

University of Washington
DEPARTMENT OF COMPARATIVE LITERATURE
 Box 354338

W I N T E R 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, B, C,
 D, E, F
 (11229, 11230, 11231,
 18812, 18814, 18815)

MTWThF
 A: 9:30-10:20 CMU
 B-006
 B: 10:30-11:20 MGH
 295
 C: 11:30-12:20 LOW
 217
 D: 8:30-9:20 MGH
 287
 E: 12:30-1:20 SIG 226
 F: 1:30-2:20 HGT
 DS005

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).

*C LIT 272 A, AA-
 AH
 (11232, 11233-11240)
 w/ASIAN 207 A

M-TH 1:30-3:20
 KNE 210

Please see UW course
 description for various
 quiz section times and
 instructors.

(5 cr.)

FILM: GENRE (VLPA)

ASIAN MARTIAL ARTS FILMS
 Conventions, Institutional History, and Ideology

How did martial arts grow into a popular genre in fiction and film, and how did the genre become a worldwide craze? How do martial arts movies comment on East Asian and North American cultures? The course examines the formation of literary and cinematic conventions of martial arts films, the history of their production in countries such as China, Hong Kong and Japan, and their ideological background. In addition to offering an introduction to filmic technique and Asian popular media, the course dwells on the importance of visual and bodily perception, gender constructions, and intercultural translation.

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

\$15 additional course fee req'd.

Yomi Braester Hamm, John C.	
<p>C LIT 300 A (11241)</p> <p>T,TH 11:30-1:50 SMI 404</p> <p>(5 cr.)</p> <p>Henry Staten</p>	<p>INTRODUCTION TO COMPARATIVE LITERATURE: Theory of Modes and Genres: Romance and Realism (VLPA)</p> <p>This course is intended to give you a sense of literature as an evolution of forms that goes along with the development of history. We will address the question of form both in the most general sense (coherence, organic unity, etc.) and in terms of specific modes and genres; in particular, I will focus on the modes called “realism” and “romance,” together with their associated genres. We will read a series of literary works from France, Spain, England, and Germany, and in tandem with these literary works we will read a series of selections in critical theory. The course has two main foci:</p> <ol style="list-style-type: none"> 1. We will study the way in which works must be understood in terms of the specifically literary conventions that shape them, and the way in which these conventions evolve over time. Specifically, we will be looking at the conventions of “romance” as they develop from the “Chivalric romance” of the Middle Ages into the “Gothic romance” of the eighteenth century and the “art romance” of the Romantic period, and also at the way in which the conventions of “realism” slowly grow, partly within romance and partly as a critique of or reaction to it (as in the <i>Lazarillo</i>, which we will read, or <i>Don Quixote</i>, which we won’t have time for). We will conclude with <i>Wuthering Heights</i> as an example of a work that is equally shaped by the conventions of romance and those of realism. 2. We will also pay close attention to the evolution of the social, political, and economic conditions within which the above-described literary evolution takes place. Chivalric romance develops within the aristocratic “feudal” system; the critiques and reactions to romance arise in the context of the breakdown of the feudal system and the rise of the new capitalist system of wealth and of manufacture. Realism culminates in the form of the <i>realist novel</i>, a form that is as closely aligned with the conditions of life of the new urban bourgeoisie of the 18th and 19th centuries as the chivalric romance was with those of the medieval aristocracy. <p>And yet, the form of romance persists not only into the 19th but into the 20th and 21st centuries. This shows that literary forms have some sort of formal dynamic that can survive the historical conditions under which they arise; yet they do not persist in their original form, but undergo changes under the pressure of historical change.</p> <p>Our readings of literary texts will be organized around Frye’s theory of modes, Auerbach’s reading of Chretien in <i>Mimesis</i>, Watt’s account of the origins of realism, and Jameson’s theory of genre as mediation between the individual text and history in <i>The Political Unconscious</i>, Ch. 1, “Magical Narratives.</p> <p>Reading schedule: Frye, selections from <i>Anatomy of Criticism</i>; Aristotle, selections from <i>Poetics</i>, Jan. 5 Chretien de Troyes, <i>The Romance of Ivain (The Knight with the Lion)</i>, Jan. 7, 12 Auerbach, “The Knight Sets Forth”, Jan. 14 First essay due, Jan. 21 (2-3 pages) Anonymous, <i>Lazarillo de Tormes</i>, Jan. 21, Jan. 26, 28 Eichendorff, <i>Memoirs of a Good-for-Nothing</i>, Jan. Feb. 2, 4 Jameson, “Magical Narratives”, Feb. 9, 11 Second paper due, Feb. 18 (3-4 pages) Walpole, <i>The Castle of Otranto</i>, Feb. 18, 23, 25 Watt, <i>The Rise of the Novel</i>, Ch. 1, March 1 Emily Brontë, <i>Wuthering Heights</i>, March 3, 8, 10</p> <p>[C LIT majors only – Pd. I]</p>
<p>C LIT 311 A (11242)</p> <p>M,W 3:30-5:20 LOW 101</p> <p>TH 3:30-5:50 LOW 101</p>	<p>FILM HISTORY: 1930-1959 (VLPA)</p> <p>The course offers a standard survey of the period - with a few twists. We will cover the important movements, auteurs, production practices and genres, plus less "canonical" material. Topics will include: the advent of sound, color and cinemascope; the Hays production code; the rise and decline of the studio system; the institutionalization of such genres as horror, the western, screwball comedy, the historical epic and drama; Hollywood’s reaction to McCarthyism; as well as international trends like the French New Wave, Italian Neorealism and the Soviet Thaw. We will also pay some attention to independent, documentary, experimental and other "fringe" cinema. Directors covered</p>

