

University of Washington
DEPARTMENT OF COMPARATIVE LITERATURE
Box 354338

A U T U M N 2 0 0 8

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 211 B (11342)</p> <p>MTWTh 1:30-2:20 MGH 389 (5 cr.) Please see various QZ times and locations</p> <p>Leroy Searle</p>	<p>LITERATURE AND CULTURE (VLPA/I&S)</p> <p>This will be a lecture course, with smaller discussion section. The course will focus on reading four major novels, a play, and a course reader including selected background and secondary material along with a short collection of poems in several language (with English translations provided). The primary focus will be on the ways in which imaginative writing provides a context for reflective thinking and self-recognition. Work in the discussion sections will focus both on intensive discussion of the texts, and writing assignments, including commentaries on specific passages, and two essays on specific themes or problems in whole texts. There will be a midterm and a final exam on the assigned readings.</p> <p>William Shakespeare: King Lear Jane Austen: Pride and Prejudice Gustav Flaubert: Madame Bovary Leo Tolstoy: Anna Karenina John Coetzee: Foe Poems by Friedrich Holderlin, William Wordsworth, Walt Whitman, Emily Dickinson, Gerard Manley Hopkins, Rainer Maria Rilke, Stephane Mallarme, Paul Valery, Federico Garcia Lorca, and Pablo Neruda</p>
<p>C LIT 230 A (11347) w/SCAND 230 A (18008)</p> <p>MTWTh 9:30-10:20 EEB 105 (5 cr.)</p> <p>Guntis Smidchens</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, (11348, 11349, 11350)</p> <p>MTWThF A: 9:30-10:20 SMI 105 B: 10:30-11:20 THO 335 C: 11:30-12:20 MEB 245 (5 cr.)</p> <p>Please see UW course description for various</p>	<p>WRITING IN COMPARATIVE LITERATURE (C)</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>

instructors	
<u>W-course</u>	
<p>*C LIT 272 A (11353)</p> <p>MTWTh 2:30-4:20 KNE 110 (5 cr.)</p> <p>Please see various QZ times and locations</p> <p>Jennifer Bean</p>	<p>FILM: GENRE Horror Films (VLPA)</p> <p>This course examines the development of the horror genre in the American cinema from the early 1930s to the early 1990s. While the overall structure of the course will be historical (and chronological), our focus will be critical and analytical as well, with special emphasis on genre theory and criticism, theories of gender and sexuality, and textual analysis. We also will be considering how the development of the horror film has been related to changes in the movie industry since Hollywood's "classical" era, and to changes in American society and culture. Approximately 15-18 film screenings will be required, ranging from <i>Dracula</i> (1931) through <i>Invasion of the Body Snatchers</i> (1956) to <i>Silence of the Lambs</i> (1991).</p> <p><u>Friday: Quiz sections, see Time Schedule</u> <u>\$15 additional course fee req'd.</u></p>
<p>C LIT 300 A (11362)</p> <p>MWF 9:30-10:50 THO 325 (5 cr.)</p> <p>Miceal Vaughan</p>	<p>INTRODUCTION TO COMPARATIVE LITERATURE (VLPA)</p> <p>This course offers an introduction to literary and critical study designed for majors (and minors) in Comparative Literature. It focuses on a relatively small number of texts and examines topics such as: how literary forms and genres shape our reading of texts; how their conventions manifest themselves; how these conventions vary within different cultural traditions; how the functions and effects of literary texts change over time, and from place to place. We will read (in a non-chronological sequence) works from diverse places and times, including ancient Greece (the Oedipus plays of Sophocles); Norman and Elizabethan England (Marie de France's <i>Lais</i>; Shakespeare's <i>Henry IV</i> [parts I and II]); twentieth-century Ireland and India (James Joyce's <i>Dubliners</i> and Arundati Roy's <i>The God of Small Things</i>). Though our main texts for the course exist primarily in words meant to be read, we will also look at the ways in which such texts are performed (and transformed) in the theatre and on film.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>C LIT 301 A (11363)</p> <p>MTWTh 9:30-11:20 (5 cr.)</p> <p>Please see UW Time Schedule for location.</p> <p>Sudhir Mahadevan</p>	<p>THEORY OF FILM: Analysis (VLPA)</p> <p>This foundation course has two goals.