

University of Washington
DEPARTMENT OF COMPARATIVE LITERATURE
Box 354338

A U T U M N 2009

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.

<p>C LIT 211 B, BA-BD (11441, 11442-11445)</p> <p>MTWTh 1:30-2:20 GUG 220</p> <p>Please see time schedule for F quiz sections.</p> <p>5 cr.</p> <p>L. Searle</p>	<p>LITERATURE AND CULTURE (VLPA/I&S)</p> <p>This lecture course provides a critical introduction to the study of literature and culture, with texts drawn from several languages, cultures and traditions. At the center of the course are five literary texts (one play and four major novels) and selected poetry by Canadian, English, American, German, French and Spanish poets. The course will focus primarily on historically important texts, with numerous assignments for discussion sections on learning to analyze and write about literary texts. The course will be intellectually demanding, but there are no pre-requisites.</p> <p>Assigned texts are the following</p> <p><u>William Shakespeare, <i>King Lear</i> (Norton Critical Edition)</u> <u>Jane Austen, <i>Pride and Prejudice</i> (Norton Critical Edition)</u> <u>Nathaniel Hawthorne, <i>The Scarlet Letter</i> (Norton Critical Edition)</u> Leo Tolstoy, <i>Anna Karenina</i> (Penguin) Margaret Atwood, <i>Selected Poems</i> (Mariner Books) Selected essays and poems in a course reader</p> <p>There will be two papers and short weekly reading examinations. The course carries "W" course credit, in keeping the requirements in the College of Arts and Sciences.</p> <p>The discussion sections are designed to provide you with opportunities in smaller groups to develop your ideas and explore the material assigned in greater detail.</p>
<p>C LIT 230 A (11446) w/ SCAN 230 A</p> <p>MTWTh 9:30-10:20 BAG 154</p> <p>5 cr.</p> <p>G. Smidchens</p>	<p>INTRODUCTION TO FOLKLORE STUDIES (VLPA/I&S)</p> <p>Folklore (proverbs, riddles, songs, stories, 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>http://courses.washington.edu/folklore/SCAND230/</p>
<p>C LIT 240 A-B (11447,11448)</p> <p>MTWThF A: 9:30-10:20 SMI 309 B: 10:30-11:20 LOW 219 C: 8:30-9:20 MGH 238</p>	<p>WRITING IN COMPARATIVE LITERATURE (C)</p> <p>This course offers an introduction to the writing of critical essays in the context of world literature. The class will read a variety of literary works on a particular theme from different cultures or national literatures, using these works to develop your ability to write comparative essays. Much of the class time will be devoted to analyzing and improving the style and structure of your essays on aspects of the reading; these will be discussed individually in student</p>

<p>(5 cr.)</p> <p><u>W-course</u></p>	<p>conferences with the instructor outside of class and collaboratively in class. No final exam.</p> <p>*(<u>See</u>: TIME SCHEDULE for sections, times, locations and restrictions).</p> <p>[Add code req'd –Pd. III]</p>
<p>*C LIT 272 A, AA-AH (11449, 11450-11457) w/ASIAN 207</p> <p>MTWTh 1:30-3:20 KNE 210</p> <p>Please see UW time schedule for various F quiz section times and instructors.</p> <p>(5 cr.)</p> <p>Y. Braester J. Hamm</p>	<p>FILM: GENRE (VLPA)</p> <p>MARTIAL ARTS FILM: Conventions, Institutional History, and Ideology</p> <p>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.</p> <p>http://faculty.washington.edu/yomi/martialarts08.html</p> <p>*(<u>See</u>: TIME SCHEDULE for sections, times, locations and restrictions).</p> <p><u>\$15 additional course fee req'd.</u></p>
<p>C LIT 301 A (11458)</p> <p>MTWTh 9:30-11:20 MGH 254</p> <p>(5 cr.)</p> <p>S. Mahadevan</p>	<p>FILM THEORY: ANALYSIS (VLPA)</p> <p>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.</p> <p>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?</p> <p>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.</p>

