

University of Washington
DEPARTMENT OF COMPARATIVE LITERATURE
Box 354338

SPRING 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 240 A-D (11346, 11347, 11348, 18886)</p> <p>MTWThF A: 9:30-10:20 MGH 295 B: 10:30-11:20 THO 231 C: 11:30-12:20 SMI 407 D: 9:30-10:20</p> <p>Please see UW time schedule for various instructors.</p> <p>(5 cr.)</p> <p><u>W-course</u></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 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 270 A, AA-AH (11349, 11350-11357)</p> <p>MTWTh 11:30-1:20 KNE 210</p> <p>Please see UW time schedule for various F quiz section times and instructors.</p> <p>(5 cr.)</p> <p>J. Tweedie</p>	<p>FILM: GREAT DIRECTORS:</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>[Add code req'd –Pd. III]</p>
<p>C LIT 300 A (19020)</p> <p>MTWTh 2:30-3:20 HGT DS005</p> <p>(5 cr.)</p> <p>H. Staten</p>	

<p>C LIT 303 A (11358)</p> <p>TTh 9:30-12:20 THO101</p> <p>(5 cr.)</p> <p>T. Cooper</p>	<p>FILM THEORY: GENRE (VLPA)</p> <p>What is stake in telling and witnessing truth? <i>Struggles for Representation</i> explores socially engaged cinema through the dynamics of social movements in North America and the West. We will ask how disenfranchised populations use visual documents as revolutionary documents, organizing tools to mobilize their agendas, participate in national discourse, or create their own. We will reframe documentary scenes to include still images, installation, self-ethnography and docu-narrative to query the truth imperative of social engagement. What might it mean to create one's own truth?</p> <p><i>Struggles for Representation</i> examines the impulse to narrate becoming as a fundamental form of resistance for women, people of color and members of LGBTQ communities.</p> <p>[C LIT majors only – Pd. I]</p>
<p>C LIT 313 A (11359)</p> <p>MTTh 3:30-5:20 MGH 295 W 3:30-5:20 JHN 075</p> <p>(5 cr.)</p> <p>Y. Braester</p>	<p>HISTORY OF FILM: 1989-Present (VLPA)</p> <p>[C LIT majors only – Pd. I] [Add code req'd –Pd. III]</p>
<p>C LIT 315 A (11360) w/ ITAL 466A</p> <p>M 2:30-4:20 W 2:30-5:20 MGH 238</p> <p>(5 cr.)</p> <p>C. Mazzola</p>	<p>NATIONAL CINEMAS: ITALIAN 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 315 B (11360) w/ FRENCH 390 A</p> <p>MTWTH 3:30-5:20 MGH 242</p> <p>(5 cr.)</p> <p>S. Ungar</p>	<p>NATIONAL CINEMAS: FRENCH CINEMA SINCE THE NEW WAVE(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 315 C (11362) w/ SLAV 423 A</p> <p>TTh 12:30-2:20 THO 101</p> <p>(5 cr.)</p> <p>G. Crnkovic</p>	<p>NATIONAL CINEMAS: (VLPA)</p> <p>This course focuses on East European directors who moved to the “West” (e.g., Milos Forman, Roman Polanski, Agnieszka Holland), on the comparison between their East European production and their American or Western European one, and on the things we can learn about these authors' work in particular and Eastern European cinema in general from this comparative perspective. We will examine in more depth the cinema of filmmakers such as Milos Forman, who did outstanding films in his native Czechoslovakia at the time of the so-called Czech New Wave of the late sixties, and then proceeded to make some of the most “American” Hollywood films, such as <i>One Flew over the Cuckoo's Nest</i> and <i>The People vs. Larry Flint</i>, Roman Polanski, director of the Hollywood classic <i>Chinatown</i> and the 2003 Academy Award winner <i>The Pianist</i>, Agnieszka</p>

	<p>Holland, who worked in her native Poland but also in Germany, France, Great Britain, and the USA, Hungarian Istvan Szabo, and Yugoslav Dusan Makevejev.</p> <p>This course will also offer a basic survey of Eastern European film production in the post-World War II period, examining issues of film making in a non-market society, the strong presence of women directors and gender-related themes in East European cinema, the vibrant tradition of experimental and animated films, and East European film in the socialist and post-socialist eras. No prerequisites.</p> <p>[C LIT majors only – Pd. I] [Add code req'd –Pd. III]</p>