</p> <p>First, it will introduce students to elements of film form so they can develop the skills required for film analysis. By the end of the semester, you should be fluent in the vocabulary of film form, be able to describe what you see utilizing that vocabulary, and be able to construct an argument about a film's meaning.</p> <p>Second, the course also serves as a preliminary and general introduction to the field of film studies. The second half of the quarter will be spent looking at film genres, and other modes of film-making (documentaries, avant-garde and experimental cinema, mixed-mode films) .</p> <p>Readings, in addition to the main text, will situate film language and questions of form within broader social contexts.</p> <p>[C LIT majors only – Pd. I]</p>
<p>C LIT 310 A (11364)</p> <p>MW 11:30-1:20 THO 101</p>	<p>FILM HISTORY: 1895-1929 (VLPA)</p> <p>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, bioscope and vitascope on the one hand and by the advent of the 'talkies' on the other. We will focus primarily on the development of narrative cinema (and, in the post 1912 period, primarily on American filmmaking).</p>

<p>TTh 11:30-12:50 THO 101 (5cr.)</p> <p>Jennifer Bean</p>	<p>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, students will be required to learn and employ close reading skills. We will, however, view these aesthetic changes in terms that acknowledge film’s cultural function.</p> <p>The following films are representative of what will be shown in class: <i>Traffic in Souls</i> (George Loane Tucker, 1913); <i>A Florida Enchantment</i> (Sidney Drew, 1914); <i>The Perils of Pauline</i> (Ecelectic, 1914); <i>The Cheat</i> (Cecil B. de Mille, 1915); <i>Wild and Woolly</i> (with Douglas Fairbanks, 1917); <i>The Cabinet of Dr. Caligari</i> (Robert Weine, 1919); <i>Broken Blossoms</i> (D.W. Griffith, 1919); <i>The Sheik</i> (with Rudolf Valentino, 1921); <i>Nanook of the North</i> (Robert J. Flaherty, 1922); <i>Dancing Mothers</i> (Herbert Brenon, 1926); <i>Sunrise</i> (F.W. Murnau, 1927).</p> <p><u>Texts:</u> Reading packet.</p> <p><u>Requirements:</u> Four 1-page viewing responses; essay; mid-term exam, and final exam.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>C LIT 315 A (11366)</p> <p>MTTh 3:30-5:20 MGH 295 (5 cr.)</p> <p>Yomi Braester</p>	<p>NATIONAL CINEMAS: Chinese Cinema in an East Asian Context</p> <p>The course surveys the 100-year history of Chinese cinema, with attention to regional and global contexts. From the melodramas of the 1930s to the hard-hitting documentaries of recent years, films have reflected and shaped the social makeup of modern China. Filmmakers have also borrowed and developed distinct visual and narrative idioms. Course assignments include attending a weekly screening, weekly readings, a midterm essay, and a final essay.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>CLIT 315 B (11367) w/SCAND 360 A (18011)</p> <p>TTh 1:30-3:50 CDH 110A (5 cr.)</p> <p>Katherine Hanson</p>	<p>NATIONAL CINEMAS: Scandinavian Cinema</p> <p>The course is a survey of the cinema of the five Nordic countries, including the indigenous Sami nation of northern Scandinavia. This course offers an historical perspective of the Scandinavian film tradition, and provides an introduction to the distinctive national identities and societies of each of the countries. One film will be screened each week followed by lecture and discussion at the second class meeting.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>CLIT 315 C (19656)</p> <p>MW 1:30-3:20 EEB 045 TTh 1:30-2:50 THO 101 (5 cr.)</p> <p>Sudhir Mahadevan</p>	<p>NATIONAL CINEMAS: Hindi Cinema: Genre, Form, Ideology</p> <p>This course will offer an introductory survey of India’s Hindi language cinema - popularly known as Bollywood – and its changing forms, from the 1950s to the present.</p> <p>What is Bollywood? What is its history and what kinds of films comprise Bollywood? We will approach Hindi cinema both in comparison to other world cinemas and as the central component of modern Indian popular culture. India’s prolific film industries have always engaged in a dialogue with world cinema, offering their versions of Shakespeare adaptations, film noirs, gangster films and Westerns, within a distinctive format dubbed the "masala film". On the other hand, we will also examine the relation between this popular cinema and modern South Asian history and culture. How have these films engaged with discourses of gender, caste, and consumerism in India? In what ways do they give expression and form to ideas of Indian nation-hood?</p> <p>Assignments for this course will be a combination of short response papers and longer essays focusing on particular themes and movies.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>

