of Absolutism and the Counterreformation, to its subsequent and contemporary function as (among other things) a postcolonial and counter-institutional expression. Milestones of the Baroque’s wayward trajectory are the Neobaroque (the 20th - and 21st-century recovery of the Baroque in modern and postmodern literature, visual arts, film, and cultural theory), and the New World Baroque (a transculturated mestizo Baroque produced in the Iberian New World colonies in the 18th century by African, indigenous, and mestizo artisans who built and decorated Catholic art). After four centuries of non-linear development, the Baroque today is a poster child of inter-artistic, inter-disciplinary, transhistorical and transcultural expression. Baroque forms are exuberant, dynamic, and porous, allowing for the expression of the different and the strange, which is why few representational styles bend so well—and in so many ways—as the Baroque. We will focus on how the “same” Baroque aesthetic strategies—for example, hyperbole and excess, the “open” work of art (the idea of fragmentation, the broken whole, the impulse to spill beyond set limits), or the systematic impulse to bend the rules (e.g., to turn structure into ornament)—are found in both Baroque and Neobaroque works. Concretely, this means, for example:
• reading Baroque lyric (including John Donne and the English Metaphysicals) before turning to the renaissance of the Metaphysical conceit in T.S. Eliot’s “Prufrock” and Eliot’s theory of the dissociation of sensibility in The Clark and Turnbull Lectures.

• reading Djuna Barnes’ Ladies Almanack and tracking its Neobaroque and queer adaptation/parody of early modern hagiography and saints’ cults and the discourse of Renaissance melancholy, via Robert Burton’s Anatomy of Melancholy.

• reading W. G. Sebald’s The Rings of Saturn while attending to his parallel recovery of Renaissance melancholy and Baroque prose (Burton and Sir Thomas Browne)

• studying Calderón’s Spanish Golden Age play Life Is a Dream alongside Chilean filmmaker Raúl Ruiz’ irreverent adaptation of Calderón’s play about Absolutist sovereignty and tyrannical rule as a critique of state terror under Pinochet in his Neobaroque film Memory of Appearances; or Life Is A Dream.

We will be looking for the Baroque in lowbrow as well as highbrow expression, literature, film, philosophy, and visual art—for example, in Chicano lowriders and the Hip Hop Baroque in Luis Gispert and Kehinde Wiley.

Secondary readings (by Walter Benjamin, Wellek, Irlmar Chiampi, Severo Sarduy, José Lezama Lima, Haroldo de Campos, Alejo Carpentier, Edouard Glissant, Heinrich Wölflin, Foucault, Deleuze, César Salgado, Angel Rama, and others) will be theorizing the transhistorical and transcultural continuities of the Baroque, New World Baroque, and Neobaroque. We will examine the claim that the Baroque constitutes an alternative modernity, a modernity without an irreversible break with the past. Looking both forwards and backwards, the Neobaroque in particular is defined by constitutive anachronisms, suturing futures to pasts rather than expanding the distance between them. The Baroque and Neobaroque’s alternative modernity beyond the logic of rupture is appropriately expressed in the prefix –neo, contrasting with the dissociative –post. Throughout its history, an antagonism between classicism/rationalism and Baroque has underpinned the use of this term: first, when “Baroque” was coined as a pejorative term (Baroque = bizarre) by 18th-century Neoclassicism and Enlightenment (which successfully expunged the Baroque from artistic canons, sending it into purgatory for two centuries); second, when the Baroque was revived at the beginning of the 20th century, as a direct response to the crisis of Enlightenment modernity.

Ideally, this course would attract both specialists in 20th and 21st studies and early modern studies. There will also be a section on Neobaroque cinema, and opportunities for research projects on Neobaroque cinema and the Baroque in contemporary media cultures. I encourage students to contact me before the end of the quarter about their individual research interests. Assignments: 10-15 page research paper; mock review of journal article; presentation on course readings.


A (small) course reader with readings by Deleuze, Foucault, Angel Rama, Jorge Luis Borges, César Salgado, Baroque poetry. Visual art by Rubén Ortiz Torres, Luis Gispert, Amalia Mesa-Bains, Kehinde Wiley and others will be made available via links to the course website.
scholars across the disciplines, reshaping received understandings of racism, sexism, homophobia and class formation and their intersections. The course will explore women of color feminism, especially black women's contributions, in order to limn an emergent critique of racial capitalism (the manner in which capitalist expansion has pursued racial directions) that is also attentive to gender and sexuality. Rather than assuming the field of inquiry as unified, or as comprising a predictable canon, the course will seek to understand the complex and sometimes contentious tendencies within women of color feminism, as well as the variety of formal and stylistic experiments by and about women of color that might be usefully included within the parameters of “woman of color feminism.” To this end, readings will include fiction and poetry as well as more recognizable theoretical prose. Some background in feminist theory and/or the history of feminism is useful, but not required.

C LIT 573 A: The Drama: Theory And Practice
Thinking Theater / Performing Theory: Symbolism to the Absurd, Alienation to Body Art

“Our body is not in space like things; it inhabits or haunts space.”
Maurice Merleau-Ponty

If space is haunted by the body, the body is also haunted by space, sometimes bringing with it the feeling that there's more than the body there. Some call it spirit, others may call it illusion, or whatever it is that is other than what we usually think of as life. Whatever this otherness is, real or illusory, it is very much there in the theater, which seems to have been troubled from the beginning with some ghostliness of appearance, along with the recurring question of whether all the world's a stage or life is really a dream. Since the advent of deconstruction, this has often been approached as a delusion of representation, but there were times in Symbolist theater when it was hardly a question at all, or if life remained stubborn and resisted being a dream, the plaintive feeling was so much the worse for life.

In any event, we shall be moving across a landscape of drama that is at first an interior space, strange, sacerdotal, meditative, and unmooring, quite specifically there but indefinite in the mind's eye, as if in the corporeality of theater there were no body at all. You may feel at times, indeed, that you're out of this world, or perhaps in a world only too familiar, what Freud called the uncanny, that estrangement of the unconscious that finally brings you home. This was the condition of being, or “soul-complex,” that Strindberg was dramatizing even when he was deeply invested in a theater of naturalism, no less in The Ghost Sonata or A Dream Play, which we'll probably be reading in the seminar, along with other Symbolist drama, haunted by introspection or with sensations of the abyss, by Maeterlinck or Hoffmansthal, or with an Orphic love of the infinite, in Yeats' The Shadowy Waters.

Some of what we'll be reading may seem, with an esoteric fundamentalism, a kind of born-again drama, as with certain plays of Expressionism or those of the avant-garde, from Jarry's Ubu Roi to Dada and Surrealism, no less the work of Artaud, whose Spurt of Blood is an ecstatic preface to The Theater and Its Double, itself a demonic text not only influential on the most experimental theater practice, but on critical theory as well. “Theater is theory, or a shadow of it,” I wrote some years ago. And we'll surely see that not only in Brecht, Beckett, and Genet, and the theater of the Absurd, but in the “continuous present” of the wordplays of Gertrude Stein, as well as in the emergence of Happenings from Action painting, and subsequent manifestations of (non-theater or anti-theater) performance, including body art. In a wide range of such events, from those affiliated with a self-punishing conceptualism (Chris Burden, Stelarc, Orlan) to aspects of feminist and gender-bending performance (Carolee Schneemann, Karen Finley), or the transgressive scandals of Viennese Actionism, one may have a sense that at the extremity of performance, and no little risk to the body, what's being performed is theory—which, in its reflective shadow, brings us back to theater.

WINTER 2011
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 J: 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 K: 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 240 M: Writing In Comparative Literature

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

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

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

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

C LIT 271 A: Perspectives On Film: Great Directors
From Art-House to Martial Arts Films: Film Director Zhang Yimou
Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
The mastermind behind the Beijing Olympics opening ceremony, Zhang Yimou, gained world fame for his martial arts movies, Hero and House of Flying Daggers. Twenty years earlier, Zhang was among the pioneers of the new Chinese cinema, with great works such as Raise the Red Lantern. The course follows the trajectory of one of the world's most fascinating filmmakers and asks, What makes a great director?

C LIT 302 A: Theory Of Film: Critical Concepts
Third Cinema: A Call to Action
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA, W
This quarter we are going to consider the impact of Third Cinema on more contemporary work around the world. Fundamentally, third cinema is that of anti-colonial resistance emerging out of Latin America and Africa in the 1960s. It has had such enormous impact that each time film theorists declare its demise, new questions (which may actually be old questions) arise. We may or may not determine the declared death of Third Cinema premature. As such, —Third Cinema: a Call to Action‖ begins by contextualizing the works of such anti-colonial filmmakers as Pontecorvo, Solonas, Rouch, Cisse and Sembene to revisit the significance of a Third lens.

We trouble the language and politics of Diaspora, imperfect, hybrid, creolized, transnational cinemas over time and space as these are taken up within the contexts of more contemporary queer, feminist, anti-racist and post-colonial cultural production. We ask what it means to claim inheritance of third cinema practice in contemporary First Nations film as well as that of Latino, African and Asian Diaspora within North America, and the U.K.

C LIT 310 A: History Of Film: 1895-1929
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Film history from its beginnings in the 1890s through the golden era of silent film in the 1920s. Topics include the invention of major film techniques, the creation of Hollywood and the studios, and movements such as expressionism, constructivism, and surrealism.
**C LIT 312 A: History Of Film: 1960 - 1988**

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

**C LIT 315 A: National Cinemas**  
Film and Visual Culture in India

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
Is Bollywood all there is to Indian cinema? This course is an introduction to Indian cinema, or more appropriately, the many cinemas of India. Spend 10 weeks watching great Indian movie classics and new surprises - violent urban gangster films, morbidly humorous films about youth cyber culture, unlikely Shakespeare adaptations, Paris as an exotic and distant city, inventive new sports comedies, to name just a few themes.

Our introduction will be structured thematically around broad ideas - nationalism and Indian cinema; film and mass media; film and the urban experience; cinema and globalization; cinema as experimental and avant-garde art practice. Where possible, we will also explore the relation between film and other practices of image production - popular film posters, lithographed religious calendar images, photography, traveling slide show exhibitors.


Course work includes two screenings and two lecture sessions a week. Readings will be drawn mainly from film studies but will include scholarship from other disciplines such as art history, anthropology, urban theory and sociology.

Grading will draw on short response papers, a longer term-end essay and participation.

**C LIT 320 A: Studies In European Literature**  
Literary Modernism

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

**C LIT 322 A: Studies In Asian And Western Literatures**

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
Both travel and writing are journeys to where one isn't. Alternately said, literature and travel are means through which one comes to know oneself and the world. Traveling has always been closely tied to the act of writing, of narrating physical and mental displacements, crossings and arrivals. This course will examine the poetics and politics of narrated accounts of journeys to places, real or imaginary. The diversity of travel literature is immense, including examples of diaries and journals, poetry, novels, guide books, journalism, essays, official reports, autobiography, and even science fiction. The course will attempt to offer students an introduction to travel literature by examining an international selection of texts, ancient to recent, that highlight a constellation of issues associated with travel literature. Some course themes: truth, authorship, imperialism and decolonization, anxiety about borders, experience and memory, time, sex and gender, exploration and encounter, Self and Other, mobility, immigration, rhetoric and aesthetics, geography and space, the bildungsroman, symbol and allegory, language, historiography, fantasy, and the dissemination of knowledge. The course will probe the boundary between the discourse of travel and other kinds of writing, and examine the intimate relationships between travel, writing, imagination, and desire. In addition to generating critical writing on the subject of travel literature, students will also complete a practica in which they produce a piece of travel writing that responds to course themes. All texts in English or English translation.

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. Recommended: SCAND 230 or C LIT 230.

Folk narratives (folktales, legends and jokes) are a window into a group's worldview. This course will survey the theory and history of folk narrative study, methods of classification, and interpretative approaches. (No required prerequisites for this course)

C LIT 360 A: Topics In Ancient And Medieval Literature
Medieval Legends of Good Women

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
Medieval Legends of Good Women: At the end of the fourteenth century, the English poet Geoffrey Chaucer produced, among his last works, a collection of narratives he called “Seintes Legende of Cupide.” Alternatively titled The Legend of Good Women, the collection contains stories about a dozen ancient women (and their men), e.g., Cleopatra, Dido, Thisbe, Medea, to mention a few. A close reading of the Legend reveals how Chaucer's late-medieval narratives about these classical heroines have been influenced by genres like the Christian saint's life and the traditions of so-called “courtly love.” The tensions between the ideals of Christian hagiography and courtly romance lend a lively complexity to his stories, and to their interpretation.

This course will attempt to define these competing ideals by discussing literary examples from ancient times – in the Old Testament (e.g., the books of Ruth, Judith, and Esther) and Ovid's Heroides -- through the Middle ages, with its rich range of saints lives, retellings of Ovid, and classic works like the Romance of the Rose, Dante's Vita Nuova, and Boccaccio's Famous Women. After looking at Juan Ruiz's Book of Good Love, we'll turn to Chaucer's Legend (and perhaps some of his other works), and conclude with his near-contemporary, Christine de Pizan, esp. her Book of the City of Ladies.
C LIT 396 A: Special Studies In Comparative Literature
Modern Literature of South Asia

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

This course will introduce the modern literature of South Asia (India, Pakistan and Bangladesh) from the fifteenth century to the present. Focus will be on novels, short stories and poetry from various South Asian languages (read in translation). The first half of the course covers two novels by women authors, The Namesake by Jhumpa Lahiri and The Crooked Line by Ismat Chughtai. Both detail the coming-of-age of a young protagonist: a second-generation Bengali American coming to terms with his identity in 1980s America (The Namesake); and a young Muslim girl moving from village to city in pre-Independence north India (The Crooked Line). In the second half of the course, we turn to shorter and more complex literary forms: a selection of short stories on the 1947 Independence/Partition of India and Pakistan, followed by Moth Smoke, a recent allegorical novel on present-day Pakistan by Mohsin Hamid. After a brief unit on stories of morality and deception from R.K. Narayan's Malgudi Days, we conclude with examples of poetry from the Hindu devotional (bhakti) and Urdu classical lyric (ghazal) traditions. No background in South Asian literature or languages is presupposed. Class sessions will focus on discussion and analysis. Assignments will include close reading and short essay assignments; a group presentation; participation in class discussion; and a final paper.

C LIT 396 B: Special Studies In Comparative Literature

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

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

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

C LIT 396 C: Special Studies In Comparative Literature

History of Comics: "The Golden Age"

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

This course surveys graphic novels, newspaper strips, alternative publications, comic books and other media from the 19th century to 1960, the period when comic art entered its modern incarnation or “Golden Age.” Among other topics, we will discuss the origins,
aesthetics and definitional debates of the comics medium; comics' impact on American and world popular culture; the politics of categorizing art into "ages"; and attempts at comics censorship culminating in the 1954 US congressional subcommittee hearings on juvenile delinquency. Authors covered include George Herriman, Milton Caniff, Hergé, Yoshihiro Tatsumi, Bernard Krigstein, Winsor McCay, Richard F. Outcault, Charles Schultz, Jack Kirby, Will Eisner, Fletcher Hanks and Rodolphe Töpffer.

C LIT 397 A: Special Topics In Cinema Studies

Indians in Cinema

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA, W
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 397 B: Special Topics In Cinema Studies

European Auterist Cinema

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
The effort in France in the 1950s to define the cinematic director as the auteur or author of his/her films is the starting point for this course which seeks to introduce undergraduate students to post-war and contemporary European cinema through the films of the continent's most creative cineastes. The course will follow a loosely chronological trajectory and will examine the European directors preferred by the Cahiers critics, the French New Wave cinema, the questioning of auteurist cinema by directors in the early sixties, the Czech New Wave and New German Cinema of the sixties and seventies, the Dogme 95 cineastes, Almodovar and New Spanish Cinema, as well as more recent trends in European cinema. Course work includes weekly screenings, lectures and readings as well as a paper and examinations.

C LIT 397 C: Special Topics In Cinema Studies

Werner Herzog and Documentary Cinema

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
This course explores the terrain of documentary cinema through the films of Werner Herzog from 1970 to the present. What defines documentary as both distinct from and related to fiction? How do Herzog and his films relate, historically, to the idea and the practice of documentary filmmaking? Each week we will view and discuss one of Herzog's films (including Fata Morgana, Land of Silence and Darkness, The Great Ecstasy of Woodcarver Steiner, Lessons of Darkness, Bells from the Deep, Little Dieter Needs to Fly, My Best Fiend, and Grizzly Man) along with one documentary made by another filmmaker (such as Jonathan Caouette, Robert Flaherty, Robert Gardner, Kazuo Hara, Errol Morris, Ulrich Seidl), asking what the various combinations tell us both about Herzog and about documentary cinema more generally. In English.

C LIT 535 A: Cultural Criticism And Ideology Critique II

Postcolonial Literary Studies
This class offers an introduction to the field of postcolonial literary studies: its development, aesthetic articulations, theoretical frameworks, major debates, and new directions. Rather than take 'post-colonial' as an unproblematic term, the course addresses the intellectual, aesthetic and material stakes involved in its deployment. We will investigate issues of colonial and imperial domination, decolonization movements, nationalism, neocolonialism, and globalization. We will explore early/mid 20th century theories of anti-colonial resistance, as well as theories associated with the institutional emergence of the field in the 1980s and also consider more recent developments and contestations of the field. Throughout the course the theoretical readings will be accompanied by creative literary readings; students are expected to develop the tools for placing literary and theoretical materials in productive conversation through careful close reading of both.

SPRING 2011

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

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 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 G: Writing In Comparative Literature

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

C LIT 252 A: Introduction To Comparative Literature: Genres
The Search for Self

Course Website

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA
What separates the man from the monster, the dutiful daughter from the public revolutionary, or the rebellious lover from the obedient citizen? This course explores these questions and more. The course examines the search for self in works of literature from ancient Greece (Antigone), ancient and modern India (Sakuntala), nineteenth-century England (Frankenstein), and America. The readings all highlight the acts of rebellious individuals against established social expectations, gender roles, and/or political and cultural norms. We will ask throughout the course how identities are made, and how the process of self-formation is explored by works of literature and some films.

The course is designed as an introduction to comparative literature. No prior knowledge is assumed. The course will be divided into four units, each focused on a contrasting pair of readings and a particular genre (short story, novel, drama, poem).

The major texts for this course are:
Mary Shelley, Frankenstein
Sophocles, Antigone
Kalidasa, Sakuntala
Various short stories and poems available through online reserves.

C LIT 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.