<p>(5 cr.)</p> <p>Jose Alaniz</p>	<p>may include: Orson Welles, John Ford, Alfred Hitchcock, Jean Luc Godard, Howard Hawks, Cecil B. Demille, Sergei Eisenstein, Kenneth Anger, Maya Deren.</p> <p>Students can expect written assignments (weekly one-page response; mid-term and final) that will call for the visual analysis of cinema and its particular techniques.</p> <p>[C LIT majors only – Pd. I]</p>
<p>C LIT 312 A (11243)</p> <p>M-TH 11:30-1:20 THO 101</p> <p>(5 cr.)</p> <p>Fabrizio Cilento</p>	<p>FILM HISTORY: 1960-1988 (VLPA)</p> <p>This course will provide an introduction to some of the most important tendencies, figures, and events that shaped world cinema from the early 1960s to the late 1980s. Topics will include the emergence of the European New Waves, political modernism, the rise of Third Cinema, the New Hollywood and China's Fifth Generation of filmmakers.</p> <p>[C LIT majors only – Pd. I]</p>
<p>C LIT 315 A (11244) w/SCAND 360 A</p> <p>M, W 1:30-3:50 JHN 175</p> <p>(5 cr.)</p> <p>Andrew Nestingen</p>	<p>NATIONAL CINEMAS (VLPA)</p> <p>Surveys the cinema of the Nordic countries from the first film exhibitions in Scandinavia (1895) to the present. The course has two aims. First, it seeks to acquaint you with the key institutions, periods, film styles, and figures in Nordic cinema during the last one hundred ten years, including Mauritz Stiller, Carl Th. Dreyer, Ingmar Bergman, Lars von Trier, and Aki Kaurismäki. Second, it seeks to deepen your knowledge of film history and improve your skills in analyzing film.</p>
<p>C LIT 315 B (18686) w/ITAL 366A</p> <p>M,W 2:30-5:20 THO 235</p> <p>(5 cr.)</p> <p>Claudio Mazzola</p>	<p>ITALIAN SOCIETY FILM AND LITERATURE (VLPA)</p> <p>Course description to follow...</p>
<p>C LIT 320 A</p> <p>T, F 3:30-5:20 SMI 311</p> <p>w/CZECH 420</p> <p>(5 cr.)</p> <p>Jose Alaniz</p>	<p>KAFKA AND THE KAFKAESQUE</p> <p>Few authors experience the good fortune of having an adjective named after them; this is what happened to Franz Kafka, a German-speaking Czech Jew living in Prague in the early 20th century whose writings (more than any other's) have come to embody the modern condition of alienation, disorientation and angst - in short, the Kafkaesque. This course surveys Kafka's work - his major novels The Castle, The Trial and Amerika; several short stories; letters and autobiographical pieces - as well as the milieu which produced them: the Jewish community of Prague at the end of the Austro-Hungarian empire. In addition, we will examine Kafka's tremendous influence on literature and culture both within the borders of Czechoslovakia (through a reading of, among other things, Ludvik Vaculik's The Guinea Pigs) and without (as shown in film and comics adaptations of Kafka's work or inspired by it).</p> <p>Students can expect to write a mid-term paper and final paper, as well as weekly one-page journal-type assignments. All readings and films in English translation.</p>
<p>C LIT 321 A (11245)</p>	<p>LITERATURE OF THE AMERICAS</p> <p>This class surveys some important twentieth century developments in fiction in Latin America and the</p>