<p>C LIT 320 A (11363)</p> <p>MW 10 :30-12 :20</p> <p>(5 cr.)</p> <p>J. Dornbush</p>	<p>EUROPEAN LIT: Women and the European Novel (VLPA)</p> <p>This course will explore the role of women writers in the history of the 19th- and 20th-century novel. First, we'll focus on the ways that ideas of love and self were formed in pre-modern Europe. Then we'll discuss how women and men negotiated these ideas in the novels of Jane Austen, Mary Shelley, Virginia Woolf, and Marguerite Duras. The course reader includes selections dealing with the mythologies of love and the construction of gender and sexuality in the West. Contemporary feminist criticism will also accompany our reading of the novels. Active participation in class discussion and three five-page papers are required.</p> <p>[C LIT majors only – Pd. I] [Add code req'd –Pd. III]</p>
<p>C LIT 320 B (11364)</p> <p>MW 9 :30-11 :20 DEN 217</p> <p>(5 cr.)</p> <p>J. Brown</p>	<p>EUROPEAN LIT: (VLPA)</p> <p>[Add code req'd –Pd. III]</p>
<p>C LIT 321 A (11365)</p> <p>MTWTh 12:30-1:20 ARC G070</p> <p>(5 cr.)</p> <p>M. Diaz</p>	<p>LIT OF THE AMERICAS: (VLPA)</p> <p>This class surveys some important twentieth century developments in fiction in Latin America and the United States. We will mainly be concerned with the combination of fantastic and realist elements in the works we study, the concept of modernism as it might apply to these works, and the relation between the short story and the novel genres. There will be a special focus on Borges. We will study the following texts in order: Mario Vargas Llosa, <i>The Storyteller</i>; Gabriel García Márquez, <i>One Hundred Years of Solitude</i>; Toni Morrison, <i>Sula</i>; Jorge Luis Borges, <i>Labyrinths</i>.</p> <p>[Add code req'd –Pd. III]</p>
<p>C LIT 322 A (19024)</p> <p>TTh 2:30-4:20 SMI 305</p> <p>(5 cr.)</p> <p>G. Kuik</p>	<p>STUDIES IN ASIAN AND WESTERN LITERATURES</p> <p>What does it mean to be Chinese? How do modern Chinese writers portray different types of Chinese, especially “overseas Chinese” and the mixed-race? What do these portrayals tell us about the imagination and construction of modern Chinese identities? How is the formation of such identities related to issues such as health, illness, race, ethnicity, and nationhood? Starting from these questions, we will read works by Lu Xun, Yu Dafu, Ding Ling, Eileen Chang (Zhang Ailing), Lao She, as well as selections from critics such as Ien Ang, Wang Gungwu, Rey Chow, Lydia Liu, David Wu, Allen Chun, and Jing Tsu.</p>
<p>C LIT 323 A (19022)</p> <p>TTh 2:30-4:20</p>	<p>LITERATURE OF EMERGING NATION: Hebrew Literature and Jewish National Identity (VLPA)</p> <p>Hebrew literature has played a major role in the shaping of Jewish national identity, since the</p>

<p>SIG 230 (5 cr.) N. Sokoloff</p>	<p>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 and memorials, and it 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 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 in translation. Topics include the revival of the Hebrew language, 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 (11366) w/SCAND 334 MW 3:30-5:20 SIG 226 (5 cr.) G. 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 (11367, 11368-11371) MTWTh 2:30-3:20 THO 101 F QUIZ SECTION Please see UW time schedule for various quiz section times and instructors. (5 cr.) F. Benitez</p>	<p>THEMES IN WORLD LITERATURE: RE-IMAGINING SOCIETY: UTOPIAS AND DYSTOPIAS IN SCIENCE FICTION IN FILM AND LITERATURE (VLPA)</p> <p>“Modern Science Fiction is the only form of literature that consistently considers the nature of the changes that face us, the possible consequences, and the possible solutions.” ---Isaac Asimov</p> <p>“SF is, then, a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment.” ----Darko Suvin</p> <p>Science fiction as speculative fiction inquires into how we might imagine alternative worlds and alternative ways to organize society. Such thought experiments