

University of Washington
DEPARTMENT OF COMPARATIVE LITERATURE
Box 354338

A U T U M N 2 0 0 7

Comparative Literature is the study of literature that transcends the confines of a national literature and explores the relationship among several literatures, along with the study of literary theories that have a bearing on these relations. Various faculty members from the following departments teach courses in our Comparative Literature program: Asian Languages and Literature, Classics, English, Germanics, Near Eastern Languages and Civilization, Romance Languages and Literature, Scandinavian Languages and Literature, and Slavic Languages and Literature.

*Please see UW TIME SCHEDULE for updates on sections, times, locations and restrictions).

<p>C LIT 230 A (11255) w/SCAND 230 A (17602)</p> <p>MTWTh 2:30-3:20 KNE 220</p> <p>Guntis Smidchens</p> <p>(5 cr.)</p>	<p>INTRODUCTION TO FOLKLORE (VLPA/I&S)</p> <p>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.</p> <p>Folklore (stories, songs, beliefs, customs, folk craft and folk art) is a window into a group's worldview. This course will survey the different genres of folklore and kinds of groups which maintain folklore traditions. A variety of theories and methods applied in folklore studies during the past two centuries will be introduced in readings and lectures.</p>
<p>C LIT 240 A, B, C, D (11256, 11257, 11258, 11259)</p> <p>MTWThF A: 9:30-10:20 GLD 322 B: 10:30-11:20 LOW 217 C: 11:30-12:20 MEB 243 D: 12:30-1:20 MLR 302A</p> <p>Please see UW course description for various instructors</p> <p>(5 cr.)</p> <p><u>W-course</u></p>	<p>WRITING IN COMPARATIVE LITERATURE</p> <p>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.</p>

<p>*C LIT 270 A (11261)</p> <p>MTW 1:30-3:50 KNE 210</p> <p>Please see various QZ times and locations</p> <p>Tamara Cooper</p> <p>(5 cr.)</p>	<p>PERSPECTIVES ON FILM: INTRODUCTION (VLPA)</p> <p>Introduction to film form, style, and techniques. Examples from silent film and from contemporary film. 270, 271, 272 are designed to be taken as a sequence, but may be taken individually.</p> <p><u>\$15 additional course fee req'd.</u></p>
<p>C LIT 301 A (19179)</p> <p>MW 9:30-11:20 RAI 121</p> <p>TTh 9:30-11:20 JHN 075</p> <p>Tamara Cooper</p> <p>(5 cr.)</p>	<p>THEORY OF FILM: Analysis (VLPA)</p> <p>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.</p> <p>[C LIT/Cinema majors only – Pd. I, II, III]</p>
<p>C LIT 302 A (11270)</p> <p>MW 11:30-1:20 DEN 216</p> <p>TTh 11:30-12:20 KNE 210</p> <p>Yomi Braester</p> <p><u>(5 cr.)</u></p>	<p>THEORY OF FILM: Critical Concepts (VLPA)</p> <p>Is it possible to think of cinema without paying attention to the places from which and in which the filmmaker works? How does the cinema address being in the margins of the large film industries, outside the cultural mainstream, expressing itself in minor languages, or speaking from exile? How can classical film theory, based mostly on Hollywood and European cinema, engage in a dialog with films adhering to other paradigms?</p> <p>No textbooks required (all readings will be posed on e-res)</p> <p>[C LIT majors only – Pd. I]</p>

