

University of Washington
DEPARTMENT OF COMPARATIVE LITERATURE
Box 354338

S U M M E R 2007

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.

Full-term: June 18-August 17

A-term: June 18-July 18

B-term: July 19-August 17

| | |
|---|---|
| <p>C LIT 210 A (10399)</p> <p>MTWThF 10:50-1:00 DEN 312</p> <p>(5 cr.)</p> <p>Nicla Rivero</p> <p>A-Term</p> | <p>LITERATURE AND SCIENCE (VLPA)</p> <p>Science is an interpretation of perceived facts that consists in amalgamating them into larger constructs in which mathematical regularity dominates. Such constructs are produced by imagination and controlled by experiments. Imagination is educated and stimulated by literature and philosophy. Consequently each scientific revolution needs an effort of imagination that should break the customary one and build up a new system of images, in which perceived facts should be located. Which role does imagination play in scientific works? What is the connection between literature and science? Do literature and science work in similar ways? What kind of knowledge do they produce? How do literary works shape the presentation of science? This course attempts to answer these questions by considering the developments in scientific studies in conjunction with literary theory and the works of contemporary fiction.</p> |
| <p>C LIT 230 A (10400) w/SCAND 230 A (12648)</p> <p>MTWThF 9:40-11:50 SMI 102</p> <p>(5 cr.)</p> <p>Guntis Smidchens</p> <p>B-Term</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><u>Class Assignments and Grading:</u> Four fieldwork assignments (2-4 pages each): 50% Quizzes, Class Discussion: 25% Final Examination: 25%.</p> |
| <p>C LIT 240 A (10401)</p> <p>MTWThF 9:40-10:40 THO 231</p> <p>(5 cr.)</p> <p><u>Writing Course</u></p> <p>Katy Masuga</p> <p>Full-Term</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. You will read a variety of British, Irish, American, French and German literature of the late 19th and early 20th centuries (what is considered the period of "modern" literature), in order 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 (e.g. author and narrator, real and fictional world, representation, point of view, etc.). The ultimate aim of this course is to develop your writing and critical thinking skills through discussion, group-work, class presentations and, most importantly, writing assignments. There is no final exam.</p> |

| | |
|---|--|
| <p>C LIT 300 (13382) INTRO TO COMP. LIT.</p> <p>MTWThF 1:10-3:20 EEB 025</p> <p>(5 cr.)</p> <p>Rimas Zilinskas</p> <p>A-Term</p> | <p>Introduction to Comparative Literature: Making America Home</p> <p>America is an immigrant nation. Does that mean immigrants become Americans the very second they step on the American soil? Are all Americans immigrants? Do immigrants differ from minorities? What is the American dream, and what did it mean to different people who came to this country from all over the world? How did they respond to this country? Were their experiences unique or somewhat similar? How do all of these questions translate into a conversation about comparative literature?</p> <p>This course will give you a very short overview of the history of comparative literature and its methods. Students will spend most of their time reading and analyzing a selection of American ethnic and minority literatures, watching movies and developing comparative approaches to minority and immigrant literature. Seminars will focus on the intersections of minority writing such as the problems of nationalism, race, gender, class, and ethnicity.</p> <p>The class will be a mini workshop where students will explore different immigrant and minority writings and develop a way of comparing very diverse immigrant literatures. Students will get to sample various texts from different time periods, different ethnic and minority communities and develop a set of tools that enables comparative work.</p> <p>All readings are in English. Students are expected to spend time reading and re-reading the assigned texts. This is an intensive class: our daily readings will be very short. However, the second short paper will focus on a comparison of two larger novels. I would highly recommend reading Nella Larsen's <i>Passing</i> and Vladimir Nabokov's <i>Lolita</i> (or <i>Despair</i>, if you don't want to read <i>Lolita</i>) before the beginning of the quarter.</p> <p>Evaluation:</p> <p>In-class presentations: 20 % First short paper 15% Responses to readings (online assignments) 15 % Participation in class discussions 20 % Second short paper: 30%</p> |
| <p>C LIT 315 A (10402) w/ SISLA 490 A LATIN AMERICAN CINEMA</p> <p>MTWTh 1:10-3:20 JHN 111</p> <p>(5 cr.)</p> <p>Cynthia Steele</p> <p>B-Term</p> | <p>NATIONAL CINEMAS: Mexican Cinema (VLPA)</p> <p>Film as national allegory in the history of Latin American cinema, especially in Cuba and the Southern Cone countries of Brazil, Argentina and Chile. In the 1960s and early 1970s the so-called New Latin American Cinema burst onto the international scene as a revolutionary, avant-garde movement in documentary and feature film, pioneering innovative strategies for addressing problems of social inequality, authoritarianism and dependency. Most of these founding directors, including Glauber Rocha, Patricio Guzmán, Fernando Solanas, and Raúl Ruiz, were forced into exile for many years but continued exerting tremendous influence on younger generations of Latin American directors from afar, and recently, upon returning to their home countries, they have begun making an important second wave of landmark films. We will examine several examples of such seminal directors, during both the 1960s and the 2000s, as well as several directors from subsequent generations who have been influenced by the New Latin American Cinema movement.</p> <p>Required Textbooks: Alberto Elena and Marina Díaz López, eds. <i>The Cinema of Latin America</i> (London: Wallflower Press, 2003); Deborah Shaw, <i>Contemporary Cinema of Latin America: 10 Key Films</i> (London: Continuum, 2003); and Michael T. Martin, ed., <i>New Latin American Cinema</i> (Detroit: Wayne State UP, 1997).</p> <p>[C LIT majors only – Pd. I]</p> |