and fictive imaginings in the form of either utopias or dystopias have a long history but gain specific contours in our postmodern technological society. We will look at science fiction that traced the possibilities and pitfalls of industrial society, feminist science fiction, and cyberpunk in filmic and literary texts. This class will explore what thought experiments found in science fiction might mean for critiquing the present and envisioning alternative futures. What does it mean to be human? Should we be defined and confined by our class, gender and race? Can we imagine a better future? Are we condemned to reproduce the same, or can we imagine society otherwise? What, in the end, does it mean for us to hope?</p> <p>Possible texts could include: Edward Bellamy, Looking Backwards Yevgeny Zamyatin, We Arkady and Boris Strugasky, The Roadside Picnic Ursula Le Guin, The Dispossessed: an Ambiguous Utopia</p>

	<p>Marge Piercy, <i>Woman on the Edge of Time</i> William Gibson, <i>Burning Chrome</i></p> <p>Films: The Matrix A Handmaid's Tale Bladerunner Clockwork Orange</p>
<p>C LIT 357 A (11372) w/ SPAN 334 A</p> <p>TTh 3:30-5:20 JHN 111</p> <p>(5 cr.)</p> <p>C. Steele</p>	<p>LITERATURE AND FILM: THE U.S.-MEXICO BORDER (VLPA)</p> <p>Through close readings of films, essays and novels (including the UW Common Book for 2008), we will examine the challenges and represented by human movements in both directions across the U.S. Mexican border, as well as the migrating concept of “the Border” itself, in the globalizing twenty-first century. How have Latin Americans and Latinos traditionally been portrayed by Hollywood and other U.S. media, and how does this relate to the national imaginary of immigration and pursuit of ‘the American Dream’? How has the changing demography of the U.S. due to Latin immigration affected U.S. culture? How have patterns of U.S. tourism and popular culture affected Mexican culture? How have Mexican immigrants’ conception of their own place in the two countries changed over time? How has the recent increase in drug trafficking and the related mob violence influenced U.S. views of Latinos? How has the colonial history of the two nations affected each government’s policy toward migration and related issues? And how has the shifting political landscape of the two nations, from Bush to Obama and from Fox to Calderón, as well as political crises like 9/11 and the War in Iraq, affected North Americans’ conceptions of their own exceptionalism, their vulnerability to outside threats, and their conception of human rights at home and abroad? Two 5-6-page analytical essays; three in-class film response papers. Spanish majors will do at least half of the research for their essays, and all of their writing, in Spanish.</p> <p>Texts: Fernando Romero, <i>Hyberborder</i>; (NY: Princeton Architectural Press, 2008) Luis Alberto Urrea, <i>The Devil’s Highway</i> (NY: Back Bay Books, 2005); Ana Castillo, <i>The Guardians</i> (NY: Random House, 2008); and Jorge Castañeda, <i>Ex Mex: From Migrants to Immigrants</i> (NY: The New Press, 2007).</p> <p>Films: <i>Gringo in Mañanaland</i> (1995), <i>Border Incident</i> (1949), <i>Touch of Evil</i> (1951), <i>The Border</i> (1982), <i>Fronterilandia</i> (1990), <i>El jardín del edén/ The Garden of Eden</i> (1994), <i>A Day Without a Mexican</i> (2004), and <i>The Three Burials of Melquiádes Estrada</i> (2005).</p> <p>[Add code req’d –Pd. III]</p>