<p>C LIT 310 A (11459)</p> <p>MTWTh 11:30-1:20 MGH 234</p> <p>(5 cr.)</p> <p>J. Bean</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>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). <u>Texts:</u> Reading packet. <u>Requirements:</u> Four 1-page viewing responses; essay; mid-term exam, and final exam.</p>
<p>C LIT 320 A (19398) w/SLAV 420 A</p> <p>MW 2:30-4:20 SAV 132</p> <p>(5 cr.)</p> <p>G. Crnkovic</p>	<p>EUROPEAN LITERATURE (VLPA)</p> <p>THE OTHER EUROPE: POST-WORLD WAR II EAST EUROPEAN FICTION</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. This course serves as a basic introduction to the Eastern European fiction created during and shortly 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, Bosnian, Croatian, Serbian, Hungarian, and Baltic writers. All readings are in English, and no prior specialized knowledge of the area or its literature is required.</p> <p>[C LIT majors only – Pd. I] [Add code req’d –Pd. III]</p>
<p>C LIT 322 A (11462)</p> <p>MTWTh 11:30-12:20 SAV 132</p> <p>(5 cr.)</p> <p>L. Eshleman</p>	<p>ASIAN & WESTERN LITERATURE (VLPA): Literature and Travel in the Pacific</p> <p>This course explores the literature of transpacific travel primarily from two major traditions on either side of the Pacific Ocean: The United States and China. By the mid-1800s, travel between these two countries was on the rise. Students, missionaries, businessmen, politicians, journalists, military personnel, and other writers were crossing the Pacific Ocean for a variety of reasons, sometimes for education or work, sometimes for national or political reasons, sometimes for personal gain or belief. In this course, we will read a selection of transpacific travel-related writings with a set of questions in mind: Why did Chinese and Americans cross the Pacific? What were the stories that were informing their decisions to make short or long term relocations to a “strange” country far away? How did writers imagine the space of the Pacific Ocean and the people of the nations in the Pacific and on the other side of it? How did cross-Pacific interactions in the nineteenth century lead to the Sino-American literary relations of the twentieth century?</p>
<p>C LIT 350 A, AA-AD (11463, 11464-11467)</p> <p>MW 1:30-3:20</p>	<p>THEMES IN WORLD LITERATURE (VLPA):</p> <p>COMICS CULTURES: GLOBAL PERSPECTIVES ON GRAPHIC FICTION</p>

<p>THO 101</p> <p>(5 cr.)</p> <p>J. Alaniz</p>	<p>Though long associated with children’s literature, comics narratives aimed at adults (also known as tebeo, manga, komiks, fumetti and la bande dessinée, among other terms) have proliferated in the last few decades throughout the world. This course explores the international use of comics storytelling in the graphic novel, memoir and journalism, for how it reflects the artists/cultures which produced it and foregrounds the potential of the medium itself. It also serves as an introduction to the history of comics – with a decidedly global perspective! – focusing on the last 50 years. Artists to be read and discussed include Chris Ware, Art Spiegelman, Osamu Tezuka, Yoshihiro Tatsumi, Alan Moore & Eddie Campbell, Julie Doucet, Phoebe Gloeckner, David B, Frédéric Boilet, Joe Sacco, Rutu Modan, Marguerite Abouet & Clement Oubrerie and Nikolai Maslov.</p> <p>All works in English translation.</p>
<p>C LIT 396 A, AA-AE (11468, 11469-11473) w/GERMAN 390A/ CHID 498/ENGL363B/ EURO 490A</p> <p>MWF 11:30-12:20 THO 101</p> <p>(5 cr.)</p> <p>R. Gray</p>	<p>SPECIAL STUDIES IN COMP LIT (VLPA): Freud and the Literary Imagination</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. 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>Book list: Sigmund Freud, <i>The Freud Reader</i> Arthur Schnitzler, <i>Lieutenant Gustl</i> Franz Kafka, <i>The Metamorphosis</i> and selected short stories Thomas Mann, <i>Death in Venice</i> Robert Musil, <i>Young Torless</i> Ingeborg Bachmann, <i>The Book of Franza</i></p> <p>Students who would like more information about the course structure are encouraged to consult the course Web site: http://courses.washington.edu/freudlit</p>
<p>C LIT 396 C (20023) w/ RUSS 120</p> <p>MTWR 3:30-4:20 SMI 304</p> <p>(5. cr)</p> <p>J. Alaniz</p>	<p>SPECIAL STUDIES IN COMP LIT (VLPA): Russian Science Fiction</p> <p>This course examines the roots and development of science fiction in Russian literature and cinema, with an emphasis on the Soviet era. Among the questions explored: what are the genre’s associations with utopian and revolutionary politics in Russian culture? what was its relationship to Socialist Realism? what distinguished Russo-Soviet sci-fi from its Western counterpart? how did the genre differ from other types of literature? what sort of readership did it attract? what has been the role of popular culture in Russia through the centuries? We will read and view works by authors both well-known and obscure (at least to non-Russians), including the Strugatsky Bros.; Andrei Tarkovsky; Alexander Bogdanov; Mikhail Bulgakov; Alexander Kazantsev; Alexander Belyaev; Yevgeny Zamiatin and Ivan Efremov. All works in English translation.</p>
<p>C LIT 493 A & B Please refer to description for CLIT 497 A & B</p>	<p>HONORS SEMINAR</p>