| | |
|--|--|
| <p>C LIT 320 A (10403) w/ ENGL 315 A LITERARY MODERNISM</p> <p>MTWTh 9:40-11:50 DEN 309</p> <p>(5 cr.)</p> <p>Henry Staten</p> <p>B-Term</p> | <p>STUDIES IN EUROPEAN LITERATURE: Literary Modernism (VLPA)</p> <p>We will read a variety of poems and fictional works from France, Germany, England, and the U.S. in order to get a sense of the complex phenomenon called “modernism.” There is no simple definition of what this term means; like other period terms in literary theory (cf. “romanticism” or “realism”), it refers not to any single quality of literary works but to a whole cluster of characteristics, any of which might be missing from any given work referred to as modernist. Thus the only way to get a sense of how the term works is to read a number of things that are labeled with it and see how they are similar and how they are different. That is what we will do. We will also read a couple of essays that will alert you to how literary critics write about modernism. Our approach to the reading of the literary works will be strictly ‘formalist.’ I do not expect you to already know what formalist reading is or how to do it; this course will teach you. In fact, the literary works you read will teach you, because modernist writing is what the theory of formalist reading is based on. You will write a short warm-up paper on modernist poetry in the first week, followed by a 4-5 page mid-term paper on the same topic; your final paper will be a 4-5 page paper on modernist prose. We will spend the first half of the course reading the work of three poets, the second half the work of prose writers, as follows: Poems: Baudelaire, poems (xerox); Rilke, poems (xerox); Eliot, <i>Selected Poems</i>; Fiction: Kafka, “The Metamorphosis”; Woolf, <i>Mrs. Dalloway</i>; Gide, <i>The Counterfeiters</i>.</p> <p>Professor Henry Staten: <u>Office:</u> Padelford, B-424; <u>email:</u> hstaten@u.washington.edu</p> |
| <p>C LIT 321 A (10404)</p> <p>MTWTh 10:50-1:00 JHN 026</p> <p>(5 cr.)</p> <p>Kelly Walsh</p> <p>B-Term</p> | <p>STUDIES IN LITERATURE OF THE AMERICAS (VLPA)</p> <p>How do we tell History? What history is told? And whose? What can poetry, prose, and drama tell us about the telling of history—and our own present? This course is designed—through a survey of 18th, 19th, and 20th century American, Canadian, Columbian, and Caribbean literature—as a forum to explore some of the ramifications of these questions, and to expand our notion of historical narrative. If, as Eliot says, “History has many cunning passages, contrived corridors / And issues, deceives with whispering ambitions, / Guides us by vanities,” what are we to make of centuries of exploration and conquest, settlement and colonization, insurrection and revolution, and civilization and subjugation? Can literary texts, which we might argue are guided by the vanities of their own authors, do more than simply craft their own cunning passages? What I hope we shall discover is that the meaning of history is constantly contested, and that literary texts are active forces in the endless forming and reforming of historical meaning—a process which has important stakes for how we understand our present historical moment. In this struggle for meaning, in which “dominant” and “minority” narratives clash, we find an irreducible heterogeneity of stories about the Americas, none of which provide an unmediated view of an “objective” history. If the telling of history, then, might be nothing more or less than the form which the human mind imposes upon heterogeneity and chaos, we can look to literature as an imaginative—and at times political—attempt to both give form to Faulkner’s “curious lack of economy” between cause and effect and to reveal the impossibility of definitively concluding that attempt. The multiplicity and dissensus involved in any shared experience and tradition, we will also find, is greatly informed by the national, cultural, racial, and religious (among others) contexts in which a work is produced. Thus reading the works of such writers as Daniel Defoe, William Faulkner, Gabriel García Márquez, Aimé Césaire, T. S. Eliot, Derek Walcott, Margaret Atwood, Nathaniel Hawthorne, and Toni Morrison, we will explore the ways in which literature tells social and cultural history, and how these texts also critique that telling.</p> <p>A definitive list of course texts will follow. Requirements include active class participation, daily readings of about 100 pages, one in-class midterm, and a final essay of 7-10 pages. You will also be asked to have read <i>Robinson Crusoe</i> before the first day of class.</p> |

| | |
|---|---|
| <p>C LIT 424 A (13420) w/CLAS 424 (10557)</p> <p>MTWThF 9:40-10:40 JHN 111</p> <p>(5 cr.)</p> <p>R. Greene</p> | <p>THE EPIC TRADITION</p> <p>Ancient and medieval epic and heroic poetry of Europe in English: the Iliad, Odyssey, and Aeneid; the Roland or a comparable work from the medieval oral tradition; pre-Greek forerunners, other Greco-Roman literary epics, and later medieval and Renaissance developments and adaptations of the genre. Choice of reading material varies according to instructor's preference.</p> |
| <p>C LIT 490 A (10405)</p> <p>Time and location to be arranged</p> <p>(1-5 cr.)</p> | <p>DIRECTED STUDY/RESEARCH</p> <p>Individual study of topics in comparative literature by arrangement with the instructor and the Comparative Literature office</p> <p>For instructor add code please visit PDL B531</p> |
| <p>C LIT 491 A (10406)</p> <p>Time and location to be arranged</p> <p>(1-5 C/NC)</p> | <p>INTERNSHIP</p> <p>Supervised experience in local businesses and other agencies. Open to upper-division Comparative Literature and Cinema Studies majors. Recommended: 25 credits of C LIT courses.</p> <p>For instructor add code please visit PDL B531</p> |
| <p>C LIT 495 A (10407)</p> <p>Time and location to be arranged</p> <p>(5 cr.) HONORS</p> | <p>HONORS THESIS (VLPA)</p> <p>Preparation of an honors thesis under the direction and supervision of a faculty member.</p> <p>For instructor add code please visit PDL B531</p> |

*Entry codes are available at: **Comp.Lit.-Office, Padelford B-531, Tel. 206-543-7542**