<p>C LIT 396 A (11373) w/ENGL 355 A, ENV S 450</p> <p>TTh 9:30-11:20 PAR 106</p> <p>(5 cr.)</p> <p>G. Handwerk</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Living in Place: Literature and the Environment (VLPA)</p> <p>Our focus for this course will be upon how literature deals with the environment, i.e., how literary texts represent environmental issues and why it matters that they be represented in this form. How, that is, does where we live and, even more importantly, how we imagine the place in which we live, affect who we are? How do our relationships to nature and our relationships with other people intersect? We will be considering a range of prose texts, including fictional narratives, non-fictional essays and journalism, primarily texts written or set in the Americas. Course goals include: 1) developing the analytical reading skills appropriate to different kinds of literary texts, 2) working on how to formulate and sustain critical arguments in writing, 3) learning how to uncover the supporting logic and stakes of specific attitudes toward the natural world, 4) understanding how environmental issues are linked to other social and cultural concerns, 5) seeing how those linkages are affected by particular historical and political conditions. The course will contain a significant writing component, both regular informal writing assignments and several medium-length analytical papers; it can count for W-credit.</p> <p>Texts include Defoe, <i>Robinson Crusoe</i>; Faulkner, <i>Go Down, Moses</i>; McPhee, <i>Encounters with the Archdruid</i>; Abbey, <i>Desert Solitaire</i>; Appleman, <i>Darwin</i>; Butler, <i>Wild Seed</i>; Lopez, <i>Arctic</i></p>

	<p><i>Dreams</i>; Silko, <i>Ceremony</i> and a reading packet.</p> <p>[Add code req'd –Pd. III]</p>
<p>C LIT 400 A (11374)</p> <p>MTWTh 10:30-12:20 BAG 154</p> <p>(5 cr.)</p> <p>J. Bean</p>	<p>INTRODUCTION TO THEORY AND CRITICISM (VLPA)</p> <p>This course surveys the central concerns of film theory, tracing debates chronologically from the 1920s to the present day. Readings range from the classical theories of Eisenstein and Bazin, through 1970s "gaze" theories borne from Marxism, psychoanalysis, and feminism, to post-modern debates over new formations of mass culture and the representational variables of digital technologies. The questions raised by these theoretical histories are many: How do we explain cinema's powerful psychological and physiological effects? What features or properties are specific to the cinematic medium? What does it mean to speak of cinema's relation to reality, or of its compelling construction of the illusion of reality? How do differing cinematic forms, from the most popular of genres (horror, action, comedy) to avant-garde experiments, generate meaning? How do these meanings at once reflect and refract the social/economical/ideological conditions of cinematic production? It is the goal of the course not to provide conclusive answers to the above questions but to challenge and enhance our understanding of the complexity of images that move, as well as the ways in which those images move us in turn.</p> <p>[C LIT majors only – Pd. I] [Add code req'd –Pd. III]</p>
<p>C LIT 410 A (18985) w/RELIG 421/RELIG 590</p> <p>TTH 3:00-4:20 SMI 115</p> <p>(5 cr.)</p> <p>E. Vance</p>	<p>STUDIES IN LITERARY HISTORY: Augustine (VLPA)</p> <p>This course explores the life and mind of the North African bishop, St. Augustine (354-430, C.E.) of Hippo, whose radically innovative thought has continuously shaped—and vexed—the religious and literary cultures of Europe and the Americas more than any other single thinker since Late Antiquity. The course highlights Augustine's evolution and situate it in 4th and 5th c. Late Classical and Early Christian culture, a time when the Christianized Roman Empire was beginning to decline. We will read selections from Soliloquies, On Free Will, On Christian Doctrine, On the Trinity, and On the City of God as well as the Song of Songs, and selections from St. Ambrose, Bishop of Milan; St. Paulinus of Nola, St. Jerome, Athanasius, and Victricius of Rouen. Other topics and questions may include: Augustine's early life in a violent pagan/Christian family, varieties of sexual desire, spiritual eroticism, and Death, burial, and grief in Augustine's experience among others.</p>
