

University of Washington
DEPARTMENT OF COMPARATIVE LITERATURE
Box 354338

SPRING 2008

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.

*C LIT 240 A-D
 (11223, 11224, 11225, 11226)

MTWThF
 A: 9:30-10:20 SMI 405
 B: 10:30-11:20 THO 231
 C: 11:30-12:20 SMI 307
 D: 12:30-1:20 CMU 243

Please see UW time schedule for various instructors.

(5 cr.)

W-course

WRITING IN COMPARATIVE LITERATURE (C)

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 conferences with the instructor outside of class and collaboratively in class. No final exam.

*(See: TIME SCHEDULE for sections, times, locations and restrictions).

[Add code req'd –Pd. III]

*C LIT 271 A, AA-AH
 (11228, 11229-11236)

MW 1:30-3:50
 TTh 1:30-2:50
 KNE 210

Please see UW time schedule for various quiz section times and instructors.

(5 cr.)

James Tweedie

FILM: GREAT DIRECTORS: Alfred Hitchcock (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.

*(See: TIME SCHEDULE for sections, times, locations and restrictions).

\$15 additional course fee req'd.

[Add code req'd –Pd. III]

C LIT 313 A
 (11237)

MTWTh 1:30-3:20
 MGH 241

(5 cr.)

HISTORY OF FILM: 1989-Present (VLPA)

An overview of the history of cinema from 1989 (the fall of the Berlin Wall) to the present. During the first seven weeks we will view and discuss thirteen key films from around the world, along with critical readings. Students will write two short critical essays. From weeks eight through ten, students will attend screenings and write reviews of at least eight films in the Seattle International Film Festival. Grades will be based on the essays and film reviews, a film and

<p>Cynthia Steele</p>	<p>reading journal, and class participation. <i>Please note that students will be responsible for purchasing tickets to eight films in SIFF, in addition to course textbooks.</i></p> <p>Films: <i>Dead Ringers</i> (1988), dir. David Cronenberg (Canada); <i>The Piano</i> (1992), dir. Jane Campion (New Zealand); <i>Do the Right Thing</i> (1989), dir. Spike Lee (US); <i>Close-Up</i> (1990), dir. Abbas Kiarostami (Iran); <i>Dil Se (From the Heart)</i> (1998), dir. Mani Ratnam (India); <i>Little Otik</i> (2000), dir. Jan Svankmajer (Czech Republic); <i>Amores perros</i> (2000), dir. Alejandro González Iñárritu (Mexico); <i>Talk to Her</i> (2002), dir. Pedro Almodóvar (Spain); <i>A Tale of Two Sisters</i> (2003), dir. Ji-Woon Kim (South Korea); <i>The Intruder</i> (2004), dir. Claire Denis (France); <i>Caché</i> (2005), dir. Michael Haneke (Austria); <i>Paradise Now</i> (2005), dir. Hany Abu-Assad (Palestine); and <i>Bamako</i> (2006), dir. Abderrahmane Sissako (Mauritania).</p> <p><i>Textbooks:</i> Timothy J. Corrigan, <i>A Short Guide to Writing about Film</i>, 6th ed. (Longman, 2006); Paul Julian Smith, <i>Amores perros</i> (BFI, 2003); <i>The Rough Guide to Film I</i> (Rough Guides, 2007); and a reading packet. (<i>Optional:</i> Andrew Bailey, <i>Cinema Now</i> (Taschen, 2007).</p> <p>[C LIT majors only – Pd. I] [Add code req'd –Pd. III]</p>
<p>C LIT 315A (11238) w/ FRENCH 470A</p> <p>TTh 10:30-12:20 RAI 121 F 10:30-12:20 THO 101</p> <p>(5 cr.)</p> <p>Helene Collins</p>	<p>NATIONAL CINEMAS: FRENCH CINEMA (VLPA)</p> <p>Course description to follow...</p> <p>[C LIT majors only – Pd. I] [Add code req'd –Pd. III]</p>
<p>C LIT 320 A (11239) w/ SLAV 420</p> <p>TTh 9 :30-11 :20 SMI 407</p> <p>(5 cr.)</p> <p>Gordana Crnkovic</p>	<p>EUROPEAN LIT: The Other Europe: Post-World War II 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. This course serves as a basic introduction to 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 320 B (11240)</p> <p>MW 9 :30-11 :20 DEN 205</p> <p>(5 cr.)</p> <p>Jane Brown</p>	<p>EUROPEAN LIT: Fantasies of Forgetting: Representing the Sub-Conscious in 19th Century Fiction (VLPA)</p> <p>Late in the 18th century the notion emerged that there was a part of the self that was hidden from conscious knowledge; by the end of the 19th century Freud was able to formulate this concept in scientific terms. The course will examine some literary techniques that enabled the idea of the sub-conscious to be formulated with increasing precision. Texts will include works by Goethe, Tieck, Eichendorff, Kleist, Ford Maddox Ford, and Shakespeare. Assignments will include weekly short writing exercises and a final paper.</p> <p>[Add code req'd –Pd. III]</p>