<p>M,W,F 11:30-12:20 DEN 314</p> <p>(5 cr.)</p> <p>María Díaz</p>	<p>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>[C LIT majors only – Pd. I]</p>
<p>C LIT 351 A (11246)</p> <p>M-F 1:30-2:20 SIG 134</p> <p>(5 cr.)</p> <p>Jane Brown</p>	<p>THEMES IN WORLD LITERATURE AND FILM: Love, Lust and the Novel (VLPA)</p> <p>And then they lived happily ever after—or maybe they didn't. We will try to understand why marriage is such a desirable and yet such a troublesome institution and why love, passion and violence are of perennial interest to novelists and dramatists. Novels will include <i>Sorrows of Young Werther</i>, <i>Elective Affinities</i>, <i>Wuthering Heights</i>, <i>Madame Bovary</i>, <i>The Master and Margarita</i>, and <i>Love in the Time of Cholera</i>. Assignments will include a midterm, a final, and a few half-page writing assignments.</p>
<p>C LIT 396 A (11247)</p> <p>M,W,F 10:30-11:20 DEN 206</p> <p>(5 cr.)</p> <p>Diane Behler</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: The Fantastic in Literature (VLPA)</p> <p>This course will focus on texts that exude the aura of the "fantastic" in German, English, American, French, and Russian literature, most originating in the 19th century. We will read and discuss stories by Tieck, Hoffmann, Kleist, Mary Shelley, Melville, Poe, Schnitzler, Nerval, Gautier, and Gogol that deal with the phenomenon of the inscrutable in life and literature. We will also draw on various theories about demonic, gothic, fantastic, and romantic imagination and relate them to the texts we are analyzing, as well as pertinent philosophical ideas.</p> <p>Requirements: Active participation in class discussions, several short paragraphs during the quarter, a written mid-term exam, and a final take-home exam.</p>
<p>C LIT 397 A (11248) w/ AIS 360 A</p> <p>T,TH 10:00-12:20 AND 223</p> <p>(5 cr.)</p> <p>Tom Colonnese</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES: Indians in Cinema (VLPA/I&S)</p> <p>This class examines the depictions of American Indians in American films and studies the disparity between self-perceptions and the white culture's principally Hollywood-inspired interpretations of American Indians. The course will examine early depictions of Indians and their connections to America's "national myth." We will see that national conceptions of Indians have almost always defined Native Americans as anachronistic, only conceivable as being rooted in the past or only significant as an extension of Euro American imagination.</p> <p>In <i>Studies in Classic American Literature</i>, D.H. Lawrence argues that Europeans "came to America for two reasons: 1. to slough the old European consciousness completely. 2. to grow a new skin underneath, a new form." In <i>Return of the Vanishing American</i>, Leslie Fiedler praised Lawrence's insight and said, "the essential myth of the West, and therefore, of ourselves...[is] the myth of Natty Bumppo and Chingachgook."</p> <p>Within the class we will first study movies where American Indians characters exist only to define Euro American characters. Next, examining forces that were in play in America in the 1950's, 1960's, and 1970's, we will visit movies that present changing depictions of Indians. Next we will look at movies that have been declared as movies that "are sympathetic to American Indians," but we will see if these movies are truly "friend or foe" to Native Americans. Finally, we will examine movies where Indians have played significant roles in those movies' creation. As we move through this progression we will see that a key issue has been and continues to be, "who has the power to depict images of American Indians."</p>
<p>C LIT 400 A (11249)</p> <p>T,TH 3:30-5:20 LOW 113</p>	<p>INTRODUCTION TO THEORY AND CRITICISM (VLPA)</p> <p>A broad (and necessarily sketchy) survey of the major texts in the history of theory and criticism in the West from Plato and Aristotle to Heidegger and Derrida. The texts will be selected from Hazard Adams' <i>Critical Theory Since Plato</i>.</p>