<p>C LIT 496 A (11378)</p> <p>MTWTh 12:30-1:20 GWN 201</p> <p>(5 cr.)</p> <p>W. Konick</p>	<p>SPECIAL STUDIES IN COMP LIT: "Out of the Past" (VLPA)</p> <p>Texts: Fyodor Dostoevsky, <i>The Idiot</i> Naguib Mahfouz, <i>The Thief and the Dogs</i> Alexander Pushkin, "Queen of Spades" Henry James, "The Turn of the Screw" Film: <i>Out of the Past</i> (1946), directed by Jacques Tourneur</p> <p>What shall we do about the past? Sometimes it's the bug that bites us. And sometimes it's the specter that socks us. Yet we can't get along without the past. Because the past is our point of entry into the future, our price of admission.</p> <p>The literary works we read address the problem of the past. Their major figures battle with its bites and specters, as they try to create their future. Stories by the Egyptian writer Naguib Mahfouz, by Henry James and Alexander Pushkin feature fierce struggles with specters. The hero of <i>The Idiot</i> by Dostoevsky turns out to be the greatest ghostbuster of them all. And to start us off, we view the famed film noir which shares the title of this course, <i>Out of the Past</i>.</p> <p>Two take-home essay exams, midquarter and final. Students receive topics for the essays at least one week before exams are due.</p>

<p>C LIT 496 B (11379) w/ BCS 420 A</p> <p>TTh 9:30-11:20 LOW 102</p> <p>(5 cr.)</p> <p>G. Crnkovic</p>	<p>SPECIAL STUDIES IN COMP LIT: LITERATURE, FILM AND CULTURE OF THE FORMER YUGOSLAVIA AND THE YUGOSLAVE SUCCESSOR STATES (VLPA)</p> <p>Course Description: A travelogue through the intellectual and cultural landscape of the former Yugoslavia and the Yugoslav Successor States, studying the select literary works, films, and other artifacts, with the exploration of both how these phenomena are a part of their intellectual and historical environment, and how they transcend and change it. Among other things, we will look at how the cultural identities of that area were formed through contact with the "West" (Europe) and the "East" ("Orient"); how the politics, relations of power and the issues of socialism and nationalism were articulated in Yugoslav literature; how the element of gender affects a dynamic between individual and collective; and how and why Yugoslav literature communicated with and "borrowed" from World Literature (e.g., Latin American, American or Russian).</p>
<p><u>Graduate courses:</u></p> <p>C LIT 509 A (11380) w/ ENGL 509 A w/ FRENCH 577 A</p> <p>MW 3:30-5:20 THO 231</p> <p>(5 cr.)</p> <p>D. Collins</p>	<p>HISTORY OF LITERARY CRITICISM AND THEORY III</p> <p>It Must Be Me</p> <p>In the "Letter to His Father," Kafka writes, "My writing is all about you." But what does it mean when he adds, "Yet it did take its course in the direction determined by me"? A story by Wallace Stevens confirms that the aesthetic constitutively involves this greedy warp in the path of desiring attention. In "The Revelation" a young man takes a photograph of his sweetheart to be framed. A few days later collects the package, and opening it finds instead a framed photograph of himself. The history of reflection upon the aesthetic is that of the conditions of this reflexivity, the interaction between a dependency, a disappointment and a self-satisfaction, that of the agencies of the sequence that result in the movement from one position to the other. The feature that dominates the period from Kant to the present is the elimination of an intimidating violence from the shifting process, the becoming indistinguishable of the one moment from the other, the denarrativization of reasons for desirability and dismissability.</p> <p>Readings from:</p> <p>Rousseau, Letter to D'Alembert on Spectacles Kant, The Critique of Judgment Schiller, "Naïve and Sentimental Poetry" Hegel, excerpts from the Aesthetics Nietzsche, The Birth of Tragedy Eichenbaum Schlovsky, and Bakhtine--exerpts Tolstoy, What is Art? Freud, "On Transience" Freud, On Jokes and Their Relation to the Unconscious Adorno, Aesthetic Theory</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]</p>

