

University of Washington  
**DEPARTMENT OF COMPARATIVE LITERATURE**  
**Box 354338**

**S U M M E R    2 0 0 8**

Comparative Literature is the study of literature that transcends the confines of a national literature and explores the relationship among several literatures, along with the study of literary theories that have a bearing on these relations. Various faculty members from the following departments teach courses in our Comparative Literature program: Asian Languages and Literature, Classics, English, Germanics, Near Eastern Languages and Civilization, Romance Languages and Literature, Scandinavian Languages and Literature, and Slavic Languages and Literature.

\*Please see UW TIME SCHEDULE for updates on sections, times, locations and restrictions).

<p>*C LIT 240 A (10442)</p> <p>MTWThF 940-1150 CMU B006 (5 cr.)</p> <p>B-term</p> <p><b>Erik Anspach</b></p>	<p>WRITING IN COMPARATIVE LITERATURE</p> <p>Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison of literary works. Readings in English with an option to read selected texts in the original languages</p>
<p>C LIT 270 A (10443)</p> <p>MTWTh 1050-150 SIG 134 (5 cr.)</p> <p>A-term</p> <p>Please see various QZ times and locations</p> <p><b>Tamara Cooper</b></p>	<p>FILM: INTRODUCTION (VLPA)</p> <p>C LIT 270 is designed as a foundation course in film studies. An introduction to film form, style, and techniques, it presents the basic vocabulary and concepts necessary for analyzing individual films and groups of films. The summer course will rely screenings of primarily contemporary films.</p>
<p>C LIT 300 A (10446)</p> <p>MTWThF 1200-210 DEN 315 (5 cr.)</p> <p>B-term</p> <p><b>Francoise Belot</b></p>	<p>INTRODUCTION TO COMPARATIVE LITERATURE (VLPA)</p> <p>This course is designed as an introduction to literary and critical study for majors (and minors) in Comparative Literature. We will study and discuss the ways in which our understanding of literary works is shaped by our familiarity with generic and formal conventions, and how these can vary within different cultural contexts. We will also take into account the political, social and historical background within which the texts we are reading are produced.</p> <p>Readings will include works of fiction as well as theory and literary criticism. Students will be expected to complete the daily reading assignments, to write short response papers, to participate in class discussions, and to write two more substantial papers throughout this short quarter.</p>

<p>C LIT 315 A (10477)</p> <p>M 110-320 JHN 026 TWTh 110-320 JHN 111 (5 cr.)</p> <p>A-term</p> <p><b>Cynthia Steele</b></p>	<p>NATIONAL CINEMAS: Latin American Cinema (VLPA)</p> <p>An overview of the current New Wave of Latin American Cinema, including examples from Mexico, Brazil, Argentina, Colombia, Peru, and Cuba. Issues explored will include the adaptation of various genres, including melodrama, the historical drama, the crime film, the political thriller, and political satire, to address pressing issues in Latin America during the 1990s and 2000s, including globalization, (neo)colonialism, the debt crisis, poverty and unemployment, urban violence, transnational trafficking in drugs, persons and organs, migration, reconciliation with recent national histories of authoritarianism and widespread abuse of human rights, and current struggles for democratization. Students will write two five-to-seven-page analytical essays and keep a journal of films and readings. Spanish majors will write and do half of their research in Spanish.</p> <p><b>Required Text:</b> Shaw, Deborah, ed. <i>Contemporary Latin American Cinema</i>. Ranham, MD: Rowman and Littlefield, 2007. Paperback. ISBN 978-0-7425-3915-0.</p> <p><b>Films:</b> <i>Los diarios de motocicleta/The Motorcycle Diaries</i> (2004). Dir. Fernando Mireilles (Brazil); <i>Y tu mamá también/And Your Mother, Too</i> (2001). Dir. Alfonso Cuarón (Mexico); <i>Cidade de Deus/City of God</i> (2002). Dir. Fernando Mireilles and Katia Lund (Brazil); <i>The Constant Gardener</i> (2005). Dir. Fernando Mireilles (Brazil); <i>Nueve reinas/Nine Queens</i> (2000). Dir. Fabián Bielinski (Argentina); <i>Criminal</i> (2004). Dir. Gregory Jacobs (U.S.); <i>Madame Sata</i> (2002). Dir. Karim Ainouz (Brazil); <i>Kamchatka</i> (2002). Dir. Marcelo Piñero (Argentina); <i>Bolívar soy yo/Bolívar is Me</i> (2002). Dir. Jorge Alí Triana (Colombia); <i>Lista de espera/The Waiting List</i> (2000). Dir. Juan Carlos Tabío (Cuba); <i>La otra conquista/The Other Conquest</i> (1999). Dir. Salvador Carrasco (Mexico); <i>El destino no tiene favoritos/Destiny Has No Favorites</i>, Dir. Alvaro Velarde (Peru).</p>
<p>C LIT 320 A (10448)</p> <p>MTWTh 940-1150 CMU B006 (5 cr.)</p> <p>A-term</p> <p><b>Henry Staten</b></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,” a style or cluster of styles of writing that flourished from roughly 1910-1930, but the beginnings of which can be traced to France in the mid-19 century. There is no simple definition of what “modernism” means; like other period terms in literary theory (e.g., “romanticism” or “realism”), it refers not to any single quality of literary works but to a diverse set of stylistic characteristics, which get mixed and matched differently by different authors. The only way to get a sense of how the term works is to read a number of texts that are labeled with it and see how they are similar and how they are different.</p> <p>We will also be concerned with the /methodology/ of the study of literature and specifically with the method called /formalism. /Formalism in criticism developed in close contact with modernism in literature (for example, T.S. Eliot is both one of the central modernist poets and one of the fathers of formalism); formalism could thus be called “modernist literary criticism.” *In my class lectures I will continually stress formalist methods of reading, and in the papers you write you will be expected to develop skill in these methods.*</p>
<p>C LIT 323 (10449)</p> <p>MTWTh 220-430 THO 101 (5 cr.)</p>	<p>STUDIES IN THE LITERATURE OF EMERGING NATIONS: Colonialism, Neo-colonialism and the Nation Form</p> <p>First, the catalogue’s course description: “Novels and short stories, from Africa, the Middle East, and South Asia. Discusses the relationship of Western literary genres to an oral literary tradition, as well as issues like colonialism, gender relations, narrative technique,</p>