C LIT 303 A: Theory Of Film: Genre

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

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

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
This course surveys distinctive films and figures in the history of cinema over a period of three decades. The period spans transformations in technology (the advent of sound, color, cinemascope), genres (the musical, screwball comedy, the western, film noir, domestic melodrama), institutions (the consolidation and then the challenges to the Hollywood studio system, the birth of new national cinemas), and trends (German Expressionism, the French New Wave, Italian Neo-realism, etc.). Where possible, we will trace the migration of forms, influences and determinations across national borders. We will situate developments within a broader atlas of historical events, and geographical areas: the Great Depression and New Deal politics; the buildup to World War II and its aftermath; the paranoia of the Cold War, etc.

One of our goals will be to acquire some comparative sense of often complex and simultaneous developments in films, styles, and film industries in multiple locations during this period. A second goal, inseparable from the first, will be to develop skills necessary to approach this period as an informed and questioning historian. To that end, readings, lectures and assignments (including a mid-term and final exam) are designed to facilitate your engagement with both primary and secondary critical sources.

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

Contemporary Cinema and the International Film Festival Circuit

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
The course explores the cinematographic, industrial, and ideological conditions of recent filmmaking, with an emphasis on postsocialist ideology and form, new forms of realism, transnational trends, the role of international film festivals, and the revision of cinematic traditions.

During weeks 1-8, class will meet for four meetings every week-two for screenings and two for lectures. The last two weeks are devoted to watching films at the Seattle International Film Festival.

This is a core course in the film studies track. Students are expected to be familiar with basic terms in film history and criticism.

C LIT 315 B: National Cinemas

French Cinema Since the New Wave

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

C LIT 320 A: Studies In European Literature

Between Word and Image: Historical European Avant-garde
Art and poetry entered into an unprecedented dialogue in the first three decades of the twentieth century when the revolutionary avant-garde movements swept through Europe. The radical stances of the avant-garde allowed for unorthodox responses to preoccupations motivated by the ever-increasing commodification of human experience which art and literature had shared for some time. Disturbing the boundaries between the two disciplines as well as between art, politics, and the general public, the avant-garde artists would reconceptualize text and image into forms which challenged classical aesthetic norms, the perceptual habits of their audience, and the socio-cultural conditions of developed capitalism. We will examine the practices of a variety of avant-garde movements, some more and some less known, avoiding the dichotomy of margin versus center that often underpins avant-garde criticism. Besides Italy and France, we will thus venture to Spain, Czechoslovakia, and England. Our focus will be on the issues that the avant-garde opened up and tried to resolve by bringing text and image to near proximity, be it in the forms of collages, manifestos, artist books, and poem-pictures, or by a more loosely defined collaboration between poets and artists across the disciplines. All readings will be in English.

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

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

Major themes of Jewish life treated in modern narrative and cinema. Topics include religious tradition and modernity, Jewish immigration to America, responses to the Holocaust, Zionism, and contemporary Israel. We will draw on principles of narrative theory and film theory to compare the telling and retelling of stories in different media.

C LIT 362 A: Topics In Modern Literature

Course Website

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

Course website: http://uwch-4.humanities.washington.edu/classes/362

The central issue in this course will be the idea of MODERNISM. The course will be a reading course, with consistent focus on making sense of texts that have often seemed puzzling to readers. Given the range (and interest) of the assigned reading, considerable emphasis will be put on the discussion sections. There will be extensive guidance for all assignments. The guiding premise is that no one can write well if they do not first attending to reading intelligently. That will be our principal concern. I am not interested in reading papers that merely indulge unsupported opinions or that have been patched together from the internet. Accordingly, all writing assignments will be short and very specifically related to reading the texts assigned. The course is cross listed, with two sections, one in Comparative Literature and the other in English: there is no difference except for department designation, course number and title. The course will carry credit for majors in both departments, as well as distribution credit (VLPA). If one section is full, sign up for the other. Please note that all lectures will be recorded and posted daily on the Web site indicated above, to allow you to review anything presented in class. Attendance is required as the fundamental condition for participation in the course, and will be a factor in your final grade. This is not a course you can take in your pajamas.

We will read works by Shakespeare, John Milton, Immanuel Kant, Jean Jacques Rousseau, Wordsworth, Walt Whitman, Charles
Baudelaire, Stephen Mallarmé, T. S. Eliot, Ezra Pound, William Carlos Williams, James Joyce, Virginia Woolf, Rainer Maria Rilke, Franz Kafka, Jorge Luis Borges, Wallace Stevens, Czeslaw Milosz, and Margaret Atwood. Most selections will be short, except as noted below in the list of texts.

You will notice that the list of readings does not follow the current convention of so-called “period courses,” in which, for example, a literary “period” is defined by beginning and ending dates. In the first days of the course, the conceptual, institutional, cultural and political issues that touch this matter will be discussed directly. Here, it is important to note that what counts as “modern” has always been relative to something viewed as “traditional,” or “conventional” or “ancient.” What makes something modern, that is to say, is never entirely determined by its date of publication—nor even by its use of certain formal devices or strategies. More generally, virtually all proposed “periods” qualified in their own times as “modern” inasmuch as they presented challenges to what had come before.

In a more fundamental sense, all of the works assigned in this course count as modern in the sense that they present a challenge to the status quo, to the commonplace, to received wisdom—and in that respect, their literary and cultural function is exceptionally important by posing, repeatedly, the question of the purpose or function of literary writing. Note also that the readings are not restricted to single cultural traditions (though for practical reasons, all the readings are available in English versions).

Texts:
Please note that YOU MUST USE THE ASSIGNED EDITIONS. You can realize very significant savings by buying most of these books online, though the editions will all be available in the University Bookstore. The course reader is required and will be available at Professional Copy and Print (42nd and University Way). A PDF version will be posted on-line.

In U Bookstore:
William Shakespeare: Troilus and Cressida (Pelican Shakespeare) ISBN 0140714863
William Carlos Williams: Imaginations (New Directions) ISBN 0811202291
Virginia Woolf: To the Lighthouse (Oxford World Classics) ISBN 0199536619
James Joyce: Dubliners (Viking Revised, ed. Scholes & Litz) ISBN 0140247742

In the Course Reader: (Professional Copy and Print) (also on-line)
The Book of Ecclesiastes (from the King James Bible)
Clement Greenberg : “Modernist Painting”
Jean Jacques Rousseau: selection from Emile
Immanuel Kant : selections from Critique of the Power of Judgment
Walt Whitman: Democratic Vistas
Franz Kafka: “Metamorphosis”, “In the Penal Colony” and selected parables
Jorge Luis Borges: “Tlon, Uqbar and Orbis Tertius,” and “The Circular Ruins”
Selected poetry & prose by
Emily Dickinson, Charles Baudelaire, Rainer Maria Rilke, Ezra Pound, Wallace Stevens, Czeslaw Milosz, and Margaret Atwood.

C LIT 396 A: Special Studies In Comparative Literature
The Fantastic in Literature of the 19th Century

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
This course will focus on texts that exude the aura of the “fantastic” in German, English, American, French, and Russian literature, most originating in the 19th century. We will read and discuss stories by Tieck, Hoffmann, Kleist, Mary Shelley, Melville, Poe, Hawthorne, Schnitzler, and Gogol that deal with the phenomenon of the inscrutable in life and literature. We will also draw on various theories about demonic, gothic, fantastic, and romantic imagination (e.g., Freud, Todorov) and relate them to the texts we are analyzing.

Requirements: Active participation in discussions, several short paragraphs, mid-term exam, and a final take-home exam.

C LIT 396 B: Special Studies In Comparative Literature
Transformations

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA, W
The class will meet two hours (twice a week) on film viewing days, one hour on lecture days (twice a week). Office hours are Fridays.

TEXTS: Naguib Mahfouz, “the Thief and the Dogs,” “Miramar,” “Midaq Alley”
FILMS: The Ghost Writer (Roman Polanski), High and Low (Akira Kurosawa), The Lady Eve (Preston Sturges), The Usual Suspects (Bryan Singer)

THEME OF CLASS: TRANSFORMATIONS
The most wonderful things happen when we are transformed. We fall in and sometimes out of love. We fall into careers. We fall into heroic exploits, missions we never imagined. We slip into happy dreams or discontent. And then slip out again. During this quarter we will view films in which an anonymous writer becomes a hero; a clever woman pays back the man who dumped her by shifting name and social class; a wealthy manufacturer is stripped of his fortune; and a crippled fellow begins to resemble the devil himself. We shall explore the transformation of a modern nation. Egypt and its current unrest will become our topic as we turn to short fiction by Egypt’s fabulous writer, Naguib Mahfouz. Finally we will learn that only transformation gives full meaning to our life in time. For when the transformation passes, affable time returns to greet us. Class assignments: two take-home essays (midquarter and final). The instructor and his assistant will offer individual help for both essays.

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.

SUMMER 2011 A-TERM

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. Folklore (traditional stories, beliefs, songs, and customs) is a rich source for understanding people and their worldviews. This course will survey several genres of folklore and study the people who maintain those folklore traditions. A variety of theories and methods applied in folklore studies during the past two centuries will be introduced in readings and lectures.

C LIT 240 A: Writing In Comparative Literature

Writing about Literature: Evil: An Act of Freedom or Fate?

GE Requirements Met: C, W

The self constantly looks for that moment where it is the agent of its path, a moment that affirms its indissoluble autonomy and its existential freedom. That precise moment defines many a character we will examine in our readings and in the movies. In a breath of fresh air, they inhale freedom, and their actions thereon translate an evilness that cannot be dismissed, as they come face to face with their human limitations. Can we understand evil as an assertion of freedom in the face of our unwavering fate? Or is it merely a byproduct of our struggle against fate? Does committing evil become a 'collateral damage'? or the essence of that freedom? Does (self-) destruction become an automatic result? Finally, does our perception of evil differ, across time and space? In this class, we will address these issues through close reading and writings about literary, philosophical and film texts from a variety of cultural contexts: from Classical Greece to Elizabethan England to Twentieth-Century France and Egypt. We will examine how various characters in literature and film express and exercise their freedom, and how in the course of their actions, evil unfolds. Eventually, the aim of the class is to demonstrate whether we can understand evil through its relation to freedom and fate.

Required readings in order:

Theory (available on class website):

Films:

Class assignments and grading
You will be required to write 2 short essays (2 pages) and 2 long ones (4-5 pages) and give a presentation.

C LIT 240 C: Writing In Comparative Literature

Writing about Film: Screen Martyrs: Why Die for One's Nation?

GE Requirements Met: C, W

How can we understand a film from the perspective of culturally distinct audiences? How can we organize clear and cogent arguments when faced with complex human issues such as self-sacrifice? The primary goal of this writing course is to familiarize you with the basic terms and concepts of film analysis, approaches to writing analytical papers with both accuracy and poignancy, and essential procedures for peer-editing and essay revision.
Revolving around the contested concept of martyrdom, this course will also tease out specific topics in cinema studies, including nationalism, ideology construction, subject formation and gender politics. To shed light on these topics, we will alternate viewing and discussion of a few theoretical and analytical essays and major films from various cultural contexts, with discussions of strategies for writing about film. Readings will include some foundational theoretical works such as Benedict Anderson's Imagined Communities and Louis Althusser's "Ideology and Ideological State Apparatuses." Films will include recent Hollywood blockbusters (Flags of our Father, 2006 and Letters from Iwo Jima, 2006); European art cinema (Ivan’s Childhood, 1962); East Asian cinema (The Assembly, 2007; Lust, Caution, 2007; and Yasukuni, 2008); and Middle Eastern cinema (Paradise Now, 2005).

The cinematic representation of martyrdom poses many questions. How is nationalism constituted in different cultural and historical contexts? How does the collective passion of sacrifice for one's nation sublimate the individual desire to sacrifice for one's lover or family? Can we clearly delineate the boundaries between martyrs (self-sacrifice) and scapegoats (those forced to sacrifice themselves)? Finally, what makes us take for granted the necessity of martyrs' voluntary self-sacrifice for the nation?

Coursework will include four papers (two short, two long), as well as two oral presentations for each student.

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

**Writing about Literature: Demons to Pets: Animals in Fantastical Realms**

**GE Requirements Met:** C, W

Even after we’ve seen them sing, dress dapperly, and carry on conversations that most literature majors would give their right arm to be able to emulate, do we still think of Bugs Bunny or White Rabbit as bunnies? This summer, we will cover a variety of novels and short stories that prominently feature animals, looking into how their images morph within fantastical realms. You might have heard of some basic plot strategies, such as conflict, crisis, peripeteia, and recognition; or you may have learned about literary devices such as pastiche, allusion and parody. If you haven’t, you will now; if you have, you will have the opportunity to refresh your memory and learn more about them. Then we will do some serious literary analysis (read: writing) about animals in these somewhat weird-sounding literary situations.

**Tentative reading list:**

- Greek myths: a selection
- Aesop fables: a selection
- Medieval bestiaries: a selection
- Lewis Carroll: Alice in Wonderland
- Jorge Luis Borges: Book of Imaginary Beings
- Terry Pratchett: Witches Abroad
- David Sedaris: Squirrel Seeks Chipmunk

Secondary readings (discussions of issues addressed in fictional works we read) will be drawn mostly from Richard Bulliet’s Hunters, Herders and Hamburgers.

This class is a combination of a reading-intensive course and a writing workshop, so most time we will spend working on these two skills. If you have not taken a literature or a writing class at UW, you will be relieved to know that fancy phrases and highfalutin words are neither expected nor welcome; you will practice deploying textual evidence, analyzing it critically, and writing in a no-nonsense style that you can later apply in other areas of your study and life.

There will be three major papers of 3-6 pages, and daily short writing assignments. We will organize study/writing groups every day after class to help you keep up with this considerable amount of work, so make sure to leave some time in your schedule in the afternoons. Required readings are available on a variety of media: in print, as audio books (CDs/audio files), or online. It is up to you which medium you use, but in your papers you will be expected to quote from either books or online sources, so make sure you have access to them. In early June, I will send out a group email with the finalized reading list so that you will have enough time to get hold of the readings before the class starts.
Passing this class with a grade of 2.0 or higher fulfills the 5-credit English composition (C) requirement, or half of the 10-credit Additional Writing (W) requirement.

**C LIT 315 B: National Cinemas**

**Italian Cinema**

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

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

**Literary Modernism**

Department Requirements Met: Literature Core  
GE Requirements Met: VLPA  
We will read a variety of poems and fictional works from France, Germany, England, and the U.S. in order to get a sense of the complex phenomenon called “modernism.” Modernism is a style, or cluster of styles, of writing that flourished from roughly 1910-1930, but the beginnings of which can be traced to France in the mid-19th century. There is no simple definition of what “modernism” means; like other period terms in literary theory (e.g., “romanticism” or “realism”), it refers not to any single quality of literary works but to a diverse set of stylistic characteristics, which get mixed and matched differently by different authors. The only way to get a sense of how the term works is to read a number of texts that are labeled with it and see how they are similar and how they are different.

I don’t expect you to already know how to read poetry; one of my main goals in this class is to teach you how to do it. I will provide you with a “tool box” of techniques by which to break poems down into understandable language. Then, in the second half of the course, we will work on a comparable tool box for fiction.

There will be a 2-3 page paper on Baudelaire due the second week (worth 20% of your grade); a 4-5 page mid-term paper on Rilke and Eliot (40 %); and a final, 4-5 page, paper on modernist fiction (40%). Your entire grade will be based on these three papers.

We will spend the first half of the course reading the work of three poets, the second half the work of three prose writers, as follows:

**Poems:**  
Baudelaire, poems (xerox)  
Rilke, poems (xerox)  
Eliot, Selected Poems  
Kafka, *The Metamorphosis*  
Woolf, *Mrs. Dalloway*  
Gide, *The Counterfeiters*

The work of Baudelaire and Rilke will be available in a course packet from the Ave. Copy Center, 4141 University Way (known as “the Ave.”). It’s below street level, located beneath the University Credit Union. The other texts (*Metamorphosis, Mrs. Dalloway, and The Counterfeiters*) will be available at the University Bookstore. I strongly recommend you buy the editions that I’ve ordered for you; otherwise you won’t have the same page numbers, and it will be hard for you to follow class discussion of the text.
C LIT 371 A: Literature And The Visual Arts
War in Literature and Film

Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA
If, as the author Christopher Hedges has claimed, “War is a force that gives us meaning,” how have artists communicated and shaped that meaning? And what meanings have been communicated? This course examines war as a subject of ideology, protest and representation. We will investigate how authors have defined and depicted war in Western civilization, from Homer’s epic poetry to Shakespeare’s nationalist rallying cries to Hollywood’s widescreen blockbusters. At every point we will acknowledge both war’s allures and its costs, with emphasis on the role played by masculinity in the long history of representing human conflict. Authors include Homer, William Shakespeare, Stephen Crane, Isaak Babel and Jacques Tardi. All course readings and viewings in English.

C LIT 396 A: Special Studies In Comparative Literature

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
Offered by visitors or resident faculty. Content varies.

SUMMER 2011 B-TERM

C LIT 240 B: Writing In Comparative Literature
Wo(men) in the Landscape: Reconsidered Themes of Humanity and Nature in 19th and 20th Century Literature

GE Requirements Met: C, W
This course is designed to help students become engaged, proficient readers and writers through a comparative approach to literature. Our readings will focus upon the human-environmental dynamic from both romantic and contemporary ecological perspectives, with particular, though not exclusive, emphasis upon feminine representation, subjectivity, and experience in nature and its counterpart, society. We will examine the relationship between nature, social formation, emotional and physical vulnerability, and the inhabited environment. Through our readings we will consider precedents and inherent problems in the romantic idea of Man in harmony with nature, particularly with regard to such significant influences as pre- and post-industrialism, Darwinian thought, colonialism, and war. In what ways, for instance, do female, as well as less traditionally susceptible male protagonists, influence or alter our perceptions of humanity in the changing natural environment, both yesterday and today? Supplementary readings will include writings from the field of ecocriticism, including feminist and psychological perspectives, with small amounts of physical and cultural anthropology (Jane Goodall and Mary Douglas, for example) thrown into the mix. Classroom time will focus upon close reading and discussion of the texts, weekly intensive, workshop-style writing laboratories, group and peer editing. You will produce three short papers and two group oral presentations during the quarter.

Required Texts:
Claire de Duras, Ourika (John Fowles, trans. 1995); George Sand, Indiana (Sylvia Raphael, trans. 2001); Thomas Hardy, The Woodlanders (1998); Kazuo Ishiguro, A Pale View of Hills (1990); Margaret Atwood, Surfacing (1998) Short stories will include the work of Flannery O’Connor, Joyce Carol Oates, and Sherwood Anderson, among others.

Student learning goals
Students will learn requirements and skills of analytic writing involving one or several literary texts.
How to develop individual paragraphs and structure beginnings, middles, and ends, to create a cohesive, articulate essay.