<p>C LIT 315 A (11272) w/SLAV 223 C, D (17765, 17766)</p> <p>MW 2:30-4:20 THO 125</p> <p>Gordana Crnkovic</p> <p>(5 cr.)</p>	<p>NATIONAL CINEMAS: The Cinema of Roman Polanski</p> <p>From the early experimental films of the 1950s that are still being studied in film schools all over the world, such as a famous <i>Two Men and a Wardrobe</i> (1958)--which Roman Polanski directed as a second-year-student--to the 2002 <i>The Pianist</i>, a winner of the Academy Award for the Best Director, 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 <i>oeuvre</i> which by now spans more than four 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 <i>Repulsion</i> and <i>The Fearless Vampire Killers</i>, his Hollywood classics like <i>Rosemary's Baby</i> and <i>Chinatown</i>, his post-Hollywood multi-national productions which include films such as <i>The Tenant</i> and <i>Frantic</i>, his 1990s <i>Bitter Moon</i> and <i>Death and the Maiden</i>, and his last films-to-date, <i>The Pianist</i> and <i>Oliver Twist</i>. 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.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>CLIT 315 B (11273) w/SLAV 223 A, B (17763, 17764)</p> <p>M 12:30-2:20 MGH 241 W 12:30-2:20 EGL 001</p> <p>F 12:30-2:50 KNE 019</p> <p>Jose Alaniz</p> <p>(5 cr.)</p>	<p>NATIONAL CINEMAS: Post-War Cinema: The Thaw and Beyond</p> <p>What did the Soviet Union look like between the years 1945 and 1986 - on film? This course examines Russian culture and post-war history - including the rebuilding of the country, the post-Stalinist "Thaw," the years of Stagnation and the new freedoms of Perestroika - through a cinematic lens. We will consider the differences between Western and Soviet filmmaking practices, major themes and genres, censorship and the cult of the artist in postwar Russia, as well as how all these change over the decades. Students can expect to view and read about films by Mikhail Kalatozov, Grigorii Chukhrai, Andrei Tarkovsky, Nikita Mikhalkov, Leonid Gaidai, Kira Muratova, Alexander Sokurov, Tengis Abuladze and Georgii Daneliya, among others. All movies and readings in English.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>C LIT 320 A (11274)</p> <p>MW 1:30-2:50 LOW 217</p> <p>Jo Wallace</p> <p>(5 cr.)</p>	<p>STUDIES IN EUROPEAN LITERATURE: Seduction, Love, and Betrayal (VLPA)</p> <p>We will begin with an examination of the literary origins of the master seducer, Don Juan, first offered by Tirso de Molina in 1630. Why was this particular legend, the object of women's fantasies and men's envy, particularly appealing to audiences? We then trace the development of the character in other national contexts and genres, reading texts by Moliere, da Ponte, and Kierkegaard. How does the figure evolve? What function does the legend play in social critique? How does Don Juan navigate love and betrayal as he continues to seduce? Moving into the era of "modern love," how is the role of the seducer altered as calculation and conquests are continually weighed against love and obligation? And how does the female version of the seduction myth manifest itself? Texts include Molina, Moliere, de Ponte, Kierkegaard, Ibsen, Strindberg, Woolf, Dinesen, and Dumas and secondary readings.</p> <p>[C LIT majors only – Pd. I]</p>

<p>C LIT 320 B (11275)</p> <p>w/ENGL 315 B (12897)</p> <p>TTh 10:30-12:20 CMU 230</p> <p>Henry Staten</p> <p>(5 cr.)</p>	<p>STUDIES IN EUROPEAN LITERATURE: Literary Modernism (VLPA)</p> <p>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,” a style or cluster of styles of writing that flourished from roughly 1910-1930. There is no simple definition of what this term means; like other period terms in literary theory (cf. “romanticism” or “realism”), it refers not to any single quality of literary works but to a diverse set of stylistic characteristics, any of which might be missing from any given work referred to as modernist. Thus 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.</p> <p>We will also be concerned with the <i>methodology</i> of the study of literature and specifically with the method called <i>formalism</i>. Formalism in criticism developed in close contact with modernism in literature (for example, T.S. Eliot is both one of the central modernist poets and one of the fathers of formalism) and could thus be called “modernist criticism.” In my class lectures I will continually stress formalist methods of reading, and in the papers you write you will be expected to develop skill in these methods.</p> <p>There will be a short warm-up paper on modernist poetry in the first week, followed by a 3-4 page mid-term paper on the same topic. Your final paper will be a 4-5 page paper on modernist fiction. I highly recommend that you buy a manual, handbook, or glossary of literary terms (any one will do), and use it to look up concepts like ‘modernism,’ ‘romanticism,’ ‘sonnet,’ and so forth. You should study the definitions of these terms over and over during the quarter to try to get them firmly into your heads.</p> <p>We will spend the first half of the course reading the work of three poets, the last half the work of three prose writers, as follows: Poems: Baudelaire, poems (xerox) Rilke, poems (xerox) Eliot, <i>Selected Poems</i> Fiction: Kafka, <i>The Metamorphosis</i> Woolf, <i>Mrs. Dalloway</i> Gide, <i>The Counterfeiters</i></p> <p>The work of Baudelaire and Rilke will be available in a course packet from the Ave. Copy Center, 4141 University Way.</p> <p>[C LIT majors only – Pd. I]</p>
<p>C LIT 322 A (11276)</p> <p>MW 1:30-2:50 CMU 228</p> <p>Yomi Braester</p> <p>(5 cr.)</p>	<p>ASIAN AND WESTERN LITERATURE (VLPA)</p> <p>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.</p> <p>Textbooks: David Grossman, <i>See Under: Love</i> Albert Camus, <i>The Fall</i> Primo Levi, <i>The Drowned and the Saved</i> Zhang Xialiang, <i>Grass Soup</i> Bernhard Schlink, <i>The Reader</i></p> <p>[C LIT majors only – Pd. I]</p>