<p>C LIT 320 B (11369) w/SLAV 420 A (18177)</p> <p>MW 2:30-4:20 THO 134 (5 cr.)</p> <p>Gordana Crnkovic</p>	<p>STUDIES IN EUROPEAN LITERATURE: THE OTHER EUROPE, CONTEMPORARY EAST EUROPEAN FICTION (VLPA)</p> <p>Course Description: Working in the post-World War II period outside of the frame of the officially sanctioned aesthetics of “socialist realism”, Eastern European writers have created a wealth of profound and dazzling literary works that have become increasingly available to Western readers. This course serves as a basic introduction to contemporary 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 societies with values and world views profoundly different from those in the contemporary “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 majors only – Pd. I]</p>
<p>C LIT 350 A (11370)</p> <p>MW 2:30-4:20 CMU 228 (5 cr.) Please check time schedule for Friday QZ section times and locations.</p> <p>Nicholas Halmi</p>	<p>THEMES IN WORLD LITERATURE: Love and Lust in Western Literature (VLPA)</p> <p>"What is this thing called love?" asks the Cole Porter song. This course will survey different responses from ancient Greece (Homer, Sappho, Plato) to contemporary Britain (Jeanette Winterson), focusing on the tensions between the understanding of love and lust as private feelings and the recognition of their involvement in public concerns (political, economic, etc.).</p> <p>The assignments will include a midterm, a final, and some brief writing exercises.</p>
<p>C LIT 375 A (11375)</p> <p>MW 10:30-12:20 MOR 219 (5cr.)</p> <p>Jean Dornbush</p>	<p>IMAGES OF WOMEN IN LITERATURE (VLPA)</p> <p>In this seminar we will explore a range of women writers of comic fiction. First, we will survey the major Western theories of comedy and laughter from the Greeks to the modern era, emphasizing the role of culture and gender. Then we'll turn to the way women novelists (Virginia Woolf, Jane Austen, Zora Neale Hurston, and Alice Walker) confirm or subvert these notions of comedy. Work for the class will include active participation in discussion and three five-page papers. [C LIT majors only – Pd. I]</p>
<p>C LIT 397 A (19879) w/ SLAVIC 223 (SLN 18175)</p> <p>T 2:30-4:20 TH 2:30-6:20 SMI 120 (5cr.)</p> <p>Galya Diment</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES: Russians in Hollywood</p> <p>How have Russian directors, actors, screenwriters, and studio moguls shaped Hollywood? We'll trace the collaborations and migrations that typified the Silent Era, move to the decades of the Cold War when exchanges were rare, and end in the Glasnost and Post-soviet eras, when Russia's finest directors came once again to the West in search of friendly studios and generous producers. This course offered jointly with COMP. LIT. 315 A. <i>No prior knowledge of Russian language, literature or history is required.</i></p>
<p>C LIT 396 B (11377) w/ENGL 363 B (19588) w/GERMAN 390 A (14118) w/ EURO 490 A (13490)</p> <p>MWF 10:30-11:20 SMI 211 (5 cr.)</p> <p>Please check time schedule for various QZ section times and</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Freud and Modern Literature(VLPA)</p> <p>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.</p>

<p>locations.</p> <p>Richard Gray</p>	<p>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.</p> <p>Website: http://courses.washington.edu/freudlit</p>
<p>C LIT 431 A (11382) w/SCAND 431 A (18013)</p> <p>TTh 3:30-5:20 THO 231 (5cr.)</p> <p>Patricia Conroy</p>	<p>THE NORTHERN EUROPEAN BALLAD (VLPA)</p> <p>Integrative study of the Northern European Ballad, with an emphasis on texts, performance, context, history, theory, genre classification, and interpretive approaches.</p>
<p>CLIT 496 A (11386) w/SISSE 490 E (18172)</p> <p>MW 1:30-3:20 (5cr.)</p> <p>Kiko Benitez</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Survey of Indonesian Literature</p> <p>Course description to follow.</p>
<p>C LIT 500A (11387)</p> <p>F 1:30-4:20 THO 217 (5cr.)</p> <p>Leroy Searle</p>	<p>THEORY OF LITERATURE I: What is Comparative Literature?</p> <p>Course description to follow.</p> <p>[C LIT majors only – Pd. I]</p>