How to edit your own essays and work with others to improve drafts.

How to read closely, compare, and interpret a variety of texts.

How to develop and articulate ideas through writing.

How to become more comfortable discussing interpretations, ideas and questions in a classroom setting.

C LIT 240 E: Writing In Comparative Literature

Writing about Literature: Crisis and Identity in Modern Jewish Fiction

GE Requirements Met: C, W

C LIT 240 introduces students to the writing of critical essays in the discipline of Comparative Literature. It aims to develop writing and critical skills through a variety of discussion, group-work, and writing assignments. This section focuses on the theme of crisis and identity in modern Jewish fiction with much attention to the narrative techniques applied in its communication. The writers are Jewish by birth but their writing - in different ways and degrees - deals with universal problems: ethnic or religious identity and commitment to it; the power of religious faith; immigration and immersion; familial problems and confrontation; personal development and demise; weak men and powerful women. We will be reading in English translation stories and novellas by twentieth century Jewish writers from different cultures and continents: Berkowitz (Hebrew), Roth (English), Singer (Yiddish), Kafka (German), Appelfeld (Hebrew), and Bellow (English). The ultimate goal is to produce an interesting, precise, well-grounded, and well-articulated analysis of literary texts while making use of the approaches and techniques of Comparative Literature.

General method of instruction

Lectures, class discussion, group work.

Recommended preparation

No association with Judasim or knowledge of Jewish culture is assumed or required. An interest in literature is recommended.

Class assignments and grading

Reading tasks, quizzes, short writing assignments, response papers and longer essays.

Grades will be based on class participation, punctual attendance, on-time submission of writing assignments and papers.

C LIT 240 F: Writing In Comparative Literature

Writing about Film

GE Requirements Met: C, W

This course is an introduction to film analysis and writing about films. The course will help students analyze film form and style, develop arguments, evaluate their own writing as well as that of their own colleagues, and use feedback to revise their drafts. We will learn how to create persuasive arguments, which means learning how to turn initial responses into specific, arguable claims. We will also learn how to support those claims with appropriate evidence, and then place those claims in conversation with other scholars and writers.

The course is designed with the premise that writing is a process and furthermore, it is a powerful mode of learning, thinking, and communicating. Writing, and being self-aware of ourselves as writers, is an activity that allows us to pose questions, clarify thoughts, and make connections we would not otherwise.
Films and film clips will be wide-ranging in style, genre, period, and may include films like Sherlock, Jr, Rope, Blue Velvet, Don't Look Now, The Conversation, Dawn of the Dead.

The course does not require any prior knowledge of film analysis.

Student learning goals
Learn, through writing, about film studies as a discipline.
See writing as a process which requires us to revise our written work as well as our ideas
Write thoughtfully and persuasively about the texts we read and the films we view by creating and defending complex, narrowly defined, arguable claims.

General method of instruction
lecture, discussion, screening

Recommended preparation
No prior knowledge of film is necessary for this course.

C LIT 271 A: Perspectives On Film: Great Directors
Stanley Kubrick

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA, W
Introduction to authorship in the cinema. The work of a major director or directors. 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
African Diaspora Cinema

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

C LIT 315 A: National Cinemas
Che Guevara and the Dirty Wars in Contemporary Latin American Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
An analysis of eight films from Latin America that address two major issues in late twentieth-century politics, revolution and dictatorship: the 1960s ideal of the „New Man“ and the corresponding social movements, including the Cuban Revolution; and the dictatorships and repression in Chile and Argentina during the 1970s and 1980s. Genres include the biopic, the political thriller, family melodrama, the road movie, and the coming of age film. We will screen the films on Mondays and Wednesdays and discuss them and related readings on Tuesdays and Thursdays. Your success in the class will depend on regular attendance and participation. You will
write two short (three-to-four-page) analytical essays, based on close readings of the films and texts and library research; and keep a diary of the films and readings. Students enrolled in the Spanish portion of the course should read, write and do their research in Spanish.


**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.

**AUTUMN 2011**

**C LIT 200 A: Introduction To Literature**

Course Website
GE Requirements Met: VLPA
Introduction to ancient and classical Indian literature in its cultural context. Texts in English translation.

Students can be expected to gain a general familiarity with some of the major texts of Indian (i.e., South Asian) tradition and civilization. These texts span the period from the middle of the second millennium BCE to the end of the first millennium CE. Texts to be read and discussed include the Rig Veda, the Mahabharata and Bhagavadgita, the Pancatantra, drama and poetry by Kalidasa, and early South Asian lyric poetry. Because this is a "W" course, students will gain practice in writing analytical essays on assigned texts.

The most effective technique for success in this course is to read the assigned texts carefully. The course has no formal prerequisites. But students should be prepared to read assigned texts, to discuss them, and to think and write critically about them.

Weekly reading assignments. Weekly study guides with discussion questions.

Midterm examination (20%); final examination (30%); 8-10 page analytic paper (35%); class participation and preparation (15%).

**C LIT 230 A: Introduction To Folklore Studies**
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. Folklore (traditional stories, beliefs, songs, and customs) is a rich source for understanding people and their worldviews. This course will survey several genres of folklore and study the people who maintain those folklore traditions. A variety of theories and methods applied in folklore studies during the past two centuries will be introduced in readings and lectures.

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

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

C LIT 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 I: 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 J: 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**

**Course Website**

Department Requirements Met: Pre-req to Declare Literature Major

GE Requirements Met: I&S, VLPA, W

This course offers an introduction to the study of literature and its relation to culture. The principal focus is on reading great books, all of historical importance and continuing interest.

The main texts-- Shakespeare's King Lear, Charlotte Bronte's Jane Eyre, Nathaniel Hawthorne's The Scarlet Letter, and Leo Tolstoi's Anna Karenina. These books will be supplemented by shorter texts, including poetry and prose.

The course has no prerequisites, and carries both VLPA distribution credit and "W" course credit. The selected texts will be read in English.

There will be three writing assignments (typically 3-5 pages), each of which can be revised, and an optional final paper (typically 3-7 pages). Students who complete all four papers will earn W credit.

Students may opt to take a final examination instead of writing the final paper.

In addition, there will be a short weekly quiz on assigned reading. These are short (taking only about 5 minutes), on details from the reading material for the week.

Required written assignments: 60%; The final paper or final exam: 15%; Participation (incl. attendance): 15% Weekly quizzes: 10%

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

**Asian Martial Arts Films: Conventions, Institutional History, and Ideology**

Department Requirements Met: Pre-req to Declare Cinema Major

GE Requirements Met: VLPA

How did martial arts grow into a popular genre in fiction and film, and how did the genre become a worldwide craze? How do martial arts movies comment on East Asian and North American cultures? The course examines the formation of literary and cinematic conventions of martial arts films, the history of their production in countries such as China, Hong Kong and Japan, and their ideological background. In addition to offering an introduction to filmic technique and Asian popular media, the course dwells on the importance of visual and bodily perception, gender constructions, and intercultural translation.
**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.

This course will offer an introduction to the ways in which film criticism has interrogated the basic elements of film language - narrative structures, editing, mise-en-scene, cinematography and sound. Our aim is two fold. First, by the end of the quarter, you should be fully versed in the vocabulary and terms that constitute the language of film, and be able to analyze and interpret films using that vocabulary. Second, you should also be able to grasp the role the elements of film language have played in formulating core arguments and shaping important trends and schools of thought in the history of film criticism. We want to pursue a close analysis of the films we watch and understand the stakes of doing so. But we also want to familiarize ourselves with the way film criticism itself has taken up the task of close analysis.

Some of the other questions we will ask include the following: How can film editing prescribe and proscribe viewing positions for us as spectators, transforming us into political and politicized subjects? What do the debates in classical film theory between proponents of montage and mise-en-scene have to tell us about presuppositions about the nature of film as a medium? What critical opinions and anxieties have been provoked about the relevance and nature of the cinematic medium because of technological transformations such as sound, widescreen, and digital media?

Grading will be based on essay-length close analysis of films, shorter responses to films screened, as well as contributions to more participatory discussion-based exercises.

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**C LIT 315 B: National Cinemas**

**Italian Cinema**

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

This course focuses on the effects on Italian cinema of the spread of commercial television in Italy in the mid-seventies. Since the beginning (1954), Italian television had been primarily an educational tool in the hands of the State. Programming was primarily focused on elevating the masses from a level of ignorance and disinformation, almost unknown in other parts of Europe (in post war Italy, illiteracy was still a huge problem, especially in large areas of the South).

Daily television shows included TV news, documentaries, drama and classical concerts. The only forms of entertainment were the weekly feature movie and quiz show. There were no commercial interruptions during the shows and commercials were actually grouped altogether in a ten minute special evening interruption. Obviously this kind of television was not in competition with cinema. Everything changed in 1975 when a number of privately owned channels were allowed to broadcast at a local level. These channels were proposing programs that focused only on entertainment (sports, movies, soap operas, quiz shows, etc.) and consequently both RAI, the state owned television, and cinema had to start facing the aggressive competition of these new channels.

In this course, we will first pay attention to the way in which cinema reacted to the invasion of commercial television and then we will analyze the work of two film-makers (Gianni Amelio and Fernan Ozpetek) who grew up in the new cultural environment of the '70s.
and analyze whether their movies have been influenced by the new kind of narration that commercial television imposed on audiences through soap operas, TV movies and TV series.

The concurrent NICE film festival in November at SIFF will allow us to screen some very recent (2010-2011) movies by first-time directors and continue the discussion on the influence of television on the youngest generation. Attendance to the festival is mandatory.

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**C LIT 315 D: National Cinemas**

**South Asian Film**

Department Requirements Met: Cinema Studies Core

GE Requirements Met: VLPA

Is Bollywood all there is to Indian cinema? This course is an introduction to Indian cinema, or more appropriately, the many cinemas of India. Spend 10 weeks watching great Indian movie classics and new surprises - violent urban gangster films, morbidly humorous films about youth cyber culture, unlikely Shakespeare adaptations, Paris as an exotic and distant city, inventive new sports comedies, to name just a few themes.

Our introduction will be structured thematically around broad ideas - nationalism and Indian cinema; film and mass media; film and the urban experience; cinema and globalization; film as art practice. Where possible, we will also explore the relation between film and other kinds of mages - popular film posters, lithographed, religious calendar images, photography, traveling slide show exhibitors.


Course work includes one screening and two lecture sessions a week. Readings will be drawn mainly from film studies but will include scholarship from other disciplines such as art history, anthropology, urban theory and sociology.

Grading will draw on short response papers, a longer term-end essay and participation.

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**C LIT 315 E: National Cinemas**

**The Middle East Through Cinema**

Department Requirements Met: Cinema Studies Core

GE Requirements Met: VLPA

The UN estimates the urban population in the Middle East and North Africa (M.E.N.A) will reach 430 million by 2020. 280 million, over 65%, are expected to live in urban environments. This course will examine how filmmakers in the region have been grappling with this phenomenon and how film, as a medium, can illuminate the experience of social existence en masse. The class will center on key films from the Twenty-First Century about life in four of the largest metropolises in the region: Casablanca, Cairo, Tel Aviv and Tehran.

Students will be expected to view the films, in their entirety, either during special screening hours or independently. Readings and additional screening material will accompany each film. Assignments will include two papers and a final presentation.

Ali Zaoua (2000, Morocco), Nabil Ayouch

Ten (2002, Iran), Abbas Kiarostami
C LIT 320 A: Studies In European Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
Contemporary fiction by Czech, East German, Hungarian, Polish, Baltic, and Balkan writers. Topics include: history of colonization, the imagination of social utopia, socialism and nationalism, everyday life under communism, cultural identify between East and West, experimental writing, new fiction in post-communist Eastern Europe. All readings in English.

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

Literature of South Asia: A Thousand and One Narrators

Course Website
Department Requirements Met: Literature Core
GE Requirements Met: VLPA
"What is found here is to be found elsewhere too... but what is not found here is to be found nowhere."
- The Mahābhārata, Ādi Parva

This course considers masterpieces of story literature from India and surrounding regions, with focus on The Mahābhārata, A Tale of Four Dervishes, and The Arabian Nights. Each of these texts has had wide influence on Eastern and Western literatures and continues to inspire rich performance and literary traditions today. We will discuss the impact of indigenous and external sources on the major texts, their treatment of universal themes such as curiosity and fate, and narrative theory and structure. All works will be read in English translation, and no prior knowledge is assumed.

The major texts for this course are:
The Mahabharata, translated by Chakravarti V. Narasimhan
A Tale of Four Dervishes (Bāgh o Bahār), by Mir Amman
The Arabian Nights, translated by Husain Haddawy

C LIT 360 A: Topics In Ancient And Medieval Literature

Medieval Legends of Good Women

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
At the end of the fourteenth century, the English poet Geoffrey Chaucer produced, among his last works, a collection of narratives he called "Seintes Legende of Cupide." Alternatively titled The Legend of Good Women, the collection contains stories about a dozen ancient women (and their men), e.g., Cleopatra, Dido, Thisbe, Medea, to mention a few. A close reading of the Legend reveals how Chaucer's late-medieval narratives about these classical heroines have been influenced by genres like the Christian saint's life and the traditions of so-called "courtly love." The tensions between the ideals of Christian hagiography and courtly romance lend a lively complexity to his stories, and to their interpretation. This course will attempt to define these competing ideals by discussing literary examples from ancient times -- in the Old Testament (e.g., the books of Ruth, Judith, and Esther) and Ovid's Heroides -- through the Middle ages, with its rich range of saints lives, retellings of Ovid, and classic works like the Romance of the Rose, Dante's Vita Nuova,
and Boccaccio's Famous Women. After looking at Juan Ruiz's Book of Good Love, we'll turn to Chaucer's Legend (and perhaps some of his other works), and conclude with his near-contemporary, Christine de Pizan, esp. her Book of the City of Ladies.

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

WINTER 2012

C LIT 240 A: 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 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 J: 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 K: 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 240 P: Writing In Comparative Literature
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

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

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

C LIT 271 A: Perspectives On Film: Great Directors

Perspectives on Film: Great Directors (David Cronenberg and David Lynch)

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
W COURSE - NO FILM OR LIT PREREQUISITES!

This introductory course is meant for students with no prior experience with film analysis or who have not taken a film class before. The course has two aims. The first is to teach students the basic skills and vocabulary of film analysis. By the end of the quarter, students should be able to describe a movie (or portions of it) using the vocabulary they learn in this class, and be able to construct an argument about the meaning of the movie.

The second aim is to give students a basic introduction to two important contemporary directors, David Cronenberg and David Lynch, from Canada and the U.S, respectively. We will use the films of these directors to learn the basic tools of film analysis. The two directors work in a variety of genres: horror, science fiction, thrillers and murder mysteries, the road movie, literary adaptations.

Cronenberg has been fascinated by the effects of bodily transformations. Those transformations can be through technological hardware, or contagious diseases, or through scientific research. His movies offer extraordinary images of transformed states of being. David Lynch constructs a surreal cinematic experience that undermines the difference between reality and dream, sometimes with intensity. Both directors can be as unnerving as they can be thoughtprovoking.

Films screened will include the following: Shivers, Rabid, Wild at Heart, Lost Highway, Mulholland Drive, The Fly, History of Violence, Eastern Promises. Films will also be available in streaming format online for students talking the class.

Course work: 2 screening sessions and 2 lectures per week; quiz sections; course pack of short readings, and film
Screening sessions will only last as long as the duration of the movie being screened. Lecture sessions will be about 80 minutes long.

Assignments - short 1 page response papers, analytical essay, plus quizzes

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

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

C LIT 315 A: National Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
CLIT 315 is taught with SCAND 360. The course surveys the cinema of four Nordic countries: Denmark, Finland, Norway, Sweden. The course examines silent cinema, studio productions, the art film, as well as contemporary cinema through the films of the region's best-known filmmakers, including Victor Sjöström, Carl Th. Dreyer, Ingmar Bergman, Lars von Trier, Aki Kaurismäki, and others. One film will be screened each week followed by lecture and discussion during the second class meeting.

C LIT 315 B: National Cinemas

Francophone Post/Colonial Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
We will interpret films that stage, first, the imperial relation between France and its colonies and, second, the contemporary post/colonial condition in the francophone world (in the former colonies as well as in France and Belgium) using three principal modes of analysis: narrative, with a view to understanding the evolution of the political and cultural relationships between France and the colonies and postcolonies as the films thematize them; aesthetic, to identity the filmic technique or language (mise-en-scène, editing, soundtrack, etc.) used to convey the particularities of those relationships; and paratextual, to see how the production of the film (source of financing) and the context in which the film appears (channels of distribution) might influence its creation and reception. We will engage a wide range of film criticism and study films from or representing sub-Saharan Africa (Senegal, Republic of Congo), the Maghreb (Algeria), the Caribbean (Martinique), North America (Quebec), Southeast Asia (Vietnam), and Western Europe (France, Belgium, Italy).

C LIT 315 C: National Cinemas

The History of Mexican Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
This class will provide an overview of the history of Mexican cinema, beginning with the influence of Soviet director Sergei Eisenstein and Russian immigrant director Arcady Boytler in the early 1930s, through the films of the Mexican Revolution of the mid 1930s, exemplified by Fernando de Fuentes; to the culmination of national allegory and melodrama in the Golden Age of the 1940s, epitomized by the works of Emilio El Indio Fernandez. Fernandez’s films, often starring Pedro Armendariz, Maria Felix and Dolores del Rio, constructed a mythology of revolutionary nationalism linked to essentialized notions of class, gender and race, very unlike the disenchanted view of de Fuentes. Since the 1950s, diverse critical perspectives of national culture have emerged, including the gritty, surrealist urban vision of Luis Bunuel and, in recent decades, the work of various women directors. Readings will be in English; the films will be in Spanish with English subtitles. Students will keep a reading and viewing journal and write two short analytical essays, based on research and original interpretation. If you are enrolled for the Spanish portion of the course, you should write and conduct at least half of your research in Spanish.

C LIT 315 D: 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 322 A: Studies In Asian And Western Literatures
Testimony and Allegory in World Literature

Course Website
Department Requirements Met: Literature Core
GE Requirements Met: VLPA, W
How do texts and films describe cataclysmic and traumatic events? How does the narrator cope with the need to tell and retell painful experiences? How do authors address not only the past but also the present in which they are producing their work? The course examines these questions through novels and films from China, France, Germany, Israel, and Italy.