<p>C LIT 496 A w/ENGL 444</p> <p>MW 3:30-5:20 CMU 326</p> <p>(5 cr.)</p> <p>H. Blau</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: DRAMA ON TRIAL: THE SELF-CONSCIOUS STAGE</p> <p>Our subject is the double meaning (and various shadings) of the subtitle, which has put the drama on trial—even as the drama, from the classical world on, has always distrusted the theater, and its power of illusion. There is also a long tradition in which the theater, more or less conscious of its reality as theater, makes a point of it in performance, refusing to be thought of as mere appearance, or misleadingly confused with life. Or, as Bertolt Brecht once said, “theatering it all down.” At the same time there has been an emphasis on the idea of the self in the center of the stage, though that gets mixed up with the role of the actor (and in turn with the question of what acting is, or should be). These tendencies, not mutually exclusive, have become so obsessive and sophisticated in certain advanced forms of theater, that one is likely to find no stage at all in the conventional sense, and sometimes even, no dramatic text. What remains instead is only theater, and instead of a character, only the self or fictions of the self; or in the breaking down and dispersion of the fictions, the appearance in the actor of the absence of a self. Or as in recent theory (from “deconstruction” to “queer”) the notion of a self as, ideologically, nothing more than an aberration of history.</p> <p>We shall discuss these unnerving (or awakening?) issues, while reading through, and conceptually staging, a spectrum of modernist and contemporary texts, from Pirandello and Brecht through Beckett and Genet to Suzan Lori-Parks and Sarah Kane.</p>
<p>C LIT 497 A (11481) w/ C LIT 493A / C LIT 596C / SPAN 598A</p> <p>TTh 1:30-3:20 SAV 138</p> <p>(5 cr.)</p> <p>C. Steele</p>	<p>SPECIAL TOPICS CINEMA STUDIES (VLPA) HISTORY OF MEXICAN CINEMA</p> <p>Analysis 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 María Novaro, Dana Rotberg, and Alejandro Gómez Iñárritu, interrogate changing definitions of gender, ethnicity and global citizenship. The films will be in Spanish with English subtitles.</p>
<p>C LIT 497 B (11479) w/493B/596B</p> <p>MW 3:30-5:20 THO 101</p> <p>Th 3:30-5:20 MGH 251</p> <p>(5 cr.)</p> <p>S. Mahadevan</p>	<p>SPECIAL TOPICS CINEMA STUDIES (VLPA): MELODRAMA AND FILM: A COMPARATIVE PERSPECTIVE</p> <p>This seminar will focus on film melodrama. Our approach will be comparative: we will juxtapose the history of Hollywood melodrama with its manifestations in the cinemas of other countries (with a focus on India, and Japan). The aim is to spotlight significant definitional and theoretical issues surrounding the term. Is melodrama to be understood as a genre or as a dramaturgical mode (as seems most appropriate in the case of Indian cinema, for instance) employed in multiple genres?</p> <p>What problems present themselves in transposing Western conceptions of melodrama to non-Western contexts such as India and Japan? What resources does melodrama provide as a mode of “excess” for imagining and expressing the disruptions and tragedies of modernity in both its Hollywood and Asian versions?</p> <p>A second major point of emphasis will be to explore how the term itself has been used within film studies. Why and how did melodrama become such an important term within film studies, especially since the 1970s, for critical and theoretical impulses ranging from feminist and queer film theory, to ideology-critiques of capitalism, to theories of mass culture? How have subsequent early cinema and genre historians qualified and rectified theoretical presumptions about the stability of melodrama as a genre? Finally, how might we employ melodrama to “provincialize”</p>