<p>C LIT 323 A (11242)</p> <p>TTh 10:30-12:20 DEN 217</p> <p>(5 cr.)</p> <p>Naomi Sokoloff</p>	<p>LITERATURE OF EMERGING NATION (VLPA)</p> <p>Hebrew literature has played a major role in the shaping of Jewish national identity, since the inception of Jewish nationalist movements in nineteenth century Europe, through the formation of the Yishuv (the Jewish community in Palestine before the establishment of the State of Israel), during the early years of statehood, and until today. But that role has been variegated. Imaginative writing contributed centrally to the vision of a future nation; it has often served as a vehicle of protest against mainstream ideologies and establishment policy; it has functioned as an integral part of public ceremonies, memorials, and what's known as "civil religion" in Israel – an identification with secular, civic culture that in some ways has substituted for or supplemented traditional religious practices of Judaism. Literature has also offered a private haven from the high political pressures of Israeli life. Creative writing in Hebrew has at times flourished outside of Israel, and increasingly Hebrew is the language of non-Jewish authors as well as Jewish authors. These phenomena complicate the definition of "Jewish national identity" and Jewish literature.</p> <p>This course presents a survey of modern Hebrew literature and its major developments in the past 100 years and includes selections of fiction and poetry by a range of authors from Europe, Israel and the U.S. - H.N. Bialik, Dvorah Baron, S.Y. Agnon, Gabriel Preil, Yehuda Amichai, Aharon Appelfeld, Dan Pagis, A.B. Yehoshua, and Batya Gur, among others.</p> <p>Some topics covered include the modern revival of Hebrew, an ancient language that has been in literary use over millennia; the multilingual contexts that have had formative impact on literary expression in Hebrew; and the dramatic historical circumstances and ideological forces that are intertwined with modern Hebrew literature: Zionism, the Holocaust, the Israel-Arab conflict, religious and secular aspects of Israeli society.</p> <p>Students who know Hebrew at the intermediate level (HEBR 423 or above) who wish to take on additional assignments to work on their language skills may add 2 credits of independent study (HEBR 490).</p>
<p>C LIT 334 A (11243) w/SCAND 334</p> <p>MW 1:30-3:20 SIG 228</p> <p>(5 cr.)</p> <p>Guntis Smidchens</p>	<p>IMMIGRANT AND ETHNIC FOLKLORE (VLPA/I&S)</p> <p>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.</p> <p>[C LIT majors only – Pd. I] [Add code req'd –Pd. III]</p>
<p>C LIT 352 A, AA-AD (11244, 11245-11248)</p> <p>MW 9:30-11:20 MGH 389 F QUIZ SECTION</p> <p>Please see UW time schedule for various quiz section times and instructors.</p> <p>(5 cr.)</p> <p>Fabrizio Cilento</p>	<p>THEMES IN WORLD LITERATURE AND FILM: Adaptations: Literature into Film (VLPA)</p> <p>Why do we sometimes feel let down when we see a movie based on one of our favorite novels or short stories? How does the art of film differ from that of literature? What is possible to do in a film that can't be done on paper, and vice versa? How does a director decide which themes, characters and plot elements from the text to include, which ones to emphasize or develop, and which ones to invent? Starting with films that have come to be recognized as important works of art in their own right, we will compare them to the works of fiction that inspired them. These will include early classics such as <i>A Trip to the Moon</i> and <i>The Killers</i>, along with more recent movies like <i>Adaptation</i>, <i>The Ice Storm</i>, and <i>Memento</i>. The course will include weekly screenings, lectures and readings, discussion sections, an in-class midterm exam, and a final essay.</p>