C LIT 361 A: Topics In Early Modern Literature
European Drama of the Golden Age

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
The seventeenth century was a golden age of drama across Europe, where the stage rapidly came to include lavish visual spectacle and music as well as passionate action and magnificent poetry. Plays of the period were among the most important of public media, a popular and influential forum of political representation by both church and state. This course will explore examples from England, Spain, France, Italy, Holland, and Germany. We will take account not only of the drama’s poetic form, but also of the aesthetic and social contexts from which they emerged, and of performance practice, as we consider works by Shakespeare, Calderon, Corneille, Racine, Vondel, and at least one opera from the period. Assignments will include several short exercises and two papers.

C LIT 396 A: Special Studies In Comparative Literature
Modern Literature of South Asia
Course Website
Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
This course will introduce the modern literature of South Asia (India, Pakistan and Bangladesh) from the fifteenth century to the present. We will read closely a selection of novels, short stories and poetry focusing on the South Asian diaspora; gender; Independence and Partition; religious devotion and morality; and contemporary Pakistan. Classes will focus on analyzing and interpreting the texts as works of literature, with additional discussion of historical background.

C LIT 396 B: 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 fiction 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 397 A: Special Topics In Cinema Studies
Indians in Cinema

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA, W
Indians in Cinema explores the development of “images of Indians” in mainstream cinema from 1900 to the present. Within the class students view movies such as *THE SEARCHERS, DANCES WITH WOLVES, POCAHONTAS, THE LAST OF THE MOHICANS, SMOKE SIGNALS, and DANCE ME OUTSIDE* and will learn to analyze how the movies have create images false and, recently with Native
C LIT 240 A: Writing In Comparative Literature

It's the end of the world as we know it (and I feel fine)*

Course Website
GE Requirements Met: C, W

It's 2012 and film makers, authors, the yellow press, and the Latin American tourism industry, to name but a few, are capitalizing on the purported end of the world, which the Mayan calendar supposedly predicted for December 21 of this year. Whether or not doomsday is near, it seems like an appropriate time to investigate the theme of apocalypse in literature and film. The end of the world has been predicted and imagined over and over again in religious and later secular texts. In this course we will read texts and watch movies inventing apocalyptic as well as post-apocalyptic scenarios from different time periods and different national and cultural backgrounds. Accompanying the texts and films we will also trace the theme in painting. Questions encountered along the way include why artists keep imagining the end of the world and what visions of apocalypse tell us about the era they were created in. Whether nuclear catastrophe, giant ants, meteors on a collision course with earth, or environmental disaster, apocalyptic scenarios reflect the social and political climate – and fears – of their time. On a practical front, students will learn how to critically analyze and write about texts and films from different genres and sources. Emphasis will be placed on improving interpretive and academic writing skills through discussions about texts, writing exercises, and peer editing workshops. In discussions about the materials we will experiment with different comparative approaches to literary and filmic analysis. Small creative assignments and free writing sessions will allow us to approach the topic from different angles.

*REM It's The End Of The World As We Know It (And I Feel Fine)

C LIT 240 B: Writing In Comparative Literature

GE Requirements Met: C, W

How do the power of human desires leads us to delude ourselves and those around us? The goal of C Lit 240 is to hone your individual writing skills while also giving you the opportunity to grow as a critical reader. To this end, the course will examine an international selection of novellas using the themes of reality and fantasy, as a point of comparison for texts and as a starting point for composition. The novellas are Franz Kafka's The Metamorphosis, Honore de Balzac's The Unknown Masterpiece, Thomas Mann's Death in Venice, and Arthur Schnitzler's Dream Story. We will explore how characters' desires--whether they revolve around aesthetic, sexual or identity issues--propel them toward fantastic events or ideologies. Also, we will pay close attention to how these authors depict society and how their characters are defined or deformed by its conventions and demands.

C LIT 240 C: Writing In Comparative Literature

The Dialectic of the Natural and the Social Self

GE Requirements Met: C, W

In this writing-centered course we will investigate the dialectic between the natural and the social aspects of being as represented in fictional works that thematize the concept of the split-self, in particular Mary Shelley's Frankenstein and Joseph Conrad's Heart of Darkness. We will also explore the historical context of this topic by discussing the philosophical undercurrents related to the period
of each novel. From a technical standpoint, students will learn to think and write critically in order to produce essays that engage the current academic debates related to these texts and to our course theme.

Reading List:
"Heart of Darkness" by Joseph Conrad – Norton Edition
"Frankenstein" by Mary Shelly – Norton Edition

Coursepack

C LIT 240 D: Writing In Comparative Literature

Theme: Motion and Emotion

GE Requirements Met: C, W

The English word "emotion" has its root in the Latin expression "movement out," and in its contemporary meaning the word continues to imply the movement of the spirit, of agitation or excitement. For the Romance languages there is an etymological association, but the persistent linking of motion and emotion in literature worldwide suggests that these basic elements of human experience have a much deeper, more translatable connection. Vertigo, euphoria, dizziness, liberation, and nausea: all express this connection.

The goal of C Lit 240 is to hone your individual writing skills while also giving you the opportunity to grow as a critical reader. To this end, the course will examine an international selection of literary works using the themes of motion and emotion as a point of comparison for texts and as a starting point for composition. We will explore the metaphoric qualities of spatial movement or "the journey" for representing other types of migrations (emotional, national, social, etc). We will consider the effect of technologies of motion and cultural patterns of mobility on expression of emotion and mobility in literature. And finally we will address motion's counterpart, immobilization or stagnation, and its potential for emotional expression in literature.

Texts: Mary Shelley _Frankenstein_, Junichiro Tanizaki _Diary of a Mad Old Man_, Nella Larsen _Passing_, and a selection of critical writing, excerpts, short stories and poetry. Also, we will use the short edition of the expository writing textbook _Acts of Inquiry_.

C LIT 240 F: Writing In Comparative Literature

Beyond Binary Thinking

GE Requirements Met: C, W

The aim of this course is to enable you to read carefully, think intensely, write professionally, and above all, find pleasure in what you do.

The agenda is to read four major texts in various generic combinations: poetical-philosophical, lyrical-legendary-dramatic, romantic-historical-fictional, and epic-autobiographical-fictional. Originally written in four different languages and of four different national origins, the major texts: Zhuangzi, Goethe's Faust (Part 1), Scarlet Letter and Anna Karenina, are major in every imaginable way. They are foundational, engaging, intellectually stimulating, and oftentimes amusing. Each text raises its own set of questions, questions concerning, among others, knowledge, morality, desire, evil, mortality, family, nature, and society, all so fundamental to human
experience that you may find yourself changed, unwittingly at times, as you engage with the readings.

Literature, in this view—which is also the implied argument in the design of this class—is, at both poles of its existential axis, creation and reception, a form of emotive cognition, a union of profound thought with intense feeling. It is, therefore, neither an abstract enterprise, nor a hysterical outpouring, but teaches, moves, and pleases in and through the exact details of complex narratives, characters, their internal struggles and outward behavior, in a verbally imagined yet historically grounded space.

Everything we will read is in English, and the pace will be such that no one will sink. You will be encouraged to participate actively in all sorts of individual as well as group activities. Additional help is available via meeting with me one-on-one outside the classroom.

C LIT 252 A: Introduction To Comparative Literature: Genres

Prose Fiction

Course Website
Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA, W
This course, taught in two cross-listed sections (Comp Lit 252A and English 242G) will focus on reading prose fiction, with particular focus on the Novel. It makes no difference which section you select.

The principal focus will be the examination of longer fictional works are a primary mode of thinking and reasoning, following how imaginative engagement with recurrent and practical questions leads us to increasingly sophisticated and insightful revelations about experience. The novels selected all address, in very different ways, how our lives may be shaped by what, and how, we imagine—particularly when we may not recognize initially the extent to which what we imagine and what we become are connected.

Over the course of the quarter, there will be three writing assignments, each precisely focused on issue of reading. The discussion sections will provide an opportunity to work through issues in reading, and to work in a focused way on writing. There will also be a weekly quiz (brief) on assigned readings for each week.

Texts: All in the UW Bookstore

NOTE: THESE EDITIONS ARE REQUIRED. DO NOT USE BOOKS YOU ALREADY HAVE. ALL ARE READILY AVAILABLE ON THE USED BOOK MARKET.


C LIT 272 A: Perspectives On Film: Genre

American Nightmares: History of the Horror Film

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA, W
This course examines the development of the horror genre in American cinema from the late 1920s to the early twenty-first century. We will consider how the development this mode has been related to structural and economic changes in the film industry since the
formation of Hollywood's studio-era in the late silent period, as well as to changes in American culture and society. Since these
cultural changes often go unacknowledged in more general histories of modern American society, a careful study of this genre
provides an illuminating lens for examining social conflict. As critic Robin Wood once noted, "One might say that the true subject of
the horror genre is the struggle for recognition of all that our civilization represses or oppresses, its re-emergence dramatized, as in
our nightmares, as an object of horror, a matter for terror." Put simply, rather than tout variations of the so-called "American Dream,"
as in political campaigns and advertising platforms, this cinematic and (increasingly) multi-media set of representations tracks that
dream's uncanny double: hence, the title of this course, "American Nightmares."

While the overall structure of our class will be historical (and chronological), our focus will be analytical as well, with special emphasis
on genre theory and criticism, theories of gender and sexuality, and textual analysis. Requirements include short quizzes at end-of-
week discussion sections, an in-class mid-term exam, and several short formal writing assignments. Weekly schedule includes: two
class days devoted to lecture; two class days allotted for film screenings only (which you may watch on your own if you prefer), and
one quiz section meeting per week (on Fridays).

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

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Queer Theory - is open to AIS, AES, CHID, ENGL, GWSS and C Lit students during Period 1 registration.

Mondays and Wednesdays are lecture days. Tuesdays and Thursdays are screening days for those who chose to see the films on 'the
big screen.' All films will be streamed to facilitate working schedules and the possibility of review.

Queer Theory considers the discussion of 'female' and 'male' bodies as visual text from the 1980s to present. What do gender and
sexuality mean? What has gender to do with representations of sexuality? When and where do we begin to consider a transitioning
body? Students will look at moments of intersection between race/ class/ gender and sexuality as they complicate political agendas
and blur binaries between male and female, gay and straight. We will look at the emergence of queer theory as it becomes central to
feminist theory and queer cinema as it begins to form its own directions in the context of international independent queer and
feminist narrative and documentary film.

C LIT 303 A: Theory Of Film: Genre
Black American Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Black American Cinema – is open to AIS, AES, CHID, ENGL, GWSS and C Lit students during Period 1 registration. No prior film analysis
knowledge is necessary.

C Lit 303 runs 4 days/ week with two days for screening and two days for lecture. Unless otherwise indicated, most films will be
streamed online so students can decide whether they would like to see films independently or in class.

In this class we will look at a broad range of contemporary African American filmmakers from 1970s to the present, some of whom
were born in the US, some of whom were trained in the US and share citizenship elsewhere. If post-Obama does not mean post-racial,
then what does it mean? And what does it mean to an American public who see black faces more frequently on screens than ever
before, screens where black men are allowed to kiss white women and black men are allowed to kiss each other. We will look at the challenges of black film authorship and ask just as Yale Professor Terri Francis:

“What is at stake in African American cinema? What is the visceral, gut-level function of motion pictures in the African American community? Can we speak of a distinctive practice given the diverse experiences and variable conditions that affect African American lives? What do motion pictures mean for people whose sense of home has been dislocated by migrations and fraught with attacks on their citizenship and humanity, largely through visual representation?”

Together through film watching and interactive discussion, we will explore our present moment and ask ourselves if black citizenship is still in question in America?

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

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Spanning three decades, this course considers pivotal films and moments in the history of cinema. We will examine the ways in which transformations in technology (the advent of sound, color, cinemascpe), genres (the western, melodrama, film noir, science fiction, the musical), institutions (challenges to the Hollywood studio system, the rise of new national cinemas), and international movements (French poetic realism, Italian neo-realism, the French New Wave) define this period.

Not only will we often trace the migration of forms and influences across national borders, we will also place the cinematic developments within a broader atlas of historical events and the changing cultural zeitgeist: the Great Depression and New Deal politics; the buildup to World War II and its aftermath; the paranoia of the Cold War, etc. Our goal will be to acquire a comparative sense of the often complex and simultaneous shifts in films, styles, and film industries in multiple locations during this period.

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

Course Website
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA, W
The course explores the cinematographic, industrial, and ideological conditions of filmmaking since 1989, with an emphasis on postsocialist ideology and form, new forms of realism, transnational trends, the role of international film festivals, and the conscious revision of cinematic traditions.

During weeks 1-8, class will meet for four meetings every week—two for screenings and two for lectures. The last two weeks are devoted to watching films at the Seattle International Film Festival.

C LIT 315 C: National Cinemas

Chicano Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
This course has two objectives. The first objective is to acquaint you with recurring themes (immigration, gender, music, cholo aesthetics, etc.) in Chicano cinema. The second shall deepen your knowledge of film history and improve your skills in analyzing film.
Our course materials will focus on the concept of the frontier or border, and specifically of the U.S.-Mexican border, as a determining factor in American culture, through a close reading and written analysis of borderland narratives, film, and cross-cultural encounters.

C LIT 320 A: Studies In European Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
We will read a variety of poems and fictional works from France, Germany, England, and the U.S. in order to get a sense of the complex phenomenon called "Modernism." Modernism is a style, or cluster of styles, of writing that flourished from roughly 1910-1930, but the beginnings of which can be traced to France in the mid-19th century. Modernist writers explored areas of experience that literature had formerly neglected (extreme or even pathological states of mind, commonplace things and people, sexuality and other corporeal processes, and so forth), and in the course of this exploration they moved away from traditional literary forms, inventing radically new forms (of which the most familiar are free verse and stream of consciousness).

The first half of the course will be on the poetry of Baudelaire, Rilke, and T. S. Eliot; the second half on fictional works by Kafka (The Metamorphosis), Woolf (Mrs. Dalloway), and Camus (The Stranger). You do not need to know anything about how to read poetry; I will teach you everything you need to know.

There will be a 2-3 page paper on Baudelaire due the second week (worth 20% of your grade); a 4-5 page mid-term paper on Rilke and Eliot (40 %); and a final, 4-5 page, paper on modernist fiction (40%). Your entire grade will be based on these three papers.

C LIT 321 A: Studies In Literature Of The Americas

Post-European Realism

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
"The central aesthetic problem of realism" wrote Georg Lukács, "is the adequate presentation of the complete human personality." This course exams key works of realism beyond the shores of Europe— from South America in particular with a comparative interest in the Middle East North Africa— and explores how authors from these regions have employed a largely nineteenth century European mode of writing to capture and define new "complete" personalities in the midst of radically shifting social milieus. To understand the full significance of these works, the course will include a reader with historical and journalistic pieces relevant to the time and place in which the author is writing and critical essays that help situate the author's production within regional literary traditions. Students will be asked to think and write critically about the possibilities and limitations of fiction to document history, the role of narrative in shaping the reception of sociopolitical phenomena and the relationship between art and politics more broadly.

C LIT 322 A: Studies In Asian And Western Literatures

A Survey of Modern Chinese Literature and Film - Discourse of Sacrifice: Family Bonding, National Salvation and Revolutionary Fantasy

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
While providing a historical survey of Modern Chinese Literature and Cinema, this course will focus on the layered narratives of
sacrifice and martyrdom in their literary and cinematic representations. The ever-shifting social contexts and the synchronic co-
existence of various discourses in Modern China rendered the representation of sacrifice ambiguous in multiple layers—how did the collective passion of sacrifice for one's nation (or for a transnational revolutionary ideal) sublimate the individual desire to sacrifice for one's lover or family? Can we clearly delineate the boundary between the sacrificed subject/object as martyrs (self-sacrifice) and as scapegoats (forced to sacrifice)? Why did the Chinese nationalist ideology prefer to foreground the representation of one group of martyrs/scapegoats (foreigners, women, children, low-rank soldiers) over the other group (male, adult, high-rank officers)? Finally, what makes us take for granted of martyrs' voluntary sacrifice for the nation?

The literary and cinematic texts that we discuss in this course represent a wide range of styles and subject matters related to these issues. All readings will be in English (and all films with English subtitles). Prior knowledge of Modern Chinese History and familiarity with literature and film analysis are preferred, but not required.

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

Course Website  
Department Requirements Met: Literature Elective  
GE Requirements Met: I&S, VLPA  
This course studies the folklore traditions maintained by immigrant and ethnic communities in the Nordic and Baltic States. How are their ethnic culture and identity related to cultural unity and diversity in their countries, and in the world? Theories of ethnic folklore research and interpretations of traditions, particularly ideas proposed by Nordic and Baltic scholars, will be evaluated and applied to the study of living folklore traditions. Some comparative examples will be found in communities of European immigrants in North America.

Student learning goals

Learn about people and traditions: Learn the historical background of immigrant and ethnic communities that are currently active in the Nordic and Baltic countries. Learn examples of folk traditions practiced or remembered in these communities.

Encounter theories and interpretations of ethnic identity: Learn a variety of approaches to immigrant and ethnic folklore, and some "classic" interpretations proposed over the past century.

Become an expert on one immigrant or ethnic group: Learn how to find and use research tools for the study of immigrant and ethnic folklore (online databases, web archives, published sources). Experience folklore fieldwork: Make contact with living people in the "field" to compile information about folklore traditions in immigrant and ethnic communities. Do ethnography: Document and interpret living folk traditions.

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

Reflections of the Self: A Thought Without an Image?  
Department Requirements Met: Literature Core  
GE Requirements Met: VLPA  
While the Apollonian "Know thyself" has haunted Western civilization, more often than not, the second maxim, inscribed over the portal of the temple of Delphi, tends to be forgotten: "Nothing in excess," it warns us. Modernity is emphatically characterized by excess, and Descartes' "Cogito ergo sum" ("I think, therefore I am") seems so shallow, since being no longer just is: it appears as a
proliferation of mere moments of being. In this class, we will focus on subjectivity and its fragmentation in Modern Literature, that incessant fight between our Apollonian and Dionysian impulses. Our investigation will take us through plays, poems and novels, in search of the many reflections of the self.

Center stage is man in all his self-assigned glory, looking more like a parasite than a god. His pathos is derisive, while he reaches for an unattainable grandeur. All efforts are in vain: they are impelled by man's hubris and they eventually prove futile. How does the self then define itself in the face of society, be it a society plagued by theist determinism, scientific and technological progress, and the ensuing sense of alienation, or the atheist disposition of an anthropomorphic world? Is the reflection of the self through the modernist glass a mere fragment of our subjectivity? There are the questions that we will try to answer.

Primary readings will be complemented by theoretical and critical readings, as well as some art history. All readings are in English. Primary readings:

Please make sure you buy the specific editions mentioned. The poems will be provided in electronic format.

Baudelaire, Charles. The Flowers of Evil (Selected Poems).
Eliot, T. S. Selected Poems.
Wallace, Stevens. Selected poems.