	Anglo-American film studies, given that a significant early chapter of Japanese cinema criticism in the West involved valorizing it as a reflexive avant-garde practice, or in the case of India, involved a critical blindness to, or denigration of Indian commercial cinema?
<p>C LIT 500 A (19390) w/ ENGL 506</p> <p>TTh 1:30-3:20 PAR 306</p> <p>(5 cr.)</p> <p>G. Handwerk J. Webster</p>	<p>THE THEORY OF LITERATURE I: THE LITERARY TEXT</p> <p>Doing Things with Theory: Backgrounds to Contemporary Literary and Cultural Criticism</p> <p>What do we do when we do theory within (and increasingly, beyond) the fields of literary and cultural studies, inside (and increasingly, outside) an American department of English language and literature? And, having some sense of the what, <i>how</i> do we do it, and <i>why</i>? We'll spend this quarter investigating these simple questions from three different vantage points—historical backgrounds to modernity (covering authors from Aristotle to Marx to Nietzsche to Wilde to Woolf), selected incursions into contemporary theoretical perspectives (candidates Foucault, Barthes, Robinson, Sedgwick, Gates, Buell), and a rapid survey of current research on learning. Our discipline is far past the phase when a comprehensive survey of what has come to be called “theory” was practical or possible. Such a survey is well worth undertaking, in whole or in part; we encourage to move from here into 507-10, 535, 556 or wherever your theoretical inclinations might take you next. Our aim in this class is to make those further steps more comprehensible, whether you choose to take them or not.</p> <p>Theory begets practice...or perhaps the other way around. In any case, the course will also have a practical, eyes-on dimension. Each of you will spend 2 weeks visiting and observing one of the English Department undergraduate gateway courses to the major (English 301 or 302), then reporting back to the seminar with reflections on what you have seen. We'll also have some literary texts—poems, short stories, essays—for fodder. And since practice in humanities departments means writing and teaching, we will be asking you to do significant amounts of both as well.</p> <p><i>Required Books:</i></p> <p>Bayard, Pierre, <i>How to Talk about Books You Haven't Read</i> (Granta: 2008) Crews, Frederick, <i>The Pooh Perplex</i> (U of Chicago P: 2003) Richter, David, <i>Falling into Theory</i>, 2 ed. (Bedford/St. Martin's: 2000) Woolf, Virginia, <i>A Room of One's Own</i></p>
<p>C LIT 507 A (11483)</p> <p>TTh 11:30-1:20 MGH 085</p> <p>(5 cr.)</p> <p>H. Staten</p>	<p>HISTORY OF LITERARY CRITICISM AND THEORY I</p> <p>In this course I'm going to try to give you an x-ray of the conceptual structure of Platonic-Aristotelian metaphysics, focusing in a bare-bones way on the most fundamental concepts. (By the way, the popular antithesis that is made between Plato and Aristotle is false; Aristotle inherited and refined Plato's thought, revising it where necessary, but always working forward on the Platonic basis.) We will spend roughly the first half of the course on Plato, focusing on four works: /Ion, Phaedo, Phaedrus, /and /Republic, /then the second half on Aristotle, focusing on /Poetics /but bringing in bits from various other works (mainly /Physics, Metaphysics, /and /Nichomachean Ethics/) to provide background for the concepts with which Aristotle works in /Poetics. /Since we are working in the framework of literature departments, we will pay particular attention to the way Plato and Aristotle think about art in general and literature in particular; but, as you will see, this emphasis follows naturally from the fundamental structure of their concepts, within which the notion of /techne /plays a central role. Techne, which means art, craft, or, in general, the practical knowledge by which any organized activity, particularly those that produce a made object, is carried on. An amazingly sophisticated structure of concepts is developed by Plato and Aristotle from it: the notions of “essence,” “representation,” “art,” and “knowledge” are all rooted in the concept of techne.</p>
<p>C LIT 535 A (11484) w/ENGL 556A</p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE II</p> <p>Critical Directions in Asian American Studies</p>