<p>C LIT 375 A (11249)</p> <p>MW 9:30-11:20 MGH 228</p> <p>(5 cr.)</p> <p>Laura Eshleman</p>	<p>IMAGES OF WOMEN IN LITERATURE: THE FIGURE OF HISTORY (VLPA)</p> <p>This course examines the political conscious and involvement of women in history as it is represented in literary works. Our goal is to look at the positioning of women as either included or excluded from political participation and from functioning as historical figures by asking a series of questions: What does it mean to be a “figure of history”? What makes a woman become a figure associated with the historical progression of time? What connects women to political or religious conflicts, economic exchanges, scientific or technological discoveries, and nation-building? What goals do writers, male and female, have in writing women into historical time in the ways that they do? What kind of woman is remembered and associated with events of the past, and how do ordinary women become involved with the making of history? And most importantly, how is the female figure of history portrayed in literary texts?</p> <p>Authors include Christine de Pizan, Bertolt Brecht, Mary Wollstonecraft, Harriet Beecher Stowe, Virginia Woolf, Zhang Ailing, Alexandra Fuller, and Assia Djebar.</p> <p>[Add code req’d –Pd. III]</p>
<p>C LIT 396 A (11251) w/GERMAN 390 A</p> <p>TTh 9:30-11:20 DEN 216</p> <p>(5 cr.)</p> <p>Hellmut Ammerlahn</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Folktales and Art Fairy Tales of Europe: Traditions, Interpretations, and Modern Transformations (VLPA)</p> <p>Fairy Tales enchant children and they fascinate adults, who study their deeper meaning and the impact which they have exerted on all ages and cultures. In this course we shall first explore selected “classic” folktales through their traditions and variations, as they have been collected in Italy and France, in North- and East-European countries, and by the Brothers Grimm. Then we shall turn to literary fairy tales written by well-known authors such as Hans Christian Andersen, Johann Wolfgang Goethe, Ludwig Tieck, and Oscar Wilde and examine how and for what purpose they wrote their own “art tales.”</p> <p>Concentrating on the role of the imagination and the significance of the miraculous, we shall analyze recurring motifs and symbols as well as typical human and animal characteristics of fairy tales. Anthropological and psychological approaches will be employed to demonstrate their relevance for child development, for dealing with the hopes and dangers of the inner world, and for seeking personal and social integration.</p> <p>Finally, we shall incorporate into the discussion modern transformations of the wonder tale in selected films, operas, satire, and parody. 20th century examples of the “fractured” or “anti“- fairy tale (Franz Kafka, Angela Carter) will be covered briefly. The course concludes with the interpretation of two of the most enchanting and sophisticated works of the western fairy tale tradition.</p> <p>[Add code req’d –Pd. III]</p>
<p>CLIT 396 B (18596) w/ SPAN 318</p> <p>TTh 1:30-3:20 LOW 115</p> <p>Donald Gilbert-Santamaria</p>	
<p>C LIT 400 A (11252)</p> <p>TTh 1:30-3:20 DEN 306</p> <p>(5 cr.)</p>	<p>INTRODUCTION TO THEORY AND CRITICISM (VLPA)</p> <p>"Why did I write? what sin to me unknown Dipt me in ink, my parents', or my own?"</p> <p>Alexander Pope's anguished doubts can launch a set of reflections on the uses and abuses of literature. Why do poets and novelists write? Why do their writings meet resistance--from society, from family, sometimes from within themselves? What are the values of imagination,</p>