C LIT 396 A: Special Studies In Comparative Literature

Literature and the Environment

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

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? 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.

Texts include Defoe, Robinson Crusoe; Faulkner, Go Down, Moses; McPhee, Encounters with the Archdruid; Abbey, Desert Solitaire; Appleman, Darwin; Butler, Wild Seed; Silko, Ceremony; Head, When Rain Clouds Gather and a reading packet.
C LIT 396 B: Special Studies In Comparative Literature

Oral Literature of the Turkic Peoples of Central Asia I: Heroic Epos

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA, W

In the early 1950's Stalin, the ruthless dictator of the Soviet Union, who kept the Central Asian Turkic peoples under a brutal colonial rule, launched a severe attack against their heroic epic songs. He tried to outlaw their singing and publicizing on the grounds that they were nationalistic in content by portraying the heroes as generous, ideal leaders of their people. Fortunately, Stalin died in 1953 and the campaign against the most essential part of the cultural heritage of the Turkic peoples was stopped. After the collapse of the Soviet Union in 1991, the Turkic peoples again celebrated their national epics, e.g. in 1995 all Kyrgyzstan rejoiced in the festivities for their national epic hero Manas and in 1999 the Uzbeks honored their epic hero Alpamish.

Starting with the shamanistic origin of the Turkic heroic epic poetry, the course will explore the variety and diversity of the Turkic oral epic traditions comparing them with the heroic epic songs of the Mongols, the ancient Greeks and the medieval Germanic tribes. Special attention will be paid to the singers and their role as oral poets in the nomadic Turkic society, the style of their performances and the interaction with the audience. Other topics will deal with the structure of the songs, story patterns, language and style.

Course Requirements: Midterm and final examinations consisting of questions to be answered in essay form.

C LIT 397 A: Special Topics In Cinema Studies

Popular Film and the Holocaust

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

The horror of the Holocaust challenges the very limits of the imagination; the desperation of what the victims experienced is outside the realm of human speech. Moreover, any attempt to record what one experienced or witnessed threatens the constitution of the self. To represent this trauma one must present it otherwise. Were there even a language to represent what occurred, it would subject the witness to the horror of that trauma once again. The Nazis anticipated this dilemma, repeatedly taunting victims by dismissing the possibility that history would bear witness to what occurred in the camps. Their crimes, the Nazis proclaimed, were too horrible to be believed; the victims and their stories would be deposited, as Hannah Arendt noted, in "ever widening holes of oblivion." Thus arises the absolute necessity, the moral imperative to represent what by definition cannot be represented.

In this course we will examine the strategies various filmmakers have developed to respond to this imperative. We will begin by asking ourselves how one bears witness to the unspeakable, how one captures a history that is toohorrible to return to? But we will also turn a critical eye to how Hollywood in particular has exploited the dimensions of this trauma to pump up the volume, so to speak, on formulaic plots and how the conventions of popular film may respond to this imperative in ways that demean and cheapen the suffering of the victims. Likewise, we will question to what extent even documentary films can be understood to be objective, especially since the memories of the survivors and those of the perpetrators are unreliable.


Film Screenings:

Night and Fog.
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

From the early experimental films of the 1950s that are still being studied in film schools all over the world, such as a famous Two Men and a Wardrobe (1958)--which Roman Polanski directed as a second-year-student--to the 2002 The Pianist, a winner of the Academy Award for the Best Director, and his newest The Ghost Writer (2010) and Carnage (2011), the films of Roman Polanski have attracted a world-wide audience and made Polanski himself one of the most well known and best regarded contemporary directors. This course will explore Polanski's remarkable and cosmopolitan oeuvre which by now spans more than five decades. We will focus on Polanski's most successful films, starting with his experimental Polish shorts, proceeding onto his highly acclaimed English productions such as Repulsion, his Hollywood classics like Rosemary's Baby and Chinatown, his post-Hollywood multi-national productions which include films such as The Tenant and Frantic, his 1990s Bitter Moon and Death and the Maiden, his acclaimed The Pianist, and his most recent films. The course will look into how Polanski's movies adopt a number of different genres and different aesthetic approaches to deal with some of Polanski's recurrent themes, such as solitude, victimization, the separation from the society, and the idiosyncratic worldview of an isolated individual.

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

This course explores contemporary theoretical works that do not follow a unified theoretical meta-narrative (i.e., post-structuralism or new historicism), but instead explore literature itself as the foundational terrain of theoretical practice. We will look into the creation of theory from literature, such as in the work of Mikhail Bakhtin, whom we will study throughout this course, Gerald Bruns, who focuses on the contemporary philosophers' interest in literature as the originator of theory, and Martha Nussbaum, who discusses ethical questions posed by ancient texts. Part of the course will focus on Slavic writers who explore various literary genres (such as diary or fictional book reviews) as the primary ground of theory. Texts will include selections from the books by (or on) Bakhtin, Bruns, Nussbaum, and Auerbach, and also writings by —creative writers‖ Lem, Gombrowicz, Kundera, and Kiš.

SUMMER 2012 A-TERM

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. Folklore (traditional stories, beliefs, songs, and customs) is a rich source
for understanding people and their worldviews. This course will survey several genres of folklore and study the people who maintain those folklore traditions. A variety of theories and methods applied in folklore studies during the past two centuries will be introduced in readings and lectures.

C LIT 240 A: Writing In Comparative Literature

GE Requirements Met: C, W
In this course we will focus on developing good practices for academic writing, attempting to extend our skills in clarity, concision, claims-building, and revision through writing about literature selected from across the globe. This section of C LIT 240 will focus on the literary representation of money. Though often thought of in contemporary society as a thing in itself, a look into short stories, novels, literary essays, and movies that contemplate money exposes the crisis of representation in which money is always trapped. Money (like both literature and essays) is both a thing in itself and a means of communication between individuals. The readings for this course will include short stories by Juana Manuela Gorriti and Edgar Allen Poe, a short novel by Ousmane Sembène, essays by John Ruskin, Marc Shell, and Jean-Joseph Goux, and a movie directed by Marcelo Piñeyro. Through these readings, in-class discussion, and writing assignments we will develop skills in rhetorical analysis, literary analysis, analytic and expository writing, and comparative literary studies. We may also learn a thing or two about money. (All readings are available in English; select texts may also be available in their original language.)

C LIT 240 B: Writing In Comparative Literature

Writing about Literature: Where is Wisdom to be Found?
GE Requirements Met: C, W
The aim of this course is to enable you to read carefully, think critically, write professionally, and above all, find pleasure in what you do. The agenda is to read four major texts: Zhuangzi, Goethe's Faust (Part 1), Scarlet Letter and Anna Karenina, that are major in every imaginable way. They are foundational, engaging, intellectually stimulating, and oftentimes amusing. Each text raises its own set of questions, questions concerning knowledge, morality, desire, evil, mortality, family, nature, and society, all so fundamental to human experience that you may find yourself changed, unwittingly at times, as you engage with the readings. Literature, in this view - which is also the implied argument in the design of this class - is a form of emotive cognition, a union of profound thought with intense feeling. It is, therefore, neither an abstract enterprise, nor a hysterical outpouring, but teaches, moves, and pleases in and through the exact details of complex narratives, characters, and relationships in a verbally imagined yet historically determined space. Everything we will read is in English, and the pace will be such that no one will sink. You will be encouraged to participate actively in all sorts of individual as well as group activities. Additional help is available via meeting with me one-on-one outside the classroom.

C LIT 240 C: Writing In Comparative Literature

Romantic Literature and the Secularization of Nature
GE Requirements Met: C, W
This course offers an introduction to the topic of Romantic literature (1780-1850) by focusing primarily on texts from the British and French traditions that challenge inherited ideas of —nature‖ and of the human relation with the natural environment. In particular, we will question how the development of technology and scientific exploration at the end of the eighteenth century led to a new theorization of nature that openly contradicts Biblical accounts of the creation of the earth. How, that is, does the Romantic mind conceptualize nature as it discovers that men inhabit a complex ecosystem that is in constant evolution rather than a regulated and
fixed natural space preordained by the Christian God? Also, what type of imaginative spaces and philosophical investigations did this
new understanding of nature offer to the Romantic writer? We will start by reading sections from the Book of Genesis and continue
with Jean-Jacques Rousseau's Discourse on the Origin of Inequality and The Reveries of a Solitary Walker, William Wordsworth's
Prelude, and a selection of shorter poems by Wordsworth and Samuel T. Coleridge.

In order to better understand the environmentalist implications of some of these texts you will be introduced to some fundamental
concepts in Ecocriticism and Green Studies. This will lead us to consider further and somewhat wider questions such as: Does our
cultural background shape the way in which we think about nature? What can the natural world do for us and can literature do
something for the environment? Is it possible not to think of nature in anthropomorphic terms or is our experience of the outer world
always already framed by our mindset and cultural données? Ultimately, the goal of this course is to provide students with the
necessary tools to become competent readers and critical thinkers and writers. Class time will thus include close reading and critical
discussions of the literature, intensive writing workshops and peer editing.

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C LIT 315 B: National Cinemas
Francophone Cinemas

Francophone Cinemas will explore the very designation ‘Francophone’ as it relates to French national belonging among populations
outside France, particularly Quebec and West African French speaking nations within and outside Quebec. How have questions and
criSES of belonging been negotiated through in film and visual production in spaces where to be included in French citizenry is as
much a
matter or race, class, generational heritage or gender as it is the fact of growing up speaking the French language as a first language?
The students will watch 2 films per week streamed online and participate in active lecture and discussion twice per week to explore
the ways colonial nations have both disavowed and aligned themselves with their French heritage in the name of arriving at their
distinct versions of Francophone national identities.

C LIT 315 C: National Cinemas
Italian Cinema

This course focuses on the effects on Italian cinema of the spread of commercial television in Italy in the mid-seventies. Since the
beginning (1954), Italian television had been primarily an educational tool in the hands of the State. Programming was primarily
focused on elevating the masses from a level of ignorance and disinformation, almost unknown in other parts of Europe (in post war
Italy, illiteracy was still a huge problem, especially in large areas of the South).
Daily television shows included TV news, documentaries, drama and classical concerts. The only forms of entertainment were the weekly feature movie and quiz show. There were no commercial interruptions during the shows and commercials were actually grouped altogether in a ten minute special evening interruption. Obviously this kind of television was not in competition with cinema. Everything changed in 1975 when a number of privately owned channels were allowed to broadcast at a local level. These channels were proposing programs that focused only on entertainment (sports, movies, soap operas, quiz shows, etc.) and consequently both RAI, the state owned television, and cinema had to start facing the aggressive competition of these new channels.

In this course, we will first pay attention to the way in which cinema reacted to the invasion of commercial television and then we will analyze the work of two film-makers (Gianni Amelio and Fernan Ozpetek) who grew up in the new cultural environment of the 70's and analyze whether their movies have been influenced by the new kind of narration that commercial television imposed on audiences through soap operas, TV movies and TV series.

C LIT 396 A: Special Studies In Comparative Literature
Spanish to English Translation Workshop

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
Workshop on translating short fiction and poetry from Spanish to English. We will read essays on the theory and practice of translation, compare published English versions of the same Spanish original text, and engage in a variety of translation exercises. Students must be fluent in both languages.


C LIT 397 B: Special Topics In Cinema Studies
Film in the digital age: parables of virtual existence

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
The course inquires into the changing meaning of existence in the digital age, when data manipulation can change perception and identity. The way in which our lives — and the meaning of life — is altered by gaming, and facebook, and smart IDs is reflected, and envisioned in recent films. Films watched include, among others: The Matrix, Eternal Sunshine of the Spotless Mind, and Inception.

C LIT 397 C: 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.

SUMMER 2012 B-TERM

C LIT 240 D: Writing In Comparative Literature
Crisis and Identity in Modern Jewish fiction

GE Requirements Met: C, W
This section focuses on the theme of crisis and identity in modern Jewish fiction, with much attention to close reading and narrative techniques. The writers are Jewish but their writing deals with universal problems: ethnic or religious identity; the power of religious faith; immigration and immersion; personal development and demise; weak men and powerful women. We will be reading in English stories and novellas by twentieth century Jewish writers from different cultures and continents: Berkowitz and Liebrecht (Hebrew), Roth and Bellow (English), Singer (Yiddish), Kafka (German). The ultimate goal is to produce an interesting, precise, well-grounded, and well-articulated analysis of literary texts while making use of the approaches and techniques of Comparative Literature.

C LIT 240 E: Writing In Comparative Literature

GE Requirements Met: C, W
This course explores themes of native encounters in East Asia. The course is divided into two different sequences. In the first sequence, we will read Endo Shusaku's novel *Silence* (1966) that portrays Jesuit missionaries in seventeenth century Japan when Christianity was forbidden and persecuted. In the second sequence, we will examine themes of Japanese colonial literature. We will read twentieth century short stories that depict colonial Korea, Shanghai, and Okinawa, written by both Japanese and their former colonial subjects. We will also analyze a Manchukuo film, played by a multi-lingual actress Li Xianglan / Shirley Yamaguchi. This course also aims to introduce students to a field of post-colonial studies in East Asia under the Japanese Empire. No prior knowledge in Japanese, Korean, or Chinese languages is required. All readings will be in English translation.

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

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Taking inspiration from Robert A. Rosenstone's seminal text *History on Film/Film on History*, this course will focus not only how history produces film, but also how film portrays and influences history. The purpose of the course is to equip students with knowledge of the major film movements and works of this specific time period. At the same time, they will be encouraged to develop a critical eye towards notions of the canon, nation, and filmic history itself.

A variety of filmic texts, including narrative films, documentaries, and short films will be shown. These *Breathless*, *The Marriage of Maria Braun*, *A Room With a View*, *Days of Heaven*, *Blade Runner*, and *Close Up*.

As this is an intensive course, active attendance is required for all classes. Cell phones and lap-tops are not allowed during lecture times to limit distractions for all members of the class. Students will watch 2-3 films per week and have a daily required reading. Films will be streamed on-line and the readings will be available through on-line library reserves. Three weekly in-class short answer and short essay exams will be given based upon the films and readings. The final paper will consist of 7-8 pages on a pre-approved film of this time period not shown in class. The paper should engage itself in debate with at least two other critical works.

While previous film course-work is not a requirement, students should establish familiarity with the discipline's basic terminology before the course. Suggested readings include *Film Art: An Introduction* by David Bordwell and Kristin Thompson and *A Short Guide to Writing About Film* by Timothy Corrigan. These books should be available at the UW libraries or through Summit exchange.
C LIT 315 A: National Cinemas
Contemporary Latin American Cinema: The Dirty War in Argentina, 1976-83

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Analysis of seven documentary and fiction films from Argentina addressing the political repression under the dictatorships of 1973-1985, including the torture and disappearance of political prisoners, and the movement to recuperate kidnapped children of the disappeared and to hold the torturers responsible for their crimes. Students will present a group oral presentation, take quizzes, and write one three-to-four-page analytical essay, based on research and close reading of films and criticism. Those enrolled in the Spanish portion of the course should write and do half of their research in Spanish. Films: Spoils of War, The Official Story, Kamchatka, Trelew, Chronicle of an Escape, Cautiva, and The Secret in their Eyes.

C LIT 320 A: Studies In European Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
We will read a variety of poems and fictional works from France, Germany, England, and the U.S. in order to get a sense of the complex phenomenon called “Modernism.” Modernism is a style, or cluster of styles, of writing that flourished from roughly 1910-1930, but the beginnings of which can be traced to France in the mid-19th century. Modernist writers explored areas of experience that literature had formerly neglected (extreme or even pathological states of mind, commonplace things and people, sexuality and other corporeal processes, and so forth), and in the course of this exploration they moved away from traditional literary forms, inventing radically new forms (of which the most familiar are free verse and stream of consciousness).

The first half of the course will be on the poetry of Baudelaire, Rilke, and T. S. Eliot; the second half on fictional works by Kafka (The Metamorphosis), Woolf (Mrs. Dalloway), and Camus (The Stranger). You do not need to know anything about how to read poetry; I will teach you everything you need to know.

There will be a 2-3 page paper on Baudelaire due the second week (worth 20% of your grade); a 4-5 page mid-term paper on Rilke and Eliot (40 %); and a final, 4-5 page, paper on modernist fiction (40%). Your entire grade will be based on these three papers.

Poems:
Baudelaire, poems (xerox)
Rilke, poems (xerox)
Eliot, Selected Poems

Fictional works:
Kafka, The Metamorphosis
Woolf, Mrs. Dalloway
Camus, The Stranger

The work of Baudelaire and Rilke will be available in a course packet from the Ave. Copy Center, 4141 University Way (known as —the Ave.—). It's below street level, located beneath the University Credit Union. The other texts (Metamorphosis, Mrs. Dalloway, and The Stranger) will be available at the University Bookstore. I strongly recommend you buy the editions that I've ordered for you; otherwise you won't have the same page numbers, and it will be hard for you to follow class discussion of the text.
C LIT 371 A: Literature And The Visual Arts

Borders in Graphic Novels

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

In most comic books and graphic novels, borders are crossed on every page: drawings are contained within frames and within them text and images are fused. The constant blurring of textual and visual borders is one of the medium’s defining characteristics and makes graphic novels ideally suited to investigating the formal and thematic crossings, and transgressions, of boundaries of all kinds. Reading works from different national and linguistic backgrounds we will meander across a variety of borders this summer – political (Israel/Palestine), cultural (Germany/Japan), anthropological (humans/animals), ecological (human kind/nature), and social (generational divides) – as well as a variety of genres (graphic novels as Westerns, as Fantasy, as Journalism, as Memoir). National and cultural border scenarios represented range from the description of the contested regions of Gaza in Joe Sacco’s Palestine to the political and cultural isolation of North Korea in Guy Delisle’s Pyongyang. In two mangas, the class will explore the articulation of borders between genders in Takako Shimura’s Wandering Son and between life forms in Hayao Miyazaki’s post-apocalyptic Nausicaä. Two bandes dessinées will provide a glimpse of the unique and popular French/Belgium style of graphic novels. The quarter will be bookended by two meta-comics on how to understand the limitations and extraordinary advantages of the art form. Questions encountered along the way include how comics and graphic novels redefine, uphold, or challenge the traditional border between text and images in literature, which formal and stylistic strategies graphic novel artists employ and how they differ from those of novelists and film makers, and how examining borders in graphic novels can hone our recognition and understanding of the presence of borders in a globalized yet immigration- and migration-phobic world.