<p>MW 3:30-5:20 MGH 284</p> <p>(5 cr.)</p> <p>C. Reddy</p>	<p>This seminar will be an advanced seminar in Asian American Studies. The course is not an introduction to Asian Americanist methods, historiographies or canons. Rather, it is intended for graduate students actively pursuing an intervention in and contribution to Asian American Studies and who possess already a set of interests in or a project that they believe orchestrates an Asian Americanist intervention into social formations. We will read a number of works, focusing on the monograph form, that have transformed Asian American Studies and its points of intervention within the past decade or so. Topics include: diaspora, globalization, postcoloniality, environmental racism, transnational space economies, HIV/AIDS and gendered and sexual formations, comparative racializations, immigration, undocumented migration and refugee movements, war, orientalism and area studies. Throughout, we will ask what kind of provisional coherency to Asian American Studies our investigations suggest. That is, we will not be content to examine particular instances of Asian American racialization across institutional contexts. We will also formulate a theoretical account of the kind of totality suggested by our investigation of the emergent processes and sites of Asian differentiation and identity.</p> <p>This course is, like Asian American Studies, part of a larger interdisciplinary conversation and endeavor. Hence, students are strongly encouraged to have taken Moon Ho Jung's Asian American historiography course or to take that course subsequent to this.</p>
<p>C LIT 549 A (11485)</p> <p>TTh 11:30-1:20 SAV 140</p> <p>(5 cr.)</p> <p>M. Kaup</p>	<p>TWENTIETH-CENTURY LITERATURE: Latino Literature: Identity, Difference, and the Politics of Form</p> <p>This course examines contemporary and historical works by U.S. Latino authors, a pan-ethnic umbrella term that refers to an imagined community whose members share a common Latin American descent without necessarily sharing a concrete national background. Since its emergence in the 19th century from a foundational triad of ethnic communities (Mexican American, Cuban American, and Puerto Rican), Latino literature in the U.S. has been fuelled by a “dialectics of difference” (Ramón Saldívar) between minority and dominant cultures, including a quest for identity-formation as well as an assertion of difference within the Anglophone U.S. literary tradition.</p> <p>We will explore how these multiple and contradictory forces in the making of Latino literature are mediated through textual and formal patterns. The course is organized around paradigmatic debates and issues concerning Latino literature, and we will ask questions such as: In representing their minority histories of conquest and internal colonialism, how have Chicano and Puerto Rican authors adapted and transformed the Western genres of the historical novel and the historical romance? In protesting against their racialization and proletarianization after 1848, how have Chicano authors exposed the universalism of liberal individualism as a fiction, consequently pushing literary character-classification beyond the individual toward the collective? In articulating their bilingualism and biculturalism, how have Latino authors created a unique blend of Anglophone and Hispanophone literature—Spanglish American literature? In transposing the U.S. American story of immigration from transatlantic into hemispheric American trajectories, how have Latino authors reinvented the U.S. genre of ethnic autobiography and adapted the Latin American genre of magical realism? How has the literature of Latino exiles published by Cubans and other Latin Americans in the U.S. for more than two centuries deterritorialized fictional space by mapping a spatial dialectic between home and exile, and by addressing transnational imagined communities? During the civil rights era of the 1960s, how have Chicano and Puerto Rican authors forged militant aesthetics in literature akin to, but distinct from, the Black Arts Movement?</p> <p>Course texts: Américo Paredes, George Washington Gómez; Giannina Braschi, <i>Yo-Yo Boing</i>; Junot Díaz, <i>The Brief Wondrous Life of Oscar Wao</i>; Tomás Rivera, . . . y no se lo tragó la tierra / . . . And the Earth Did Not Devour Him; Ana Castillo, <i>So Far from God</i>; Herencia: <i>The Anthology of Hispanic Literature of the United States</i>, ed. Nicholas Kanellos and a Course Reader with secondary literature.</p> <p><u>Texts</u> Paredes, Américo. <i>George Washington Gomez</i>. Braschi, Giannina. <i>Yo-Yo Boing</i>.</p>

	<p>Diaz, Junot. <i>The Brief Wondrous Life of Oscar Wao</i>. Rivera, Tomas. <i>And the Earth Did Not Devour Him</i>. Castillo, Ana. <i>So Far From God</i>. Kanellos, Nicholas ed. <i>Herencia: The Anthology of Hispanic Literature of the United States</i>.</p>
<p>C LIT 596 B (11487) MW 3:30-5:20 THO 101 Th 3:30-5:20 MGH 251 (5 cr.) S. Mahadevan</p>	<p>SPECIAL STUDIES IN COMOPARATIVE LITERATURE: MELODRAMA</p> <p>Please refer to description for C LIT 497B.</p>
<p>C LIT 596 C (11488) w/ SPAN 334 A TTh 1:30-3:20 SAV 138 (5 cr.) C. Steele</p>	<p>SPECIAL STUDIES IN COMOPARATIVE LITERATURE: CONTEMPORARY LATIN AMERICAN CINEMA</p> <p>Please refer to description for C LIT 497A</p>