<p>CLIT 502 A (11388) w/GERMAN 580 A (14138)</p> <p>Th 3:30-6:20 DEN 312 (5 cr.)</p> <p>Diana Behler</p>	<p>THEORY OF LITERATURE III: German Literature and Philosophy: Nietzsche, Freud, Schnitzler and Thomas Mann</p> <p>Critics have often linked the reflections of Friedrich Nietzsche and Sigmund Freud to two major authors of the early 20th century, the Austrian physician/writer Arthur Schnitzler, and the Nobel-prize winning German author Thomas Mann. This seminar will focus on key writings of Nietzsche and Freud that constitute philosophical and psychological turning points or transgressions that mark the modern age. We will then read relevant fiction texts by Schnitzler and Mann to discover in which ways they mirror some of these theoretical insights, but also how they diverge and surpass them in their narrative and dramatic formations. Nietzsche's <i>Birth of Tragedy</i> and the <i>Genealogy of Morals</i>, along with excerpts from other writings, will focus on Nietzsche's cultural critiques, his views on art and morals, and the crisis in language and culture in dealing with modernity. Freud's ideas about the unconscious, dreams, and sexuality that deal with the individual complement Nietzsche's sweeping typological assessments and provide insights into the complexities of modern human relationships reflected in the imaginative stories. We will also pay attention to various critical receptions of these authors' ideas and their relationship to earlier 19th century thought, especially those of the romantic period (language skepticism, values, and historical change). Attention will also be paid to George Bernard Shaw's, <i>Man and Superman</i> and Henrik Ibsen's <i>A Doll's House</i>.</p> <p>Texts include <i>The Portable Nietzsche</i>, <i>The Birth of Tragedy</i>, <i>The Genealogy of Morals</i>, <i>The Freud Reader</i>, Schnitzler's <i>Dream Story</i>, <i>La Ronde</i>, and <i>Anatol</i>, Mann's <i>Death in Venice</i>, Shaw's <i>Man and Superman</i>, and Ibsen's <i>A Doll's House</i>, and various essays.</p> <p>While all students should be prepared to discuss the texts scheduled for each seminar meeting, they should focus on one topic for a research paper to be submitted at the end of the quarter. Discussions will take place in English (readings may be in English or German).</p>

	<p>Book Order:</p> <p>Friedrich Nietzsche The Portable Nietzsche (Viking Portable Library, Penguin)</p> <p> The Birth of Tragedy and the Case of Wagner (transl. Walter Kaufmann, Vintage Press)</p> <p> The Genealogy of Morals (transl. Walter Kaufmann, Vintage)</p> <p>Sigmund Freud The Freud Reader (ed. Peter Gay, Norton)</p> <p>Arthur Schnitzler The Dream Story (Penguin) or Night Games and other stories and novellas, transl. Margret Schaefer, Ivan Dee, Inc.)</p> <p> Arthur Schnitzler: Four Plays</p> <p>Thomas Mann Death in Venice and Other Stories (preferably The Norton Critical Edition; otherwise Death in Venice by Penguin Press)</p> <p>George Bernard Shaw Man and Superman</p> <p>Henrik Ibsen A Doll's House</p> <p>Other shorter texts will be available on line or as handouts.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u> (C LIT Grad. Students only Pd. I) [entry code required]</p>
<p>C LIT 507 A (11389) w/ENGL 507 A (13142)</p> <p>MW 1:30-3:20 THO 217 (5cr.)</p> <p>Henry Staten</p>	<p>HISTORY OF LITERARY CRITICISM I</p> <p>This course will be on Plato and Aristotle. We will spend considerable time on the key texts about literature of these two authors, especially Aristotle's <u>Poetics</u>, but, since what is called 'literary theory' involves a great deal more than literary criticism, we will also spend a lot of time on the larger projects of Plato and Aristotle of which their literary criticism forms a part: questions of the nature of human beings and of human society, the definition of the good life, the the relation of pleasure to ethics, the nature of the real and how the human mind knows the real, and so forth. The ideas of Plato and Aristotle on these topics form the indispensable background to the contemporary discussion of the 'ethicopolitical' that has come to dominate literary studies. All of this background will be brought to a focus on the question of what art, <i>techne</i>, meant to the Greeks. Techne is a much broader concept than our 'art'; it includes shoemaking and politics as well as the art of poetry; and, as you will see, the concept of techne is fundamental to the way in which the original concepts of Platonic metaphysics were evolved.</p> <p>Readings from Plato: Sept 30-<u>Ion</u> Oct 2, 7, 9--<u>Phaedo</u> Oct. 14, 16, 23--<u>Phaedrus</u> Oct. 28, 30; Nov. 4, 6--<u>Republic</u> Readings from Aristotle: Nov.13, 18, 20, 25, Dec. 2, 4—<u>Poetics</u> Dec. 2, 4—Selections from <u>Metaphysics</u>, <u>Physics</u>, and <u>Nichomachean Ethics</u></p> <p>(C LIT Grad. Students only Pd. I)</p>