<p>Marshall Brown</p>	<p>what are its challenges and threats? These questions have troubled Western thinkers since the origins of our written culture, and they continue to arise in ever new forms. This course will survey major statements that have defined the aims and risks of literature through the ages. The reading will be fast-paced and attentive to both continuities and differences among the developing perspectives.</p> <p>[C LIT majors only – Pd. I] [Add code req'd –Pd. III]</p>
<p>CLIT 493 A (18553) w/ CLIT 375</p> <p>MW 9:30-11:20 MGH 228 (5 cr.)</p> <p>Laura Eshleman</p>	<p>HONORS SEMINAR</p> <p>See course description for CLIT 375 for details.</p>
<p>C LIT 496 A (11256) w/SISJE 490B</p> <p>Th 1:30-4:20 SMI 109</p> <p>(5 cr.)</p> <p>Hannah Pressman</p>	<p>SPECIAL STUDIES IN COMP LIT: Autobiography in Israeli Culture (VLPA)</p> <p>This course will explore the role of autobiographical expressions in twentieth-century Hebrew literature and culture. Through translations of short stories and poems as well as excerpts from novels, we will encounter the artistic construction of self in a range of locations and historical moments – from the strict classroom of a European Jewish village to a struggling agricultural settlement in pre-state Israel to religious Jerusalem neighborhoods. The authors' individual coming-of-age tales occur against a dynamic societal backdrop, forcing us to consider the connections between stories and history, narration and nation, personal and monumental. Readings will include H.N. Bialik (<i>Random Harvest</i>), Hanoch Bartov (<i>Whose Little Boy Are You?</i>), Pinhas Sadeh (<i>Life as a Parable</i>), Haim Be'er (<i>Feathers</i>), and Amos Oz (<i>A Tale of Love and Darkness</i>).</p> <p>We will consider central questions in the theory of autobiography: What does it mean to write about the self? How do community and history impact individual identity? What are the roles of truth, authenticity, and invention in autobiographical narratives? Critical articles will provide us with a working vocabulary to begin addressing these issues. Readings will include Philippe Lejeune, Karl Weintraub, Elizabeth Bruss, James Olney, Jennifer Jensen Wallach, and Paul John Eakin.</p> <p>All texts will be taught in translation, and there are no prerequisites. Course requirements include active participation in class discussions, occasional brief written responses, a midterm paper, and a final paper.</p> <p>Please contact the instructor at pressman@u.washington.edu if you have any questions.</p>
<p>C LIT 496 B (18417) w/ SCAND 482</p> <p>MW 1:30-3:20 DEN 217</p> <p>(5 cr.)</p> <p>Jan Sjavik</p>	<p>SPECIAL STUDIES IN COMP LIT: Knut Hamsun and Early European Modernism (VLPA)</p> <p>Reading and discussion of significant novels by Knut Hamsun, whose oeuvre is considered in the context of works by other European modernist writers.</p> <p>We will read and discuss a number of Hamsun's early novels (<i>Hunger</i>, <i>Mysteries</i>, <i>Pan</i>, <i>Victoria</i>, <i>Rosa</i>, <i>Growth of the Soil</i>) as well as some other literary works of early European modernism (Rilke's <i>The Notebooks of Malte Laurids Brigge</i> and Joyce's <i>Portrait of the Artist as a Young Man</i>, for example).</p>
<p>C LIT 497 A (11257)</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES: FILM AND OPERA (VLPA)</p>