<p>C LIT 510 A (11381) w/ ENGL 510 A</p> <p>TTh 4:30-6:20 MGH 074</p> <p>(5 cr.)</p> <p>C. Reddy</p>	<p>HISTORY OF LITERARY CRITICISM AND THEORY IV</p> <p>"Theories of Violence"</p> <p>As the final installment of the Literary Criticism and Theory sequence, this course will understand the late period of theory (post-WWII to the present) as a phase of "self-assessment" and "critical interrogations." Postwar European theory can be understood as a form of witnessing of the failure of "Europe" globally. Decolonization everywhere European empires settled, European aesthetic and political theory "witnessed" the failure of the Enlightenment through ruminations on so-called "internal" genocide: the "shoah" or "Holocaust." This course then will be a survey of the late theories of aesthetics, sociality and violence. Europe as the double name of globalization and social violence will be the focus. Our case will be the United States. And aesthetics will occupy us as a question of "assessment."</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 548 A (11382)</p> <p>W 3:30-6:20 DEN 213</p> <p>(5 cr.)</p> <p>H. Ammerlahn</p>	<p>19TH CENTURY LIT Goethe's Faust Drama and the Myth of Prometheus: Intellectual Revolt, Creativity, and Cultural Transformation</p> <p>This seminar deals with the ambiguity, heroism and cultural-literary significance of Prometheus and Faust. Originally conceived as trickster figures par excellence, their extraordinary quests and audacious feats of consequence, coupled with rebellion against established authorities, have made them symbols for major historical transitions. While Greek mythology credits the titan Prometheus with creating humans and stealing fire from heaven to provide them with artifacts and culture, the Renaissance gave birth to Faust(us) who harnessed the forces of darkness into his service for knowledge and power. The severe punishments meted out to Prometheus and Faust for their "violations" of socially or divinely-ordained boundaries, gave rise to a plethora of questioning perspectives in subsequent generations. Authors and philosophers since the 18th century have transformed these rebel-heroes into paradoxical pioneers, artist-creators, multi-dimensional cultural icons, and mirrors for self-identification and reflection.</p> <p>After reading Aeschylus' tragedy, Prometheus Bound, Marlowe's Dr. Faustus, and brief excerpts from Shaftesbury's theoretical writings, Parts I and II of Goethe's world-class drama, Faust will be the focus of our studies. A discussion of selected Prometheus poems and fragments by Goethe and Byron as well as the latter's drama Manfred will also be included.</p>
<p>C LIT 576 A (11383)</p> <p>W 5:30-8:20 MGH 074</p> <p>(5 cr.)</p> <p>Y. Braester</p>	<p>EAST-WEST LITERARY RELATIONS: ASIAN VISUAL CULTURE</p> <p>[Add code req'd –Pd. III]</p>
<p>C LIT 596 A (11385)</p> <p>W 2:30-5:20 DEN 205</p> <p>(5 cr.)</p> <p>J. Tweedie</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: FILM THEORY</p> <p>This course is an introduction to film theory produced between World War II and the present. It begins with André Bazin, focusing on his definition of cinematic realism, and it concludes with contemporary theories of new media, including the work of Lev Manovich, Mark Hansen, Jay David Bolter, Richard Grusin, and David Rodowick. In between the course will address a variety of vital issues in film theory, from vernacular modernism to political modernism, from the linguistic turn to the visual turn, from the diversity of reception communities to the structure of genres, from the high theory of Deleuze to the anti-theoretical turn of the late twentieth century. Weekly screenings will complement the reading assignments. Course requirements will include</p>

	<p>regular and active participation in the seminar, co-facilitation of one class meeting, and an article-length paper.</p> <p>[Add code req'd –Pd. III]</p>
<p>C LIT 596 B (11386)</p> <p>W 2:00-4:50 PAR 310</p> <p>(5 cr.)</p> <p>C. Wang</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: ANCIENT CHINESE LYRICISM</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>