<p>C LIT 508 A (11390) w/ENGL 508 A (13143)</p> <p>TTh 1:30-3:20 THO 217 (5cr.)</p> <p>Nicholas Halmi</p>	<p>HISTORY OF LITERARY CRITICISM II</p> <p>Modernity and the Crisis of Representation</p> <p>This course will not focus narrowly on the history of literary criticism, but rather will offer glimpses, in part through the lenses of competing interpretations, of the landscape which gave rise to national, vernacular cultures in Europe, and hence to the institutions of modern literary scholarship and criticism-in short, the intellectual world of which we are products and members. Though it will deliberately eschew a single genealogical account of modernity in the West, the course will follow a chronological trajectory from the disintegration of the so-called medieval "model" or "culture of the sign" to the development of an Enlightenment "philosophy of the sign" and its troubled legacy of dualism. To the extent that I have a story to tell in this course, it might be titled "Subjectivism and its discontents"; but there will be other stories too, told by poets and philosophers ranging from Dante to Kant, and by current (or recent) theorists and historians such as Blumenberg, Foucault, and Habermas.</p> <p>A course reader will be available in Sept. at the Ave Copy Shop, 4141 University Way. Written assignments will include a conference-length paper and some exercises to be determined in consultation with class participants.</p> <p>Note: the first class will be held on Tuesday, Sept. 30.</p> <p>Course website: http://faculty.washington.edu/nh2/508-08.htm</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 (11391) w/ENGL 556 A (13149)</p> <p>TTh 11:30-1:20 CDH 141 (5cr.)</p> <p>Alys Weinbaum</p>	<p>CULTURAL CRITICISM I: Marxist Theory</p> <p><u>Marx and Marxist Theory</u></p> <p>This course will introduce students to key works by Marx and Engels and to the debates that have grown up around them. The course will be organized into three units that treat several of the problematics that have been repeatedly returned to by readers of Marx and Marxist theorists, historians, and cultural critics today and in the past: 1) History and Class; 2) Capital and Labor; and 3) Culture and Ideology. In addition to Marx and Engels, thinkers we will consider include Balibar, Wallerstein, Chakrabarty, Lukacs, Fraad et al, Goldman, Pietz, Althusser, Williams, Eagleton, Benjamin, Spivak, Butler, Denning, Jameson, Rajan, Hardt and Negri. Emphasis will be placed on close reading of texts and on animation, elaboration and analysis of the dialogues emergent amongst them. Previous work in philosophy or critical theory will be helpful, but is not required as a prerequisite.</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>CLIT 548 A (11392) w/ENGL 592 A (19301)</p> <p>TTh 11:30-1:20 THO 217 (5 cr.)</p> <p>Marshall Brown</p>	<p>19th CENTURY LITERATURE: The romance of real life</p> <p>The Romance of Real Life. Nineteenth-century realism counts romance as its defining Other: novels were supposed to be true, but they were also supposed to be interesting. Each writer confronted this crossroads differently and found a distinctive path toward an acceptable balance of forces. In this course we will examine examples of the problems of form and social understanding in long and short fiction ranging throughout the century and from numerous countries. Tentative list: Austen, <i>Emma</i>; Goethe/Scott, <i>Götz von Berlichingen</i>; Pushkin, "The Captain's Daughter"; Balzac, Preface to the <i>Comédie humaine</i>; Dickens, <i>Bleak House</i>; Hawthorne, <i>The House of Seven Gables</i>; Flaubert, <i>Madame Bovary</i>; Verga, stories. We will also read a few nineteenth-century programmatic documents and important relevant criticism. Students will give a class report and will write a 5000-6000 word essay on one of the fiction assignments.</p> <p>A preliminary syllabus is posted at http://faculty.washington.edu/mbrown/romance.pdf. Students are strongly encouraged to read <i>Bleak House</i> over the summer.</p> <p>(C LIT Grad. Students only Pd. I)</p> <p>[entry code required Pd. 1 and 2]</p>