<p>w/ GERMAN 390B</p> <p>MWF 1:30-3:20 MGH 231 (5 cr.)</p> <p>Jane Brown/Eric Ames</p>	<p>This course explores the rich interrelations between film and opera: how opera contributes to the shape, plots, and visual luxury of film, the ambiguous status of both as high and low culture, the competition between image and voice in both media, the relations of time and space in both. Students can expect to learn about opera as a theatrical form, about the musical stage at the turn of the 20th century, films of operas, films based on opera, films that reflect on opera, and the ties between opera and cartoon animation. Assignments will include reading, screenings, attending live performances, written reports, and in-class presentations.</p>
<p>Graduate courses:</p> <p>C LIT 510 A (11258) w/ ENGL 507 A</p> <p>TTh 3:30-5:20 MGH 074 (5 cr.)</p> <p>Kate Cummings</p>	<p>HISTORY OF LITERARY CRITICISM AND THEORY IV</p> <p>Biopolitics and the State: The subject of this seminar is “biopolitics” and “governmentality.” The terms are Foucault’s who identifies these life management strategies with maximizing productivity and well-being among the state’s citizenry while withholding life to the point of death from those who are deemed to be incapable of self-governance or are otherwise identified as a “public threat.” Theories of racialization, nation formation, empire, capitalism, and the late modern state supplement Foucault’s understanding of biopolitical governance. We will examine its exercise and effects under colonial rule, US chattel slavery, the post Civil War Era, and the Bush presidency, paying particular attention to the state’s “war on terror.”</p> <p>Required texts: Agamben, <i>Homo Sacer</i> Agamben, <i>State of Exception</i> Butler, <i>Precarious Life</i> Foucault, <i>Discipline and Punish</i> Foucault, <i>History of Sexuality</i></p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>[C LIT Grad. Students only – Pd. 1] [Add code req’d –Pd. III] Please visit PDL B-531 for add code</p>
<p>C LIT 535 A (11259) w/ ENGL 556 A</p> <p>T 3:30-6:20 SMI 111 (5 cr.)</p> <p>Kiko Benitez</p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE I: Nationalism and Narrative</p> <p>“Nationalism—at a given time, in a specific space, and in the name of particular nationally defined and constituted peoples—constructs and professes a narrative of the nation and of its relation to a projected potential or already existing state. In doing this, nationalism lays claim to a privileged narrative perspective on the “nation” and thus justifies its own capacity to narrate—to organize and link the diverse elements of—the nation.” Mary Layoun, 'Wedded to the Land?'</p> <p>What would it mean to propose that nationalism is a narrative? How do national narratives link the diverse elements of a society into what Benedict Anderson famously calls an ‘imagined community’ or what Charles Taylor calls a ‘modern social imaginary’? How are we to understand the potentials and pitfalls of nationalism as a project? Beyond these questions, together we shall explore how theories of narrative and of narrativity can aid us in understanding what such projection might mean for the citizen-subject and the metaphor of the nation-as-subject.</p> <p>Texts:</p> <p>Paul Ricoeur, <i>Course On Recognition</i> Benedict Anderson, <i>Imagined Communities</i> Homi Bhabha, <i>Nation and Narration</i> George Mosse, <i>Nationalism and Sexuality</i> Priscilla Wald, <i>Constituting Americans: Cultural Anxiety and Narrative Form</i> James Seigel, <i>Fetish Recognition Revolution</i> Vicente Rafael, <i>Promise of the Foreign</i> and a course reader</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u> [C LIT Grad. Students only – Pd. 1]</p>