AUTUMN 2012

C LIT 230 A: Introduction To Folklore Studies

Course Website
Department Requirements Met: Elective for both Literature and Cinema
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. Folklore (traditional stories, beliefs, songs, and customs) is a rich source for understanding people and their worldviews. This course will survey several genres of folklore and study the people who maintain those folklore traditions. A variety of theories and methods applied in folklore studies during the past two centuries will be introduced in readings and lectures.

C LIT 240 B: Writing In Comparative Literature

Literature from the Global South: Narratives of Placement and "Dis-placement"

GE Requirements Met: C, W

In this class we will read, write, watch and think together about narratives that deal with the theme of placement and “dis-placement” in literature from different sites in the Global South in the late 20th century. Since this is a writing class, our emphasis will be on working together to find avenue for expressing yourselves in writing about these topics. Situating the question of placement and “displacement” within multiple historical and cultural contexts in different sites in the Southern hemisphere, location of much of the “developing world,” including the Middle East and North-Africa, Central and Latin America, the Caribbean, the African-Diaspora and
the US-Mexico borderland, we will try to shed light on the distance between Palestinian poet Mahmud Darwish and, say, French
Caribbean poet Aimé Césaire. This will lead us to ask further questions, such as: What distinguishes exiles from Diaspora? What
constitutes —dis-placement[?] How do the experiences of up-rootedness and forced migration among Palestinian refugees and
Mexican migrant workers (within Mexico and the US; with or without documents) inform our notion of home and belonging? How do
the legacy of French colonialism in North Africa and the rise of globalization in Latin America, for example, shed light on the ongoing
massive immigration of subjects from the Global South to the North? Closely reading works of drama, poetry, and prose—as well as
anthropology and film—you will thus be asked to critically interrogate these questions with a serious reflection on notions of
indigeneity, home, migration and return, difference, resistance, borders, hybridity, internal colonialism, margins, and contact periods.

C LIT 240 E: Writing In Comparative Literature
Peripheral Visions: Writing about fiction from South Africa and South America

Course Website
GE Requirements Met: C, W
In this class we will read, discuss, and write about selected 20th century narrative works from South Africa and South America.
Authors may include Gabriel García Márquez, Jorge Luis Borges, Nadine Gordimer, and J. M. Coetzee. We will inquire about the
specific historical and geographical contexts that inform these works, and about the sense of place implicit or explicit in them.
Through class discussion, student presentations, frequent short response papers, and collaborative editing, students will gradually
build essay-writing skills that will enable them to communicate arguments and analyses of literary works in a clear, effective, and
creative manner.

C LIT 240 F: Writing In Comparative Literature

GE Requirements Met: C, W
How do the power of human desires leads us to delude ourselves and those around us? The goal of C Lit 240 is to hone your
individual writing skills while also giving you the opportunity to grow as a critical reader. To this end, the course will examine an
international selection of novellas using the themes of reality and fantasy, as a point of comparison for texts and as a starting point for
composition. The novellas are Franz Kafka's The Metamorphosis, Honore de Balzac's The Unknown Masterpiece, Thomas Mann's
Death in Venice, and Arthur Schnitzler's Dream Story. We will explore how characters' desires--whether they revolve around aesthetic,
sexual or identity issues--propel them toward fantastic events or ideologies. Also, we will pay close attention to how these authors
depict society and how their characters are defined or deformed by its conventions and demands.

C LIT 240 G: Writing In Comparative Literature

GE Requirements Met: C, W
1930s Hollywood Cinema and International Alternatives This course will focus on film analysis and writing skills, through an
examination of 1930s Golden Era of the Hollywood studio system as well as international works from the same decade. Students will
be required to attend a screening each week and respond critically to the films. American films may include Shanghai Express (1932),
Top Hat (1935), My Man Godfrey (1936), Stagecoach (1939), and The River (1938). Foreign films may include I Was Born, But... (1932),
Queen of Sports (1934), Grand Illusion (1937), and Pepe Le Moko (1937). We will think about cinema as a formal system, make
comparisons between different films, and consider how the films relate to their historical period. Assignments will include weekly in-
class writing, a series of papers, and peer review editing. Grades will also depend on attentive, lively class participation. Students will
improve their writing skills and learn how to organize clear and persuasive arguments about film meaning.
C LIT 240 H: Writing In Comparative Literature

GE Requirements Met: C, W

In this class we will mainly read fiction written after the end of the 19th Century till recent, from the English speaking world, China, and Japan, based on the theme of the imagination of the —Others— in the process of globalization and modernization. In addition, several films will be screened. The Chinese and Japanese texts will be in translation, but you are welcomed to find the original texts and read if you have the language ability. We will examine relevant issues including the dilemma between —modernization— and —Westernization— for East Asian countries. We will also introduce some basic theoretical readings of Said's Orientalism. The readings will include from Lao She's Mr. Ma and Son, Tanizaki Junichirô's Naomi, to the cyberpunk sci-fi of Geoff Ryman's Air, etc. Film titles will include David Cronenberg's M. Butterfly and Dai Sijie's Balzac and the Little Chinese Seamstress, etc. In the process of class discussion, student presentations, short response papers, and collaborative editing, students will learn to convey an argument or analysis of literary works in a clear, effective, and creative manner.

C LIT 240 I: Writing In Comparative Literature

Writing about Cinema: Comedies and Thrillers, 1930s-1960s

GE Requirements Met: C, W

This course is an introduction to film analysis and critical writing about film genres. Genre is a term used to categorize and organize films. Terms like—comedy— and —thriller— function as marketing tools and construct audience expectations. But how do these categories function historically? What role does genre play in shaping our perception of a film? What representational techniques, characters, narrative structures, and aesthetic patterns repeat in these film cycles? Are there similar traits shared by those films designed to make us laugh (comedy) and those that generate uncertainty and suspense (thrillers?) Do genre films reinforce dominant social and cultural beliefs, or do they —play— with common perceptions of masculinity and femininity, or cultural order and disorder, and so on? In order to engage these questions in a historical context we will focus on the classical Hollywood era, a period that spans the Great Depression, the Second World War, and the advent of the Cold War. Course screenings will include screwball comedies such as The Philadelphia Story (1940) and The Awful Truth (1937), mystery thrillers such as Alfred Hitchcock's Notorious (1946) and Psycho (1960), and noir classics such as Double Indemnity (1944) and Sunset Boulevard (1950) These genre films are important cultural texts and this course is designed to help you think about them critically, to develop arguments that respond to the questions posed above, and to execute those arguments effectively through writing. To achieve this goal you will learn the terms of formal film analysis in class using clips as well as through some basic readings, and you will develop skills for close analysis in order to support and illuminate your written arguments.

There will be a series of short and long writing assignments. The shorter exercises will ask you to focus on one particular scene or element of a respective a film; longer essays will enable you to develop your thoughts on a broader cultural or conceptual issue, or to compare various films. The point is to learn to make a viable and strong argument either way. We will discuss your short writing assignments (usually 1 page) in class so that we can learn from each other and your peers can challenge and counter your arguments. This collective learning process is designed to further enhance your writing skills.

C LIT 240 J: Writing In Comparative Literature

GE Requirements Met: C, W
We will cover a large chunk of the Western intellectual history through the insights of Leroy Searle whose definition of modernism is not confined to a historical and literary period in the early 20th century. According to this definition a modernism happens whenever any given widely-held worldview collapses and calls for new frames of reference. Naturally, the notions of progress and crisis will frequently accompany our discussions as well.

We can see this at work in the first few chapters of Genesis where we see two different stories of creation. These ancient narratives will serve as our baseline as we explore the following texts: Other parts of Genesis, the Gospel of John, Augustine's Confessions (Oxford, tr. Chadwick), Hamlet (Signet Classic paperback), Dostoevsky's Notes from the Underground (Vintage, tr. Pevear), and finally Konwicki's The Polish Complex (either one of the two available editions).

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

**The Dialectics of the Self**

GE Requirements Met: C, W

In this writing-centered course we will investigate the dialectic between the natural and the social aspects of being as represented in fictional works that thematize the concept of the split-self, in particular Mary Shelley's Frankenstein, Joseph Conrad's Heart of Darkness, and Francois Truffaut's The Wild Child. We will also explore the historical context of this topic by discussing the philosophical undercurrents related to the period of each text. From a technical standpoint, students will learn to think and write critically in order to produce essays that engage the current academic debates related to these texts and to our course theme.

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

GE Requirements Met: C, W

In this writing course we compare and contrast various representations of the foreign or alien in a cross-cultural selection of literary texts and films. Clearly, the foreign does not imply otherness or exclusion just at a legal/territorial level, so we will be interested in exploring this theme in other domains as well. The selected texts will provide rich examples for re-thinking this status from various perspectives. In particular, we will push the concept farther by examining this theme in the context of moral, philosophical, cultural and socio-political conflicts. Among other questions we will ask what it means to be a foreigner. In what ways and to what effect(s) is the foreigner identified/presented? What are the challenges and the contexts? How does the experience shape the self- other relationship?

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

**Course Website**

Department Requirements Met: Pre-req to Declare Literature Major

GE Requirements Met: I&S, VLPA, W

This course offers an introduction to the study of literature and its relation to culture. The principal focus is on reading great books, all of historical importance and continuing interest.

The main texts-- Shakespeare's King Lear, Charlotte Bronte's Jane Eyre, Nathaniel Hawthorne's The Scarlet Letter, and Leo Tolstoi's Anna Karenina. These books will be supplemented by shorter texts, including poetry and prose.

The course has no prerequisites, and carries both VLPA distribution credit and "W" course credit. The selected texts will be read in
C LIT 270 A: Perspectives On Film: Introduction

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

“How many bodies do you think we’ll find?” 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, Vampyr, Double Indemnity, The Thin Blue Line, 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, W

Like any other medium, cinema is not neutral. In Theories of Cinema Analysis we are going to demystify the 4 main categories of cinema analysis – mis-en-scene, cinematography, sound, and editing as natural elements of visual story telling by looking at their early theoretical developments. What questions were early filmmakers/theorists asking which allowed them to arrive at these 4 central ways of assembling moving pictures? How were they used as political tools in a social context? What difference have they made in the ways we currently understand cinema, tv and new media? Are contemporary filmmakers continuing to change the way we see?

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

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

This course will provide a comprehensive survey of cinema's silent era, a period delineated by the advent of 'moving-picture' technologies such as the cinematographe, chronophotograph and kinetoscope on the one hand and by the advent of the 'talkies' on the other. In order to examine how innovations in technology and technique—parallel editing, the close shot, framing devices, mobile cameras, etc—allow for increasingly longer and more complex narrative forms, you will be required to learn and employ close reading skills. We will, however, view these aesthetic changes in terms that not only acknowledge film's cultural function, but recognize the crucial role that cinema's emergence played in shaping a modern culture's fantasies and anxieties attending the social upheavals of a mass cultural modern age. Special foci include the American film industry's growth and transformation in the 1910s (the migration of companies from the Northeast to the Southwest that created a place now called —Hollywood[]), and a survey of the diverse array of international film styles, genres, and theories that flourish in the 1920s.

C LIT 315 B: National Cinemas

Italian Cinema

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

This course focuses on the effects on Italian cinema of the spread of commercial television in Italy in the mid-seventies. Since the beginning (1954), Italian television had been primarily an educational tool in the hands of the State. Programming was primarily focused on elevating the masses from a level of ignorance and disinformation, almost unknown in other parts of Europe (in post war
Italy, illiteracy was still a huge problem, especially in large areas of the South).

Daily television shows included TV news, documentaries, drama and classical concerts. The only forms of entertainment were the weekly feature movie and quiz show. There were no commercial interruptions during the shows and commercials were actually grouped altogether in a ten minute special evening interruption. Obviously this kind of television was not in competition with cinema. Everything changed in 1975 when a number of privately owned channels were allowed to broadcast at a local level. These channels were proposing programs that focused only on entertainment (sports, movies, soap operas, quiz shows, etc.) and consequently both RAI, the state owned television, and cinema had to start facing the aggressive competition of these new channels.

In this course, we will first pay attention to the way in which cinema reacted to the invasion of commercial television and then we will analyze the work of two film-makers (Gianni Amelio and Fernan Ozpetek) who grew up in the new cultural environment of the ’70s and analyze whether their movies have been influenced by the new kind of narration that commercial television imposed on audiences through soap operas, TV movies and TV series.

The concurrent NICE film festival in November at SIFF will allow us to screen some very recent (2010-2011) movies by first-time directors and continue the discussion on the influence of television on the youngest generation. Attendance to the festival is mandatory.

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

**Faust and the Devil in Literature, Film, and Music**

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

This course investigates how pacts with the devil appear in our culture and the special connections of this tradition with music. We will look in detail at Marlowe's tragedy Dr. Faustus at Goethe's Faust, Parts I and II (1808 and 1832), at some Faust operas and films of the 19th and 20th centuries, and Bulgakov's comic novel The Master and Margarita. We will explore how the legend of the pact with the devil came to represent the West's view of itself and of the dangers inherent in our advancing scientific knowledge. Several short exercises and a take-home final.

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

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

Novels and short stories, from Africa, the Middle East, and South Asia. Discusses relationship of Western literary genres to an oral literary tradition, as well as issues like colonialism, gender relations, narrative technique, native and non-native languages.

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

**A Thousand and One Narrators: Masterpieces of Story Literature from India and Beyond**

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

"What is found here is to be found elsewhere too... but what is not found here is to be found nowhere."

--Adi Parva, The Mahabharata
This course covers masterpieces of story literature from India and surrounding regions, with focus on The Mahabharata, The Adventures of Amir Hamza, and The Arabian Nights. Each of these texts has had wide influence on Eastern and Western literatures and continues to inspire rich performance and literary traditions today. Class sessions will cover historical and cultural context, and discussion of major themes such as curiosity and fate. No prior knowledge is assumed, and all works will be read in English translation.

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

Department Requirements Met: Literature Elective  
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 and the Arabian Nights as background, we will read a selection of these authors: Poe, Hawthorne, Melville, Maupassant, Conan Doyle, Verga, Alas, Chekhov.

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

Department Requirements Met: Literature Elective  
GE Requirements Met: I&S, VLPA  
Offered by visitors or resident faculty. Content varies.

**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  
From the early experimental films of the 1950s that are still being studied in film schools all over the world, such as a famous Two Men and a Wardrobe (1958)--which Roman Polanski directed as a second-year-student--to the 2002 The Pianist, a winner of the Academy Award for the Best Director, and his newest The Ghost Writer (2010) and Carnage (2011), the films of Roman Polanski have attracted a world-wide audience and made Polanski himself one of the most well known and best regarded contemporary directors. This course will explore Polanski's remarkable and cosmopolitan oeuvre which by now spans more than five decades. We will focus on Polanski's most successful films, starting with his experimental Polish shorts, proceeding onto his highly acclaimed English productions such as Repulsion, his Hollywood classics like Rosemary's Baby and Chinatown, his post-Hollywood multi-national productions which include films such as The Tenant and Frantic, his 1990s Bitter Moon and Death and the Maiden, his acclaimed The Pianist, and his most recent films. The course will look into how Polanski's movies adopt a number of different genres and different aesthetic approaches to deal with some of Polanski's recurrent themes, such as solitude, victimization, the separation from the society, and the idiosyncratic worldview of an isolated individual.

**C LIT 520 A: Methods And Issues In Cinema And Media Studies**
This course is designed to give graduate students a basic grounding in the theory, history and criticism of cinema and media studies, and introduce them to central debates, topics, and methods in the field. The central objectives of the course include familiarizing class participants with the:

- theories most germane to film and media critics since the early 20th century
- methods and problems of textual analysis and interpretation of films
- representative cannon of films and related media texts from an array of national industries, avant-garde movements, and historical periods
- historical and cultural paradigms as they relate to film and media studies (mass culture/modernity/postmodernity/postcoloniality, etc.)

In order to achieve these goals, this seminar meets twice a week. One session each week will be devoted primarily to discussion of theoretical, methodological and historical readings. The second session will be devoted primarily to screening the “feature” film(s) of the week, although the screening session will often begin with a series of clips or excerpts from an array of films or a series of short films, and these presentations will foster techniques for assessing and teaching film’s many formal and stylistic registers: editing, cinematography, sound, mise-en-scene, etc, in a historical context.

**C LIT 535 B: Cultural Criticism And Ideology Critique II**

**Marxist Theory and Racial Capitalism**

This course has two aims and will be broken into two (unequal) units. The first unit will treat several key works by Marx and Engels, examining concepts such as history and class, capital and labor, and fetishism and ideology. The second unit will explore the parts of Marx and Engels corpus that are of particular relevance to study of race, colonialism, and imperialism. This unit, the longer of the two, will also take up a range of works by more contemporary Marxist theorists who have attempted to synthesize Marxist and anti-imperialist critique. Throughout the quarter emphasis will be placed on close reading of texts and on elaboration and analysis of the dialogues that are emergent amongst them. Previous course work in philosophy or critical theory will be helpful, but is not required as a prerequisite.

**WINTER 2013**

**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 210 A: Literature And Science**

**GE Requirements Met: VLPA**

Introduces the rich and complex relationship between science and literature from the seventeenth century to the present day. Students examine selected literary, scientific, and philosophical texts, considering ways in which literature and science can be viewed
as forms of imaginative activity.

C LIT 240 A: Writing In Comparative Literature

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

C LIT 240 B: Writing In Comparative Literature

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

C LIT 240 C: Writing In Comparative Literature

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

C LIT 240 D: Writing In Comparative Literature

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

C LIT 240 E: Writing In Comparative Literature

Ambivalence and Rebellion in the Domestic Sphere

Ambivalence and Rebellion in the Domestic Sphere Our theme will explore early 20th century representations of the home in literature and, more specifically, women as wives and mothers before the Second World War. In the first half of the course we will analyze "The Yellow Wallpaper" in regard to Charlotte Perkins Gilman's depiction of gender roles and how women responded to and wrote their way out of domestic confinement. Then we will read Kate Chopin's novel The Awakening in order to examine the commodity culture of a time in which "ladies" were forced to embrace traditional values, resulting in a struggle with their own sexuality and sense of worth. In the second half we will examine increasingly modern representations of the evolving role of women by reading select Katherine Mansfield and Hemingway short stories that expose patriarchal culture in an attempt to bring clashing gender priorities to the fore. We will conclude with a cinematic exploration of the negative consequences of extreme self-identification with the domestic function as evidenced in the Hollywood film by director Dorothy Arzner entitled Craig's Wife.

C LIT 240 K: Writing In Comparative Literature
C LIT 251 A: Introduction To Comparative Literature: Themes

Surrealism

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.

C LIT 271 A: Perspectives On Film: Great Directors

Zhang Yimou

Course Website

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
Introduction to authorship in the cinema. The work of a major director or directors. 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

Queer Theory

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

Queer Theory - is open to AIS, AES, CHID, ENGL, GWSS, DRAMA and C Lit students during Period 1 registration.

