

University of Washington
DEPARTMENT OF COMPARATIVE LITERATURE
 Box 354338

S U M M E R 2 0 0 9

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 22-August 21

A-term: June 22-July 22

B-term: July 23-August 21

<p>C LIT 230 A (10436) w/SCAND 230 A</p> <p>MTWThF 9:40-11:50 SIG 229</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>C LIT 240 A (10437)</p> <p>MTWThF 9:40-11:50 SMI 405</p> <p>(5 cr.)</p> <p>Ileana Marin</p> <p>B-Term</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>C LIT 315 B (10438) w/ SISLA 490 A LATIN AMERICAN CINEMA</p> <p>MTWTh 2:20-4:30 LOW 222</p> <p>(5 cr.)</p>	<p>NATIONAL CINEMAS: CONTEMPORARY LATIN AMERICAN CINEMA</p> <p>An overview of the current New Wave of Latin American Cinema, including examples from Brazil, Mexico, Argentina, Colombia and Cuba. Genres range from the road movie to the crime caper; from the biopic to the political satire and historical epic. Issues explored include endemic poverty, underdevelopment and colonialism; increasing levels of urban violence; revolution and dictatorship; recovery from authoritarianism and human rights abuse; and struggles for human rights of marginalized groups and for democratization. Students will write two five-page analytical essays and keep a journal of responses to films and readings. Spanish majors and minors will write and do at least half of their research in Spanish. The course will be conducted in Spanish and films will be in Spanish or Portuguese with English subtitles.</p> <p>Required Texts: Shaw, Deborah, ed. <i>Contemporary Latin American Cinema</i>. Ranham, MD:</p>

<p>Cynthia Steele</p> <p>B-Term</p>	<p>Rowman and Littlefield, 2007. Paperback. ISBN 978-0-7425-3915-0; Timothy J. Corrigan, <i>A Short Guide to Writing about Film</i>. NY: Pearson/Longman, 2007. Paperback. ISBN 0-321-41228-1.</p> <p>Films: <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>Nueve reinas/Nine Queens</i> (2000). Dir. Fabián Bielinski (Argentina); <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); and <i>La otra conquista/The Other Conquest</i> (1999). Dir. Salvador Carrasco (Mexico).</p> <p><u>\$15 additional course fee req'd.</u></p> <p>[Add code req'd –Pd. III]</p>
<p>C LIT 315 C (10439) w/ SISSA 490 A</p> <p>MTWTh 9:40-11:50 THO 101</p> <p>(5 cr.)</p> <p>Sudhir Mahadevan</p> <p>B-Term</p>	<p>NATIONAL CINEMAS: INDIAN CINEMA: REALIST, DOCUMENTARY AND EXPERIMENTAL TRADITIONS</p> <p>This brief summer course will offer an introduction to several traditions of Indian film-making that have been overshadowed, critically and commercially, by India's behemoth commercial film industries. The films and filmmakers we will consider depart self-consciously from commercial cinema and its format of action spectacle, heightened emotions, and song and dance sequences. Our aim will be to consider these various tendencies against the changing contexts of film production, exhibition and culture in India.</p> <p>Our focus will be on seven films: <i>Pather Panchali</i> (Song of the Road, Satyajit Ray, 1955), <i>Meghe Dhaka Tara</i> (The cloud-capped star, Ritwik Ghatak, 1960), <i>Bhuvan Shome</i> (Mr. Shome, Mrinal Sen, 1969), <i>Ankur</i> (The Seedling, Shyam Benegal, 1974), <i>Chashme Buddoor</i> (Shield against the Evil Eye, Sai Paranjpe, 1981), <i>Ram ke Naam</i> (In the name of god, Anand Patwardhan, 1992), and <i>Raghu Romeo</i> (Rajat Kapur, 2003).</p> <p>These films traverse diverse genres and styles. Some are influenced by literary and cinematic conceptions of realism. Others, by Third Cinema initiatives that were in evidence in Latin America and elsewhere in the 1960s and 1970s or the French New Wave and the cinema vérité. Still other filmmakers pushed melodrama - also to be found in India's commercial cinema - to express specific historical tragedies through combination with other folk and community forms (the epic; street and musical theater) of narration. More recent documentary, independent, and "middle-cinema" (presented as neither "art" nor "commercial" in inclination, and often comedic) examples round out our brief survey.</p> <p>Assessment will be based on participation, quizzes and essays on the readings and films.</p>
<p>C LIT 320 A (10440) w/ ENGL 315A</p> <p>MTWTh 9 :40-11 :50 DEN 216</p> <p>(5 cr.)</p> <p>Henry Staten</p> <p>A-Term</p>	<p>EUROPEAN LIT: 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-19th 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. 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</p>