<p>B-term</p> <p><b>Francisco Benitez</b></p>	<p>native and non-native languages.” The catalogue’s description suggests that nations emerge through the relationship of Africa and Asia (as geographic categories) to “Western” literary genres and conventions (as markers of cultural modernity). This “relationship” has generally been understood as arising from colonialism and imperialism, as well as resistances to them by various nationalist movements.</p> <p>In this class, we shall ponder the link between “Western” literary conventions, the nation and modernity, as well as the complex relationship between what is commonly understood as the “West” and its “Others”. What is a nation and what does it mean for a nation to “emerge” anywhere? How is the nation to be linked to the state? The course looks at the emergence of the nation as a phenomenon of modernity, and literature as a space where the contradictions and tensions in the nation as a project of modernization can play themselves out. It shall touch on such issues as colonialism and imperialism, neocolonialism and nation-building, gender relations, orality and literacy, and the role of literature and the state in the formation of a national subject.</p> <p>Texts:  Jose Rizal, Noli Me Tangere  Ousmane Sembene, Xala  Assia Djebar, Fantasia: An Algerian Cavalcade  Tayeb Salih, Season of Migration to the North  Theresa Cha, Dictee  Course Reader; The AVE Copy Shop, 42nd and University Ave. , 4141 University Way N.E., (206) 633-1837</p>
<p>C LIT 331 A (10450)</p> <p>MTWThF 940-1150 SMI 115 (5cr.)</p> <p>B-term</p> <p><b>Guntis Smidchens</b></p>	<p>FOLK NARRATIVE (VLPA)</p> <p>Survey of various genres of folk narratives studied in performance contexts to reveal their socio-cultural functions in a variety of milieux. Theory and history of folk narrative study, taxonomy, genre classification, and interpretative approaches.</p> <p>Folk narratives (folktales, legends and jokes) are a window into a group's worldview. This course will survey the theory and history of folk narrative study, methods of classification, and interpretative approaches. (No required prerequisites for this course)</p> <p>Two research papers (4-6 pages each): 50% Quizzes, Class Discussion: 25% Final Examination: 25%</p>
<p>C LIT 397 A (10451)</p> <p>MTWTh 1000-1230 THO 101 (5cr.)</p> <p>A-term</p> <p><b>Tom Colonnese</b></p>	<p>SPECIAL TOPICS IN CINEMA STUDIES: American Indians in Cinema (VLPA/I&amp;S)</p> <p>Studies representations of American Indians in American films from 1900 to present. Examines the foundations of American Indian stereotypes and how Hollywood helped create and perpetuate those stereotypes. Activities include reading critical materials, and viewing, discussing, and writing critically about films by non-native directors.</p>

<p>C LIT 424 A (10452)</p> <p>MTWThF 940-1040 CDH 223C (5 cr.)</p> <p>Full term</p> <p><b>Ryan Platte</b></p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Freud and Modern Literature(VLPA)</p> <p>This course examines a set of central themes that emerge from Sigmund Freud’s theories of the dream, the nature of literary creativity, the operation of the human psyche, and the substance of human culture. We will take as our starting point the hypothesis that Freud conceives the psyche as a kind of writing machine, an “author” that produces fictional narratives that share many properties with the prose fiction generated by creative writers. For this reason, our focus throughout the quarter will be restricted to prose narratives. The course will concentrate on literature produced in the wake of Freud’s theories, that is, on texts that consciously or unconsciously develop Freudian ideas. The class is structured around a set of themes that will be developed on the basis of paired readings: in each case we will examine a text or excerpt from Freud’s psychological works in conjunction with the reading of a literary text that exemplifies the issue or issues highlighted in Freud’s theory. Literary works treated include writings by Franz Kafka, Thomas Mann, Arthur Schnitzler, Robert Musil, Ingeborg Bachmann, and others. Course requirements: regular attendance at lecture and discussion sessions; weekly short writing assignments; 2 short interpretive papers.</p> <p>Website: <a href="http://courses.washington.edu/freudlit">http://courses.washington.edu/freudlit</a></p>
	<p><b>ENTRY CODES</b> are available at: <u>Comparative Literature-Office</u>, Padelford <b>B-531</b></p>