Mondays and Wednesdays are lecture days. Tuesdays and Thursdays are screening days for those who chose to see the films on ‘the big screen.’ All films will be streamed to facilitate working schedules and the possibility of review. Queer Theory considers the discussion of “female” and “male” bodies as visual text from the 1980s to present. What do gender and sexuality mean? What has gender to do with representations of sexuality? When and where do we begin to consider a transitioning body? Students will look at moments of intersection between race/ class/ gender and sexuality as they complicate political agendas and blur binaries between male and female, gay and straight. We will look at the emergence of queer theory as it becomes central to feminist theory and queer
C LIT 311 A: History Of Film: 1930-1959

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
The period 1930 to 1960 stretches from the beginnings of film sound to the birth of a new kind of cinema with the emergence of various national “new waves.” These thirty years were scarred by political and social upheaval including the Great Depression, World War Two and anxieties fueled by the Cold War. We will learn how to frame the films within their historical context, demonstrating how these events manifested themselves on the screen. With Europe in turmoil, directors fled across the Atlantic to recreate themselves in Hollywood, bringing with them new styles and techniques. Taking the representative works of these three decades we will trace formal, thematic and generic patterns across geographical borders, as we follow the various cultural transfers that occurred during this period of massive unrest. In doing so we will become familiar with major national film trends of the period including German Expressionism, French poetic realism, the postwar European documentary, Film noir and Italian Neo-realism. Readings, lectures and assignments (including a midterm and final exam) are designed to facilitate your engagement with both primary and secondary critical sources.

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

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

C LIT 315 A: National Cinemas

Indian Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Is Bollywood all there is to Indian cinema? This course is an introduction to Indian cinema, or more appropriately, the many cinemas of India. Spend 10 weeks watching great Indian movie classics and new surprises - violent urban gangster films, morbidly humorous films about youth cyber culture, unlikely Shakespeare adaptations, Paris as an exotic and distant city, inventive new sports comedies, to name just a few themes.

Our introduction will be structured thematically around broad ideas - nationalism and Indian cinema; film and mass media; film and the urban experience; cinema and globalization; film as art practice. Where possible, we will also explore the relation between film and other kinds of mages - popular film posters, lithographed, religious calendar images, photography, traveling slide show exhibitors.

The large area of Europe customarily lumped together under the name of East Europe is the one marked by vibrant, diverse, unique, and often surprisingly inspiring cinematography. While most university courses on the films of Eastern Europe seem to be theme-based and treat the cinema of this region largely in direct relation to the harsh post-World War II political and historical realities, this course will look at Eastern European cinema for its artistic accomplishments, showcasing and studying some of the most aesthetically distinguished, award-winning, or simply most interesting films: masterpieces of East European cinema.

Our film list will include select films by foremost Polish director Andrzej Wajda, whose work spans the era from the 1950s to today, the 1960s Czech New Wave’s <Loves of a Blond> and <Closely Watched Trains>, films from the award-winning Zagreb School of Animated Film, works from prominent Eastern European women directors such as the Hungarian Marta Meszaros, Czech Vera Chytilova, Polish Agnieszka Holland, and Bosnians Jasmila Žbanić and Aida Begić, as well as more recent films, such as the internationally acclaimed Macedonian-American <Before the Rain>, Romanian <Four Months, Three Weeks, and Two Days>, and Croatian <Witnesses>.

This course will also offer a basic artistic, cultural, and historical background to the films we study. No prerequisites.

Baudelaire, Rilke, T. S. Eliot, Kafka, Woolf, and Camus: these are the modernist authors we will study in this course. Modernist writers explored areas of experience that literature had formerly neglected (extreme or even pathological states of mind, commonplace things and people, sexuality and other corporeal processes, and so forth), and in the course of this exploration they moved away from traditional literary forms, inventing radically new forms (of which the most familiar are free verse and stream of consciousness). Class lectures will emphasize the background of modernism in the decline of Christianity among the European intelligentsia, and the associated “crisis of nihilism” that forms the central object of concern for Nietzsche. We will, however, spend most of our time paying very close attention to the texts. I will expect you to bring the relevant text to class with you, because we will be looking closely at it every day.

The first half of the course will be on poetry, the second half on fiction. I will give you very careful, detailed instruction on “how to read poetry.”

There will be a 2-3 page paper on Baudelaire; a 4-5 page mid-term paper on Rilke and Eliot (40 %); and a final, 4-5 page, paper on
modernist fiction (40%). Your entire grade will be based on these three papers.

Poems:
Baudelaire, poems (xerox)
Rilke, poems (xerox)
Eliot, Selected Poems

Fictional works:
Kafka, The Metamorphosis
Woolf, Mrs. Dalloway
Camus, The Stranger

C LIT 320 B: Studies In European Literature

East European Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

Eastern European writers have created a wealth of profound and dazzling literary works in the post-World War II period. This course serves as a basic introduction to Eastern European fiction created during and after the communist era, both in the Eastern European countries themselves and in exile, and gives basic intellectual, cultural and historical background. The course also opens the questions about the literary, intellectual, and cultural production in non-market socialist-era societies with values and world views that were profoundly different from those in the west. Texts will include novels and stories by Polish, Czech, Yugoslav, Hungarian, and Baltic writers. All readings are in English, and no prior specialized knowledge of the area or its literature is required.

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

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

This course examines the role that literature has played in the shaping of Israeli identity and of Palestinian identity. Materials covered include selections of fiction, poetry, essays, film and popular music, all of which provide students an opportunity to consider Palestinian culture and Israeli culture in light of the concept of “emerging national literatures.” The course is team taught by instructors with expertise in Hebrew studies and in Arabic studies.

Topics covered include: memory and collective experience; contested nationalisms; diaspora and homeland as themes and as centers of literary activity; canon formation; relations between highbrow, middlebrow, and popular culture; colonialism/anti-colonialism/post-colonialism; cultures in contact and bilingualism; gender and national literatures.

No prerequisites; no knowledge of Hebrew or Arabic is required.

C LIT 357 A: Literature And Film

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

The film as an art form, with particular reference to the literary dimension of film and to the interaction of literature with the other
artistic media employed in the form. Films are shown as an integral part of the course. Content varies.

C LIT 396 A: Special Studies In Comparative Literature
Ancient Classical India

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
Introduction to ancient and classical Indian literature in its cultural context. Texts in English translation.

C LIT 396 B: Special Studies In Comparative Literature
Arabic Literature in Translation

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
Examines development of Arabic literature from its beginnings through the fall of the Abbasid dynasty to the Mongols. Coincides with period when Arabic language and literature were dominant forces in Islamic civilization.

C LIT 396 C: Special Studies In Comparative Literature
1001 Nights

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
An examination of the major story cycles of the Thousand and One Nights collection, in its social and historical context.

C LIT 397 A: Special Topics In Cinema Studies
Indians in Cinema

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
Indians in Cinema explores the development of "images of Indians" in mainstream cinema from 1900 to the present. Within the class students view movies such as BROKEN ARROW, DANCES WITH WOLVES, TWILIGHT: NEW MOON, POCAHONTAS, SMOKE SIGNALS, and DANCE ME OUTSIDE and will learn to analyze how the movies have create images false and, recently with Native directors, more accurate.

C LIT 397 B: Special Topics In Cinema Studies
Eco-Cinema: Filming the Ethics and Aesthetics of Waste

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
Overview
The effect of modern culture on the environment and on our bodies is everywhere evident. We have reached an age when human advances in science and industrialism are damaging the planet's basic life support systems, generating waste that the environment can no longer tolerate. To add injury to insult, the human mind that made such advances possible in the first place turns out to have a
mouth through which it is fed. And it is eating garbage.

The paradoxes of the present age have become the subject of a 21st century film and media movement ranging from CNN sponsored television programs on renewable energy, to animated allegories produced by PIXAR, through science-fiction fantasies of future catastrophe and documentary filmmakers who take their own bodies as “visible evidence” of environmental and physical crisis. While this recent representational movement forms a substantial component of this course, any informed conception of cinematic “aesthetics and ethics” in moments of perceived social crisis demands a historical purview. Due to the rhetorical potency of filmmaking as a tool for public education and advocacy, for instance, the form has frequently served as a powerful instrument of rationality, harnessed to the manufacture of social consent in a tradition that reaches back to ethnographic and adventure films of the 1920s and “New Deal-era” propaganda and animated comedies of the 1930s. At the same time, alternative rhetorical and ethical ends that have shaped cinema’s engagement with social concerns in recent years, in some cases by rendering disaster or waste “sublime,” draws from a tradition reaching back through cold war films of the 1950s and the innovations of filmmakers such as Stanley Kubrick and Werner Herzog. We will pay particular attention to films that forcibly demonstrate the unraveling of certainty in the visible field and play with cinematic techniques—editing tempos, camera angles, lighting, framing devices, time-lapse photography, extreme close or long shots, mobile or still cameras, etc.—in order to question conventional models of perception and knowledge.

Class Structure: Formal Sessions and Film Screenings

Given what literary critic William Rueckert termed the First Law of Ecology—“Everything is connected to everything else”—this is a particularly ambitious course. You will learn to employ a set of analytical and critical skills intrinsic to film and media studies that will provide a foundation for our study. But we will also be grappling with an ensemble of interlocking ideas, texts, people, and institutions—a sprawling formation within which environmental discourse historically has attained intellectual, popular and legal status. Approximately 12 films will form our primary focus and another 30 films and media texts will be considered in short clips and excerpts; readings will include work by sociologists, historians, film critics, philosophers, and natural scientists among others. Regular class sessions meet twice a week (M/W). An additional two sessions (T/Th) will be designated for film screenings. You are highly encouraged to attend all regular screenings in the assigned classroom, but in cases of scheduling conflict you may also watch these films on your own in the Media Center on campus (2nd floor, Suzallo Library) where all titles will be on reserve, or via NetFlix, etc, if those services are available to you.

Regular Assignments and Final Project:

In the first half of the quarter assignments include weekly exercises such as go-post responses to materials, film segmentation analyses, and oral presentations on relevant materials. A mid-term exam will be administered in week five. Through these foundational assignments you will develop research skills and the critical tools necessary to mount a final project. For that project, you will have the option of writing a research paper that incorporates film frames from the texts you are studying and analyzing; another option will be to produce a short film (approximately 15-20 minutes maximum) that directly reflects the concerns of the class. In order to accomplish these goals an adventurous and inquisitive spirit, as well as a mind open to opinions and perspectives that might differ from your own is absolutely necessary. No prior filmmaking or film studies experience required.
narrative, rhetorical) and of representative periods. Emphasis on the comparative study of themes and motifs common to many literatures of the world.

C LIT 240 A: Writing In Comparative Literature

Modernity and Modernisms

GE Requirements Met: C, W

Literary modernism is generally known by the form it took in European and American literature in the late 1800s and early 1900s: as a movement away from Romanticism and Realism toward the fragmented and the psychological. But just a glance at global forms of modernism in literature complicates this narrow view. While many national traditions characterize their literature of the late nineteenth and early twentieth centuries as “modern,” few call it “modernist” because it does not share the specific historic and literary trajectory of Euro-American Modernism. Yet there are traits that are shared— for many national traditions, the development of modern literature was directly linked to use of the vernacular, rejection of tradition and universality, globalization, reaction to traumatic historical events and the fragmentation of culture, and development of nationalism or social critique.

The goal of C Lit 240 is to hone your individual writing skills while also giving you the opportunity to grow as a critical reader. To this end, the course will examine an international sampling of modern texts using the problematic terms “modernity” and “modernism” as points of comparison for texts and as starting points for composition. We will seek an understanding of what is meant by “modernism,” explore how its meaning is consistent or changes in various contexts and traditions, and probe the gap between “modernity” and “modernism.”

Potential Texts:
Virginia Woolf _To The Lighthouse_, Lu Xun “Diary of a Madman,” Alejo Carpentier _The Kingdom of this World_, and a selection of poetry, critical essays, and short fiction.

C LIT 240 B: Writing In Comparative Literature

GE Requirements Met: C, W

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

C LIT 240 C: Writing In Comparative Literature

GE Requirements Met: C, W

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

C LIT 240 D: Writing In Comparative Literature

Women, Societies and Sensitivity

GE Requirements Met: C, W

This writing course focuses on a selected body of fiction by women from Iran, Palestine and Egypt along with films by/about women
from Iran. In particular, we will compare and contrast various ways women register socio-political circumstances in modern history of their homelands through literature and cinema. The selected texts and films will also help us gain deeper understanding of modern/contemporary history of these cultures through feminine sensitivity. Among other questions we will ask: how does each author comment on the nation’s modern history? In what ways, to what extent and to what effect does women’s sensitivity inform the representation of historical events? How are women situated within socio-political transformation of their homelands?

C LIT 240 F: Writing In Comparative Literature

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

C LIT 240 G: Writing In Comparative Literature
Screening Martyrs: Why Die for One’s Nation?

GE Requirements Met: C, W
How can we understand a film from the perspective of culturally distinct audiences? How can we organize clear and cogent arguments when faced with complex human issues such as self-sacrifice? The primary goal of this writing course is to explain the basic terms and concepts of film analysis, introduce the approaches to writing analytical papers with accuracy and poignancy, and provide essential procedures for peer-editing and essay revision.

To investigate different perspectives on martyrdom, the primary texts of the course (feature films) will cross various cultural contexts and genre boundary. Revolving around the contested concept of martyrdom in war film genre, this course will tease out specific topics in cinema studies, including genre theory, cinema and nationalism, ideology construction and gender politics. Besides the required textbook (Timothy Corrigan, A Short Guide to Writing about Film), we will read some analytical essays focusing on the cinematic representations of martyrdom in multiple layers. Key questions include: can we clearly delineate the boundary between the sacrificed subjects as martyrs (self-sacrifice) and as scapegoats (forced to sacrifice)? How do some films make us take for granted of martyrs’ voluntary sacrifice for the nation, whereas some other films explicitly (or implicitly) subvert this assumption? How do the representations of martyrdom differ thematically or stylistically among national cultures? How does the genre hybrid influence the representations of martyrdom when war film genre is mixed with the generic elements from action, comedy, melodrama, martial-arts, spy film, etc?

Films discussed in class will include recent Hollywood cinema (Flags of our Father; Tropic Thunder); European art cinema (Ivan’s Childhood; The Carabineers); East Asian cinema (Hero; Lust, Caution; Patriotism); and Middle Eastern cinema (Paradise Now). There will be two in-class film screenings. Students are required to watch the rest films in the Media Center Reserves on their own.

C LIT 240 H: Writing In Comparative Literature

Detouring the Fascist Carnival

GE Requirements Met: C, W
The goal of C Lit 240 is to hone your individual writing skills while also giving you the opportunity to grow as a critical reader. To this end, the course will examine an international selection of texts compiled around the themes of the carnival, the grotesque, and the political, as a point of comparison for texts and as a starting point for composition. The theme of this course is the Fascist Carnival,
thus we will begin by reading works dealing with the political structure of carnivals and the grotesque body such as Thomas Mann's
Mario and the Magician and Katherine Dunn's Geek Love that mirror the rise of Fascism in Europe. We will, then, read works such as
Italo Calvino's Into the War that treat the structure of a Fascist war as a circus. Alongside the primary reading, we will also examine
eyssays by Charles Baudelaire, Georges Bataille, and Mikhail Bakhtin that theorize the grotesque and the carnivalesque.

*There will also be a screening of the 1932 film, Freaks.

C LIT 252 A: Introduction To Comparative Literature: Genres

RE-IMAGINING SOCIETY: UTOPIAS AND DYSTOPIAS IN SCIENCE FICTION IN FILM AND LITERATURE

Course Website
Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA
“Modern Science Fiction is the only form of literature that consistently considers the nature of the changes that face us, the possible
consequences, and the possible solutions.” ---Isaac Asimov

“SF is, then, a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and
cognition, and whose main formal device is an imaginative framework alternative to the author’s empirical environment.” ----Darko
Suvin

Science fiction as speculative fiction inquires into how we might imagine alternative worlds and alternative ways to organize society.
Such thought experiments and fictive imaginings in the form of either utopias or dystopias have a long history but gain specific
contours in our postmodern technological society. We will look at science fiction that traced the possibilities and pitfalls of industrial
society, feminist science fiction, and cyberpunk in filmic and literary texts. This class will explore what thought experiments found in
science fiction might mean for critiquing the present and envisioning alternative futures. What does it mean to be human? Should we
be defined and confined by our class, gender and race? Can we imagine a better future? Are we condemned to reproduce the same, or
can we imagine society otherwise? What, in the end, does it mean for us to hope?

Filmic texts include Bladerunner, The Matrix, Solaris, and Paprika

C LIT 271 A: Perspectives On Film: Great Directors

Hitchcock

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

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

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Black Contemporary Cinemas is open to AIS, AES, CHID, ENGL, GWSS, DRAMA and C Lit students during Period 1 registration as well as students in performance culture. No prior film analysis knowledge is necessary.

C Lit 303 runs 4 days/ week with two days for screening and two days for lecture. While students are responsible to watch both films, unless otherwise indicated, most films will be streamed online so students can decide which screening day is best for them to attend regularly.

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

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

C LIT 313 A: History Of Film: 1989-Present
GLOBAL CINEMA, FILM FESTIVALS AND MEMORY

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

Overview of major developments in Hollywood, US Independent, and global cinema during the period 1989-2012, including new forms of realism, transnational trends, the conscious revision of cinematic traditions, the function of trauma and memory in film, and the role of international film festivals. During the first six weeks of class we will view, read essays about, and discuss twelve key films from this period; you will also write reviews of three of these films. (You may watch these films either in class on Mondays and Wednesdays, or on instant streaming.) On Tuesdays and Thursdays we will discuss the films and readings. During the last four weeks of the quarter, there will be no class. Instead, students will attend pre-screenings and screenings in the Seattle International Film Festival and will write reviews of five of the films seen; they will also write a short final reflexive essay on SIFF as a film festival. Texts: Cindy Hing-Yuk Wong, Film Festivals: Culture, People, and Power on the Global Screen. New Brunswick: Rutgers UP, 2011; Amresh Sinha and Terence McSweeney, eds. Millenial Cinema: Memory in Global Film. London: Wallower Press, 2012; and additional essays available through Catalyst. Films: Do the Right Thing, The Piano, Eternal Sunshine of the Spotless Mind, City of God, Moolaadé, Memento, Mulholland Drive, The Namesake, Pan's Labyrinth, In the Mood for Love, Oldboy, and The Kids are All Right.
**C LIT 315 A: National Cinemas**

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

**C LIT 315 B: National Cinemas**

**Palestinian Cinema**

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
The contradiction between the absence of an independent and viable Palestinian state and the increasing presence of a vibrant tradition in Palestinian filmmaking, including several nominations for the Oscar and regular participation in international film festivals, raises a set of significant questions about the very definition of Palestinian national cinema. What is Palestinian cinema? Who makes it? Where is it filmed? Who sponsors Palestinian films or films about Palestine? In this course, we will address these questions through a survey of key institutions, periods, styles, popular films, filmmakers and trends since the early 20th century. We will also discuss the different genres and trends, including documentaries of refugees and diaspora, occupation and resistance, checkpoints and walls, activism and solidarity, love and other themes. Students will write one analytical research essay (4-5 pages), three in-class response papers, and an in-class final exam.