<p>CLIT 596 A (11395) w/ENGL 593 A (13168) w/HUM 523 A (14471)</p> <p>TTh 1:30-3:20 MGH 082A (5 cr.)</p> <p>Brian Reed</p>	<p>SPEC STDYS: HYPERTEXT</p> <p>This seminar is one of the four core courses developed by the Textual Studies Program. Course credit will count toward the Textual Studies Ph. D. track in Comparative Literature and may count toward the Critical Theory concentration.</p> <p>This class will examine the intersection between new media studies and textual theory. Its first part will be retrospective: we will examine the rise and fall of "hypertext" as a key concept in new media theory. Why was it such a buzz word, and why does it now sound "so 1990s"? Next, we will consider the phenomenological turn in recent discussions of new media, and we will inquire into the challenges to textual theory presented (1) by hybrid visual-verbal genres such as computer games, digital video, and e-poetry and (2) by the contemporary "convergence culture" in which everything from fan fiction to cosplay to "transmediation" has newly destabilized the boundaries of "the text." Finally, we will take a practical turn. Searchable archival databases have clearly been a godsend for literary scholarship (though, it must be admitted, text-encoding protocols and meta-data do continue to present profound problems). What other kinds of projects have been successful? Where and how have digital environments proved congenial to literature, and to the study of literature?</p> <p>We will be reading such critics as Espen Aarseth, Joseph Grigely, Mark Hansen, Katherine Hayles, Henry Jenkins, George Landow, Jerome McGann, and Marie-Laure Ryan. Along the way, we will also be reading examples of "electronic literature" such as Stuart Moulthrop's hypertext fiction <i>Victory Garden</i> and Stephanie Strickland's mixed print and online e-poem <i>V: WaveSon.nets/Losing L'una</i>. Finally, we will be viewing selections of at least one anime.</p> <p>(C LIT Grad. Students only Pd. I)</p>

<p>CLIT 599 C (20243)</p> <p>TH 3:30-5:20 MGH 085</p> <p>Marshall Brown</p>	<p>Publication colloquium. This will be a workshop to take a course or conference paper or dissertation chapter you have written and revise it with a view to submitting it for publication. We will meet weekly for two hours, Th 3:30-5:30. In the fall quarter we will read and discuss two essays per week. Two students and I will present written readers' reports on each essay. In winter quarter, each participant will present a revision for discussion together with information about likely target journals.</p> <p>The colloquium is offered for ungraded credit. It does not count toward your degree, but will appear on your transcript. Enrolling implies a firm commitment to continue for both quarters, potentially at a different time in the winter.</p> <p>Students who are past the M.A. degree in any field of literary and cultural studies are welcome. Admission is by permission of the instructor. Time constraints limit the group to 14. In the past it has been possible to accommodate just about everyone, and I hope that will again be the case, but I can't promise. To reserve a space, please email the following to mbrown@u.washington.edu: 1) a copy of the paper you wish to revise; 2) a list of courses you have taken, with the topic of the course, instructor, and grade; and 3) a brief description (1/2 page is typical) of where you stand in your studies, the dissertation topic or the focus of your work, and if appropriate an explanation of any anomalies (such as multiple incompletes, low grades, blank quarters) on your transcript. If you already have publications or have presented conference papers, you can also list them or add a CV, but prior public presentation is not a prerequisite. Please send the materials by Sept. 19. Late requests will be honored at my discretion, contingent on space available.</p> <p>The initial meeting, on Oct. 2, in DEN 216 3:30-5:20, will be a forum on essay publication procedures and strategies, open to all. The colloquium proper will begin the following week.</p>
	<p>ENTRY CODES are available at: Comparative Literature-Office, Padelford B-531</p>