	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.* There will be a 2-3 page paper on Baudelaire due the second week, followed by a 4-5 page mid-term paper on Rilke and Eliot, and a final paper, 4-5 pages, on modernist fiction.
<p>C LIT 396 A (10441)</p> <p>MTWTh 9:10-11:20 SMI 309</p> <p>(5 cr.)</p> <p>Jose Alaniz</p> <p>A-Term</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: BAD LOVE (VLPA)</p> <p>Love, that mysterious and powerful force, can often turn dark and destructive. It can even come to threaten the body politic. At least, so has Russian culture often viewed “alternative” expressions of love and sexuality. This course examines several examples of “bad love” in Russia (from the Czarist era through the Soviet period and to the present day) for how they reflect and refract the culture’s values, politics and anxieties over time. Among other things, we will learn about Russian Orthodoxy’s views on sex, Soviet attempts to redefine marriage, post-Soviet treatments of homosexuality and the oldest profession throughout all these periods. More broadly, we’ll investigate the creation and enforcement of cultural values, and how “alternative” institutions negotiate always-fraught ideological terrain. We will examine the idea of love in Western culture - what is it? why is it important? what counts as love? - before turning to its critique. For this we will rely on the work of, among others, Michel Foucault, Sigmund Freud, Laura Kipnis and Lionel Trilling as we analyze short stories, novels and films. Authors include Leo Tolstoy, Anton Chekhov, Vladimir Nabokov, Eduard Limonov and Lyudmilla Ulitskaya.</p>
<p>C LIT 397 A (10442)</p> <p>MTWTh 10:20-12:30 FIS 201</p> <p>(5 cr.)</p> <p>Tom Colonnese</p> <p>A-term</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES: INDIANS IN CINEMA (VLPA/I&S)</p> <p>Indians in Cinema explores the development of "images of Indians" in mainstream cinema from 1900 to the present. Within the class students view movies such as THE SEARCHERS, DANCES WITH WOLVES, POCAHONTAS, THE LAST OF THE MOHICANS, SMOKE SIGNALS, and DANCE ME OUTSIDE and will learn to analyze how the movies have create images false and, recently with Native directors, more accurate.</p>
<p>C LIT 496 A</p> <p>TTh 1:10-4:30 DEN 312</p> <p>(5 cr.)</p> <p>Richard Block</p> <p>A-Term</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE (VLPA)</p> <p>On Language and other Non-Sense.</p> <p>“The more closely one looks at a word, the more distantly it looks back.” Walter Benjamin often cited this aphorism by Karl Kraus. In this seminar, we will likewise explore how close reading is destined to distance us from the text, how language retreats from visibility and offers meaning as a surrogate. That is to say, what language presents to the close reader is something other than itself, an allegory of its own failure to appear before the reader and tell the truth, the whole truth and nothing but the truth. That does mean, however, that language does not hold such a potentiality in reserve or has not left traces of what it was before the fall into meaning.</p> <p>To explore these issues, we will begin with a reading of the Old Testament, particularly the first chapters of Genesis and those related to the Tower of Babel. We will then move to the eighteenth century to Herder’s essay, “Abhandlung über der Ursprung der Sprache,” which offers an organic understanding of language to argue for the abiding closeness of language, i.e. its presence. From there, we will consider Hamann’s radical critique of reason, Enlightenment and philosophical language. That will lead to a reading of Nietzsche’s undoing of Herder’s thesis (“Über Wahrheit und Lüge...”), followed by Heidegger’s response to Nietzsche’s assertion that language can offer nothing other than interpretations of interpretations. We will conclude with essays by Walter Benjamin and Jacques Derrida to seek out what is meant by speaking of the potentiality of language and, moreover, its messianic potentiality. And how does an allegory of language’s failure recall and even transmit that potentiality?</p> <p>On a more mundane level, the purpose of this course is to offer students a critical understanding</p>

of language to inform their readings of literary and cultural texts. To that end, we will occasionally refer to poems and translations.

Readings are in German (except for those from the OT and the essays by Derrida), but English translations for students outside of the department will be made available. Discussions are in English.