**Required Texts:**


Course Reader with selected historical and critical essays.

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

**Living in Place: Literature and the Environment**

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
Comparative Literature 321 (Special Topics); English 365 (Literature and Discourses on the Environment); Environmental Studies 450 (Special Studies): Living in Place: Literature and the Environment

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? 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.

Texts include Defoe, McPhee, Encounters with the Archdruid; Abbey, Desert Solitaire; Robinson Crusoe; Faulkner, Go Down, Moses; Appleman, Darwin; Butler, Wild Seed; Silko, Ceremony; and a reading packet.

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 Galactico). These are sweeping works of visual fiction that 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.

We will begin the course with forays into traditional genres that have influenced the form and content of the Tele-Novel. Shakespeare's history plays, Homer's oral epics, and Dickens's serialized novels can be read as vying prototypes and templates for both the collaborative creative processes and the finished episodic wholes of the Tele-Novel. In addition to viewing multiple episodes of the TV shows under discussion, we will also read articles in the history and theory of television. Students will learn to practice both close and distant readings of the shows we watch.

C LIT 360 A: Topics In Ancient And Medieval Literature
At the end of the fourteenth century, the English poet Geoffrey Chaucer produced, among his last works, a collection of narratives he called “Seintes Legende of Cupide.” Alternatively titled *The Legend of Good Women*, the collection contains stories about a dozen ancient women (and their men), e.g., Cleopatra, Dido, Thisbe, Medea, to mention a few. A close reading of the *Legend* reveals how Chaucer's late-medieval narratives about these classical heroines have been influenced by genres like the Christian saint's life and the traditions of so-called “courtly love.” The tensions between the ideals of Christian hagiography and courtly romance lend a lively complexity to his stories, and to their interpretation.

This course will attempt to define these competing ideals by discussing literary examples from ancient times – in the Old Testament (e.g., the books of Ruth, Judith, and Esther) and Ovid's *Heroides* – through the Middle ages, with its rich range of saints lives, retellings of Ovid, and classic works like the *Romance of the Rose*, Dante's *Vita Nuova*, and Boccaccio's *Famous Women*. After looking at Juan Ruiz's *Book of Good Love*, we'll turn to Chaucer's *Legend* (and perhaps some of his other works), and conclude with his near-contemporary, Christine de Pizan, esp. her *Book of the City of Ladies*.

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

Books ordered:


about the turn of the 20th century to the 1940s. We will concentrate primarily on novels, with some poetry. This will be a course devoted mainly to reading, treating literature as a primary form of reasoning about people, culture, and political forces. The selected texts, listed below, are not only great reading, they are important documents in learning how to deal with a world rapidly expanding and transforming itself.

There will be a number of short written exercises (one page, single spaced), a short in class midterm, and a final paper, 5-10 pages, on assigned topics.

Please check the ISBN designation for the texts: you must use the assigned text.

Texts:


Virginia Woolf: *To the Lighthouse* Harvest Books, **ASIN:** B009CRPDSQ


Albert Camus: *The Stranger* Vintage Books/ Mass Market, **ASIN:** B00333IA1M

Gunter Grass: *The Tin Drum* Houghton Mifflin, **ASIN:** B005DI8T3Y


Poems by Stephen Mallarme, Paul Valery, T. S. Eliot, Wallace Stevens, Rainer Maria Rilke

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**C LIT 371 A: Literature And The Visual Arts**

*Iteration and Identification in Literature and Film*

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

This course will investigate the relationship between word and image, and the processes underlying the transformations that occur when texts or ideas are translated and adapted into a new medium. Does a film adaptation degrade or damage the original text? Is the adaptation a unique and independent work of art? What are the fundamental differences between literature and film, and how consequential are these differences? In what ways do tradition, politics, and context change the reception of each work?

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

**Modern Literature of South Asia**

**Course Website**  
**Department Requirements Met:** Literature Elective  
**GE Requirements Met:** VLPA
This course introduces the modern literature of South Asia (India, Pakistan, Bangladesh) from the fifteenth century to the present. We will read a selection of short stories, novels, and poetry drawn from the diverse literary traditions of the region. Major readings include *The Namesake* by Jhumpa Lahiri, *Umrao Jan Ada*, a novel about a 19th-century courtesan, by Mirza Ruswa, short stories by Sadat Hasan Manto and Premchand, and bhakti and ghazal poetry. No prior knowledge is assumed, and all works will be read in English translation.

**C LIT 396 B: Special Studies In Comparative Literature**  
*Literature of Love and Liberation: Introduction to Urdu Poetry in South Asia*

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

This course is a survey of Urdu poetry from the 18th century to the present. We will read Urdu poetry in translation, moving from the early period with poems mostly about matters of love. In the modern period Urdu poetry's subject matter changes to broader social concerns such as patriotism, social justice and liberty. During the course we will learn about cultural and literary milieu including performance aspects of Urdu poetry in Musha'era, Qawwali and Bollywood. We will discuss major poetic genres such as Qasida, Ghazal and Nazm. The major poets we will read are Mir Taqi 'Mir', Mirza Ghalib, Mohammad Iqbal and Faiz Ahmad Faiz. We will also read some original English Ghazals

No knowledge of Urdu is required for this course. All works will be read in translation.

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

Department Requirements Met: Literature Elective  
GE Requirements Met: VLPA

Offered by visitors or resident faculty. Content varies.

**C LIT 396 D: Special Studies In Comparative Literature**  
*Don Quixote in Translation*

Department Requirements Met: Literature Elective  
GE Requirements Met: VLPA  
[C LIT 396 D / SPAN 318 A]

Those who approach Cervantes's *Don Quixote* for the first time are often surprised at the ease with which a contemporary reader is able to enter a fictional world that was created over 400 years ago. Despite its interest to academics, philosophers, and historians, among others, *Don Quixote* nevertheless remains surprisingly accessible to readers with no prior knowledge of the writer or his historical context. As will become clear through our readings, that accessibility reflects the novel's inherent modernity, that is, its embodiment of a way of thinking about the world that is, in the final analysis, not that different from our own. Our goal over the ten weeks of this course will be to explore various aspects of the *Quixote's* modernity through the reading of selected chapters and much classroom discussion.

This class assumes no previous knowledge of Spanish or Spanish literature.
C LIT 240 A: Writing In Comparative Literature

Nostalgia

GE Requirements Met: C, W

Nostalgia stems from the Greek terms nostos, meaning “a return home”, and algos, meaning “suffering”. In common usage, it denotes a sentimental state in which one covets the past in favor of the present through a romanticization of past events or objects. The term also entered medical discourse in the late-seventeenth century describing a condition unique to mercenaries and soldiers serving away from home. The medical usage of nostalgia continues into the twentieth century specifically with the occurrence of the Great War. This course will focus on twentieth century European literature in which nostalgia is a driving force of the narrative. Furthermore, the texts we will be reading are either from or reflect upon junctures of European history that are marked by devastating conflict such as the Great War, the Spanish Civil War, World War II, as well as the Soviet acquisition and control of Central and Eastern Europe. The primary reading for this course includes a selection of poems by Siegfried Sassoon, Rebecca West's *The Return of the Soldier*, George Orwell's *Homage to Catalonia*, Italo Calvino's *Into the War*, and Milan Kundera's *Ignorance*. We will follow two main threads of inquiry in respect to these texts: one which deals with the precise etymological meaning of “nostalgia” that is further complicated because the notion of home itself is associated with suffering, thus, suffering for a return to suffering; and another that traces characters' nostalgic tendencies as a clinical matter while serving in the trenches. The goal of C Lit 240 is to hone your individual writing skills in addition to giving you the tools to grow as a critical reader. To this end, there will be two short papers (2-3 pages) and two longer papers (5-7 pages). Each paper will address a framing prompt regarding the course reading.

C LIT 315 A: National Cinemas

The History of Mexican Cinema

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

Overview of the history of Mexican cinema, beginning with the influence of Soviet director Sergei Eisenstein and Russian immigrant director Arcady Boytler in the early 1930s, through the films of the Mexican Revolution of the mid 1930s, epitomized by Fernando de Fuentes; the culmination of national allegory and melodrama in the ‘Golden Age' of the 1940s, as epitomized by the films of Emilio ‘El Indio' Fernández; Buñuel's surrealist and documentary cinema of the 1950s, the ‘New Cinema' of the 1970s, women's cinema in the 1980s, and the ‘New Wave' of the 1990s and beyond. While most Mexican directors of the Golden Age, including Fernando de Fuentes and Emilio Fernández, construct a mythology of revolutionary nationalism, linked to essentialized gender and ethnicity, Luis Buñuel deconstructs these myths through the lens of modernization as underdevelopment. The best Mexican directors of the 1970s, including Arturo Ripstein, and those of the latest boom, including Alfonso Cuarón and Maria Novaro, interrogate changing definitions of gender, ethnicity, national and global citizenship.

Students will do an oral presentation (in pairs), write one three- to four-page analytical essay, and take four quizzes. Those enrolled in the Spanish portion of the course should write and do at least half of their research in Spanish.

C LIT 315 B: National Cinemas

Francophone Cinemas

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

Francophone Cinemas will explore the very designation 'Francophone' as it relates to French national belonging among populations outside France, particularly Quebec. How have questions and crises of belonging been negotiated through in film and visual production in spaces where to be included in French citizenry is as much a matter or race, class, generational heritage or gender as it is the fact of growing up speaking the French language as a first language? The students will watch 2 films per week streamed online and participate in active lecture and discussion twice per week to explore the ways colonial nations have both disavowed and aligned themselves with their French heritage in the name of arriving at their distinct versions of Francophone national identities.

C LIT 315 C: National Cinemas

Italian cinema

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

Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

C LIT 315 D: National Cinemas

Indian Cinema

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

"Indian Cinema" poses significant conceptual and practical challenges for discussion and pedagogy. For one, while it is most famously known as Bollywood, there is no one Indian cinema: rather, there are quite a few film industries in India, some producing hundreds of films a year in various languages. Of these, the most well-known, and the one that has been dubbed Bollywood, is the Hindi/Urdu language film industry based in Mumbai (formerly known as Bombay), the financial, entertainment, and media capital of India.

In this course, our main focus will be on the Hindi-language film industry. The aim of this course is to give you a sense of the stylistic, historical and ideological diversity of this cinema. Structured for the most part chronologically, we will start with the films of the 1940s and 1950s, with the first decade after independence. (India - and along with it, Pakistan - was established as a nation-state, and achieved sovereignty from centuries of British rule in 1947). This course will introduce you to key popular films, filmmakers and trends from the 1940s to the present. We will also look at "alternative" film-making traditions, such as the parallel and art cinema tradition. More recently, popular Hindi-language cinema itself seems to have diversified into star-driven blockbusters, and more formally...
adventurous films, often called “multiplex cinema.”

C LIT 397 C: 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.

SUMMER 2013 B-TERM

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 C: Writing In Comparative Literature
"Atonement"

GE Requirements Met: C, W
How do we atone for our sins? How do we atone for the sins of others?

The OED defines “atonement” as “the action of making amends for a wrong or injury.” While its definition suggests the possibility of retribution and relief, literature implies otherwise. In Ian McEwan's Atonement, 12-year old Briony commits an unspeakable crime, and tries to relieve her own guilt through the manipulation of fact and fiction. In The Reader Bernhard Schlink portrays the psychological state post-war Germany as it works through the horrors of its recent past. The inevitable layers of gender and social hypocrisy in a rigidly structured moral system are exposed in Hawthorne's Scarlett Letter. In these works, atonement is a brutal process, one that has the potential to make the crimes even more horrific.

This course is designed to provide you with the tools to embark on your career as critical readers and writers in academia. The final grade bases itself upon class participation, two paragraph close readings, and a final paper.

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

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Film History III will run 4 days a week. Mondays will be screening days and the second film for the week will be streaming online. All films will be available in the Media Center. During the 1960s American film production transitioned from escapist musicals and
westerns to more socially and politically concerned modes of representation. This course explores the connections and disparities between popular film movements around the world in relation to those of the US. What if anything might the Student Non-violent Coordinating Committee's (SNCC) “Consciousness Raising? films have to do with Cinema Verité, or the experimental cinemas of the 60s such as Third Cinema, French New Wave or Andy Warhol's early work? We will examine the successes of New Hollywood in the 1970s from The Graduate, Carrie and Rosemary's Baby to Tess of the d'Urbervilles and Apocalypse Now. Finally, the end of the 1970s into the 1980s brings us to new questions and tensions. Technical innovations in sound and cinematography influenced representational decisions of the 70s. Is this still the case in the 80s? We'll look at representations of the late 70s in the form of Blaxploitation Cinema to lead into the 80s. What new questions are beginning to emerge? What influence has anti-discrimination movements had on marginalized cinemas from the UK, Africa and the US? We'll look at works like Ordinary People, Flash Dance and Less than Zero as compared to the experimental documentary emerging out of Britain to conclude with very early 90s independent works including - She's Gotta Have It and works from 1991 New Queer Cinema.

C LIT 320 A: Studies In European Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
We will read five fairly short (only one over a hundred pages) prose narratives that give us a taste of how prose fiction began and how it developed up to the point that Kafka enters the scene. We begin with a very funny Spanish narrative from the 16th century, Lazarillo de Tormes, which is about a poor beggar boy who gets into a variety of comical scrapes trying to get enough to eat, but winds up prosperous at the end. This is the first “picaresque” narrative (a “picaro” is a clever rogue who uses his wits to survive). Next is the 18th century Castle of Otranto, the first Gothic romance: an old castle, a dark family secret, a vengeful ghost, a beautiful young woman trapped by an evil-hearted older man. This is the ancestor of Jane Eyre and Wuthering Heights, among many other later “Gothics.” The Memoirs of a Good-for-Nothing, from the early 19th century, is a whimsical tale of fiddle-playing peasant boy who works for a noble family and falls in love with the daughter of the nobleman, then goes through a series of exotic adventures before winning her love. Then in 1899 was published Heart of Darkness, which mixes romance and realism in a striking new way. Finally, Kafka's Metamorphosis takes us into the strange new 20th century world of “fantastic” fiction.

We will compare the different ways these texts are put together in order to get a sense of the conventional nature of fiction—that is, of the way in which fiction is determined, not so much by some reality that it “represents,” but by the rules of fiction-making, rules that differ from one genre to another, and from one historical period to another.

This is a “W” course. I will ask you to write three essays analyzing the works studied, for a total of 10-15 pages. Your entire course grade will be determined by these essays.

C LIT 371 A: Literature And The Visual Arts

THE TRANSMEDIAL ALAN MOORE

Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA
Since the early 1980s, British author Alan Moore has achieved his greatest fame as the pre-eminent writer in the comics medium, particularly through his revisionist and deconstructive superhero series. This course examines Moore's oeuvre in comics, emphasizing the roles which design; the tension between word and image; and visual/verbal allusion play in these works. We will also consider
Moore's non-comics forays in the novel, spoken word performance and cinema to see how his obsessions with art and magic transcend any one medium. Finally, we will discuss what impact Moore's work has had on the ongoing debates over the "legitimacy" of comics as an art/literary form. Reading list includes: V For Vendetta, Watchmen, From Hell, and Voice of the Fire.

C LIT 397 A: Special Topics In Cinema Studies

Latin American Film: Dictatorship and Recovery in Argentina

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

During the Argentine military dictatorship of 1973-1985, tens of thousands of Argentine dissidents were imprisoned, and often tortured, for their beliefs and some 30,000 of them were 'disappeared' (murdered by the military). Many of the disappeared prisoners bore babies in captivity that were adopted illegally to military families. In the wake of the dictatorship the Argentine people have been with the legacy of fascism. On one level, family members—first the Grandmothers of the Plaza de Mayo, and later HIJOS, the children of the disappeared—have organized to demand that the truth about the victims' deaths be told, that the remains be recovered and buried, that the kidnapped children be returned to their families, and that those responsible for ordering and carrying out the massive violations of human rights be punished.

Over the past three decades, dozens of Argentine films, both documentary and fiction, have examined this period in Argentine history. We will analyze eight of these films and see how Argentine directors have employed a variety of genres, and have adopted more or less realistic approaches, in their treatment of these issues over the past three decades. Readings will be posted to our Catalyst web site. Students will do an oral presentation (in pairs), write one three- to four-page analytical essay, and take four quizzes.

Films: Botín de guerra/Spoils of War, La historia oficial/The Official Story, Kamchatka, Trelew, Crónica de una fuga/Chronicle of an Escape, Cautiva, El secreto de sus ojos/The Secret in their Eyes, and La mirada invisible / The Invisible Eye. The films will be in Spanish with English subtitles, and will be available on instant streaming.

SUMMER 2013 FULL-TERM

C LIT 200 A: Introduction To Literature

Private Struggles: Female Rebellion In a Man's World

GE Requirements Met: VLPA

Our theme will survey the role of women as daughters, sisters, wives, and mothers across a wide body of literature representing multiple literary genres. In the first half of the course we will analyze two plays that explore the conflict between female autonomy and patriarchal values: "Antigone" by Sophocles interrogates the consequences of fierce devotion to family at the expense of the State and "A Doll's House" by Henrik Ibsen explores how women responded to and escaped domestic confinement during the Victorian era. In the second half we will examine modernist representations of the evolving role of women after the Great War by reading select Katherine Mansfield short stories that expose patriarchal culture in an attempt to bring clashing gender priorities to the fore, followed by a cinematic exploration of the negative consequences of extreme self-identification with the domestic function as evidenced in the nineteen thirties Hollywood film by director Dorothy Arzner entitled Craig's Wife. We will end in the fifties with Alice Munro's short story "Boys and Girls" about a young girl's resistance to womanhood, addressing women's challenge to develop beyond their gender role.
C LIT 200 A: Introduction To Literature

Heroes/Anti-heroes in Western Literature

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

C LIT 240 A: Writing In Comparative Literature

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

C LIT 240 B: Writing In Comparative Literature

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

C LIT 240 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.

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