	<p>[Add code req'd –Pd. III] Please visit PDL B-531 for add code</p>
<p>C LIT 576 A (11260) w/ ENGL 556 D</p> <p>M 2:00-4:50 THO 217</p> <p>(5 cr.)</p> <p>Ching-Hsien Wang</p>	<p>EAST-WEST LITERARY RELATIONS</p> <p>This is basically a research seminar in Chinese literature, to be studied from a comparatist point of view. Topics are usually in the area of either poetry or literary criticism. Student's request will be taken into consideration in the organization of the seminar. The explication of texts, delineation of cultural background, and identification of methodology will be some major concerns of the class. Students must have strong reading ability in Chinese, both classical and modern, and they are expected to give oral and written reports in English.</p> <p>[Add code req'd –Pd. III] Please visit PDL B-531 for add code</p>
<p>C LIT 596 A (11262)</p> <p>W 3:30-6:20 MGH 278</p> <p>(5 cr.)</p> <p>Yomi Braester</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: THEORIES OF THIRD CINEMA</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>Course website: http://faculty.washington.edu/yomi/3rd_cinema_grad_08.html</p> <p>[C LIT Grad. Students only – Pd. 1] [Add code req'd –Pd. III] Please visit PDL B-531 for add code</p>
<p>C LIT 596 B (11263) w/ENGL 593A, HUM 521A</p> <p>TTH 1:30-3:20 MGH 251A</p> <p>(5 cr.)</p> <p>Miceal Vaughan</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: ORAL AND SCRIBAL TEXTS</p> <p>This seminar on oral and scribal texts examines the first of the chronological stages in the production and transmission of written texts. Focusing particularly on the manuscript transmission of literary texts in medieval England, it will look at a number of distinct features in the development of scribal handwriting (paleography) in Western Europe, the construction of books (codicology), and the ways in which written texts may reflect (and interact with) elements of their writers' and readers' oral cultures. We will consider topics dealing with a range of books from the production of early (monastic) Insular manuscripts (such as the Lindisfarne Gospels) to vernacular literary collections in early 14th century London (such as the Auchinleck MS) and onwards into the fifteenth and sixteenth century, when manuscripts continue to be produced alongside early printed books. With the increasing availability of facsimiles online, we will have access to a rich variety of texts (in Latin and the medieval vernaculars) for individual research and study.</p> <p>Books required for the seminar include:</p> <p>Roberts, Jane. <i>Guide to Scripts Used in English Writings up to 1500</i>. London: The British Library, 2005. ISBN: 0712348840.</p> <p>Amodio, Mark C. <i>Writing the Oral Tradition: Oral Poetics and Literate Culture in Medieval England</i>. South Bend: University of Notre Dame Press, 2004. ISBN: 026 8020248.</p> <p>Clanchy, M. T. <i>From Memory to Written Record: England 1066-1307</i>. 2nd rev. ed. Hoboken: John Wiley, 1993. ISBN: 0-631-16857-5.</p> <p>Shailor, Barbara A. <i>The Medieval Book</i>. Toronto: U of Toronto Press, 1994. ISBN: 091 0747468.</p> <p>Recommended are:</p> <p>Bischoff, Bernhard, <i>Latin Paleography: Antiquity and the Middle Ages</i>. Cambridge: Cambridge U. Press, 1990. ISBN 0 521 36726 3.</p> <p>Brown, Michelle P. <i>A Guide to Western Historical Scripts from Antiquity to 1600</i>. Toronto: U</p>

	<p>of Toronto Press, 1994. ISBN: 0 8020 7206 2.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Textual Studies</u></p> <p>[C LIT Grad. Students only – Pd. 1] [C LIT Majors only—Pd. 1] [Add code req'd –Pd. III] Please visit PDL B-531 for add code</p>
<p>C LIT 596 C (11264) w/ CHID 498 A</p> <p>Th 3:30-6:20 DEN 312</p> <p>(5 cr.)</p> <p>Eric Ames</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: The Films of Werner Herzog</p> <p>This research seminar explores the films of Werner Herzog from 1968 to the present. Readings and discussions will concentrate on questions of style, authorship, and performance as well as on topical issues of war, affect, trauma, colonialism, mobility, documentary, corporeality, vision and visual culture. All films are subtitled, and many are in English; the seminar is open to all graduate students.</p> <p>[C LIT Grad. Students only – Pd. 1] [Add code req'd –Pd. III]</p>