<p>C LIT 350 A (11277)</p> <p>TTh 9:30-11:20 THO 101</p> <p>Please check time schedule for Friday QZ section times and locations.</p> <p>Fabrizio Cilento</p> <p>(5 cr.)</p> <p><u>W-course</u></p>	<p>THEMES IN WORLD LITERATURE: Twice Told Tales: Short Stories into Film</p> <p>This class explores the reciprocal relationship between short story and film. The concentration of a short story offers a special place for the working of directors' imaginations, and when adapted for the big screen short stories often become reinvented versions of themselves. We will consider classic film adaptations of short stories like <i>The Killers</i> and <i>Rashomon</i>, as well as the recent films <i>Short Cuts</i>, <i>Strawberry and Chocolate</i>, and <i>The Legend of Sleepy Hollow</i>. The course will include weekly screenings, lectures and readings; discussion sections; an in-class midterm exam, and a final essay. Required Texts: John M. Desmond and Peter Hawkes, <i>Adaptations: Studying Film and Literature</i> (New York: McGraw-Hill, 2006); Stephanie Harrison, <i>Adaptations: From Short Story to Big Film</i> (New York: Three Rivers Press, 2005), and a course reader.</p>
<p>C LIT 396 A (11278) w/NEAR E 240 A (16025) w/RELIG 240 A (17544)</p> <p>TTh 1:30-3:20 KNE 110</p> <p>Please see various QZ times and locations.</p> <p>Scott Noegel</p> <p>(5 cr.)</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Introduction to the Hebrew Bible/Old Testament (VLPA)</p> <p>Examines the Hebrew Bible (Old Testament) in translation and its relationship with literatures of ancient Near East. Comparisons drawn between biblical text and literary works of Canaan, Egypt, Greece, Mesopotamia. Emphasis on the sophisticated literary techniques employed by biblical writers.</p>
<p>C LIT 396 B (11282) w/CHID 270 B (19371) w/SISJE 490 A (17730) w/GERMAN 295 A (13803)</p> <p>MWF 11:30-12:20 DEN 308</p> <p>Richard Block</p> <p>(5 cr.)</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Jewish German Writers: The Enlightenment to Auschwitz (VLPA)</p> <p>Course description to follow at a later date.</p>
<p>C LIT 421 A (11283) w/ENGL 363A (12910)</p> <p>TTh 9:30-11:20 LOW 216</p> <p>Leroy Searle</p> <p>(5 cr.)</p>	<p>LITERATURE AND OTHER DISCIPLINES (VLPA)</p> <p>Examines the links between literature and other disciplines or art forms. Literature and history, literature and philosophy, literature and music, literature and the visual arts are all appropriate topics. Selection of focus depends on instructor.</p>

<p>CLIT 502 A (11288) w/ENGL 529 B (12943)</p> <p>TTh 11:30-120 BLM 211</p> <p>Marshall Brown</p> <p>(5 cr.)</p>	<p>THEORY OF LITERATURE III: Hegel's Phenomenology</p> <p>The aim of this course will be a complete reading of Hegel's <i>Phenomenology of Spirit</i>. Students will be responsible for a class presentation on one section of the work and for an essay of 5,000 words or more, typically an exegesis of one section of the book.</p> <p>Textbook: Hegel, <i>Phenomenology of Spirit</i>, pb, Oxford University Press, ISBN 978-0198245971</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p> <p>[entry code required]</p>
<p>C LIT 508 A (11289)</p> <p>w/ENGL 508 A (12938) and w/FRENCH 576 A (13415)</p> <p>TTh 3:30-5:20 THO 211</p> <p>Doug Collins</p> <p>(5 cr.)</p>	<p>HISTORY OF LITERARY CRITICISM II</p> <p>Literary criticism and theory from the Middle Ages and the Renaissance through the eighteenth century to, but not including, Kant.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p> <p>[entry code required]</p>

<p>C LIT 530 A (11290) w/ENGL 599 B (12966)</p> <p>MW 3:30-5:20 THO 217</p> <p>Herbert Blau</p> <p>(5 cr.)</p>	<p>HISTORY OF LITERARY CRITICISM I: The Art of Theory</p> <p>Now that the end of theory has been declared, or anathemas against it, at the same time we're experiencing—after years of devastating critique—a return of the aesthetic, beauty, “the force of art” or “the singularity of literature,” and the redemptive aspects of its “peculiar language,” it may be worth thinking, too, while it's still in limbo, about the literary in theory, or rather its <i>literariness</i>, or the poetics of it and <i>its</i> peculiar language. Which makes it something more, something other, than the trickle-down versions of theory in the ideological warp of going scholarly discourse. From writing degree zero through metaphors of the text to chiasmic or mirror structures, there were qualities of mind, feeling, voice, speculation, style that we associate with literature, however obscure or elusive that more or other may be—and without the acceptable platitudes about otherness or hybridity, no less those subject positions which could almost make you prefer a transcendental signifier.</p> <p>Speaking of which, and crossing cultures: in the Koran, where there is “no god but Him, the Mighty, the Wise One,” we learn that “it is He who has revealed to you the Book. Some of its verses are precise in meaning—they are the foundation of the Book—and others ambiguous. Those whose hearts are infected with disbelief observe the ambiguous part, so as to create dissension by seeking to explain it.” That, unfortunately, is the curse of theory, whose literariness consists in keeping the ambiguity alive, even in the course of trying to explain it. That, in turn, is the art of theory—the art itself dubious to the degree that it disguises its claim to truth. The disguise may be such, however, as with the cryptographic Derrida, that it makes you think of theory as neither fact nor fiction, neither the Real nor the Imaginary, but rather at some enlivening limit, indiscernible as it may be, where the dichotomies break down, and you're not sure what you're thinking—the thought that escapes you precisely what keeps it going.</p> <p>And that should be what's happening in the seminar, in discussion and presentations, as well as in what and how you write. The texts are still to be chosen, but will be drawn from the now-canonical theorists, perhaps going back to Nietzsche and Heidegger, then the grain of the voice in Barthes, Lyotard, Kristeva, Adorno, Benjamin (in the Arcades), the schizophrenic Deleuze, the virulent Bataille, through Baudrillard's simulations to one or another more recent, maybe Agamben.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p> <p>[entry code required]</p>
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<p>C LIT 535 A (11291) w/ENGL 556 A (12946)</p> <p>TTh 1:30-3:20pm LOW 118</p> <p>Thomas Foster</p> <p>(5 cr.)</p>	<p>CULTURAL CRITICISM-IDEOLOGY CRITIQUE: Structural Transformations of the Public Sphere</p> <p>This course will provide an introduction to the discourses and debates surrounding the concept of the public sphere and its concomitant norms of citizenship. We will begin with Jurgen Habermas's standard account of the emergence of the public sphere in the 18th century and its relation to political and philosophical modernity. But we will focus most of our attention on the challenges posed to Habermas's account by the development of consumer society, visual and electronic media, and embodied forms of political identity, which we will regard as ongoing transformations. Among the topics we will consider are the relation of "publicness" to counterpublics and subcultures; remappings of the boundaries between public and private, rational debate and affect or intimacy; the effects of the increasing displacement of print technologies and cultures by forms of publicness mediated through other technological means and other cultural logics; the shift from norms of abstraction, anonymity, and self-transcendence to norms of embodied or spectacularized particularity; and the relation between publicness and market relations. The theoretical and critical readings will probably include Habermas's <u>Structural Transformation of the Public Sphere</u>, Oskar Negt and Alexander Kluge's <u>Public Sphere and Experience</u>, Michael Warner's <u>Publics and Counterpublics</u>, the collection <u>The Black Public Sphere</u>, and Allucquere Rosanne Stone's <u>The War of Desire and Technology at the Close of the Mechanical Age</u>, along with essays or chapters by Benedict Anderson, Lauren Berlant, Rita Felski, Nancy Fraser, Cindy Patton, Aihwa Ong, Dick Hebdige, and Monroe Price. While we will probably read some short selections from the 18th century, literary readings will center around two sets of topoi: African-American literature and post-cyberpunk science fiction about information technologies (we may also spend some time discussing blogging and other new media practices). These readings will be selected from this list of texts (we will not read all of these works): Frances E.W. Harper, <u>Iola Leroy</u>; George Schuyler, <u>Black No More</u>; Nella Larsen, <u>Passing</u>; Ralph Ellison, <u>Invisible Man</u>; Colson Whitehead, <u>Apex Hides the Hurt</u>; Samuel R. Delany, <u>Stars in My Pocket Like Grains of Sand</u>; Neal Stephenson, <u>Snow Crash</u>; Bruce Sterling, <u>Distraction</u>; Geoff Ryman, <u>Air</u>; Cory Doctorow, <u>Eastern Standard Tribe</u>, Nancy McCarthy, <u>Chat</u>, Kate Bornstein and Caitlin Sullivan, <u>Nearly Roadkill</u>, and stories by Nalo Hopkinson and Ted Chiang. Students will write two shorter papers, or one longer one, along with an in-class presentation.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p> <p>[entry code required]</p>
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<p>C LIT 596 A (11293)</p> <p>w/SPAN 598 A (18072)</p> <p>MW 3:30-5:20 MGH 231</p> <p>Cynthia Steele</p> <p>(5 cr.)</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Contemporary Latin American Fiction and Film</p> <p><i>The Latin American Novel, 1995-2005, from Narconovela to Cybernovela</i></p> <p>We will analyze eight key novels published over the past decade by leading younger authors from various regions of Latin America, including examples of narco/detective novels, cyber novels, border novels, post-dictatorial fiction, and new historical fiction. Also, we will study several recent Latin American films by younger directors, in relation to these new directions in narrative production, and will read a packet of pertinent essays by Latin American theorists and critics, including Adelber Avelar, Beatriz Sarlo, and Nelly Richard.</p> <p>Films will be in Spanish with English subtitles, and novels will be available in either the Spanish original or in English translation. (Spanish students will do their reading, writing and research in Spanish.) Students will be responsible for doing in-class writings, co-directing class discussion on two occasions, making one oral presentation on their research, and writing a final analytical research essay.</p> <p>Texts: César Aira, <i>How I Became a Nun</i> (Argentina), Roberto Bolaño, <i>Distant Star</i> (Chile), Edmundo Paz Soldán, <i>Turing's Delirium</i> (Bolivia), Mayra Santos-Febres, <i>Any Wednesday I'm Yours</i> (Puerto Rico), Rodrigo Rey Rosa, <i>The Good Cripple</i> (Guatemala), Arturo Arias, <i>Rattlesnake</i> (Guatemala), Luis Humberto Crosswaithe, <i>The Moon Will Forever Be a Distant Love</i> (Mexico), and Cristina Rivera Garza, <i>No One Will See Me Cry</i> (Mexico/U.S.).</p> <p>Films: <i>Bombom el perro</i> (Argentina), <i>La niña santa</i> (Argentina), <i>Loco Fever</i> (Chile), <i>Sexual Dependency</i> (Bolivia), <i>Madeinusa</i> (Peru), <i>Nicotina</i> (Mexico), and <i>Rabbit on the Moon</i> (Mexico).</p> <p>[C LIT majors only – Pd. I]</p>
	<p>ENTRY CODES are available at: Comparative Literature-Office, Padelford B-531</p>