<p>(5 cr.)</p> <p>Mikkel Borch-Jacobsen</p>	<p>[C LIT majors only – Pd. I]</p>
<p>C LIT 424 A (11250) w/ CLAS 424 A</p> <p>T,TH 4:30-6:50P DEN 212</p> <p>(5 cr.)</p> <p>Olga Levaniouk</p>	<p>EPIC TRADITION (VLPA)</p> <p>The word "epic" in Western literary culture invites thoughts of long, monumental, heroic poems—Aeneid, Divine Comedy, Paradise Lost--and heading this list of European epics is its source and origin, the two Homeric poems, the Iliad and the Odyssey. Homeric poems may indeed have given rise to a European tradition of long poems in high literary style. But paradoxically they are not themselves an example of that genre: Homeric poems are epics in a different sense of the word. This course is an examination of this other face of epic - the often highly masterful, but popular, performative, oral and traditional poetry of the West and beyond. The aim of the course is to explore what is different and what is familiar about this poetry, to ask whether we should read it differently from the way we read novels, to investigate its ideology and aesthetics. Homer will be the focus of the course, but Homeric poems will be juxtaposed and compared not with their literary heirs, but rather with poetry of a similar nature in Europe and beyond, primarily with Slavic and Turkic epic traditions, and with the Indic Ramayana.</p>
<p>C LIT 432 A (11252) w/SISSE 432 A</p> <p>T,TH 2:30-4:20 LOW 102</p> <p>(5 cr.)</p> <p>Kiko Benitez</p>	<p>THE IMPERIAL FIELD AND PRACTICES: TECHNOLOGY AND CULTURE IN THE MAKING OF CONTEMPORARY EMPIRES (I&S)</p> <p>This course focuses on the struggles and negotiations conforming the organization of the U.S. empire at the turn of the 20th century in order to explore in depth global transformations in imperial governmentality. Our analytical lens will constantly move between an investigation of ongoing debates and events within the boundaries of the U.S. "national" territory to an exploration of similar issues in the new possessions.</p> <p>The class is designed to challenge students to analyze the complex interplay (and fragile balance) among outright repression, disciplinary reforms, armed opposition, and partial consent that shaped U.S. colonial rule and culture. Students will have the opportunity to study together two regions of the world many scholars perceive as radically distinct. In so doing, students will acquire the necessary knowledge of the cultural, historical and ideological contexts to comprehend the negotiations over and challenges to colonial rule that took place during the period.</p>
<p>C LIT 497 A (11256)</p> <p>M,T,TH 2:30-4:20 LOW 2:20</p> <p>(5 cr.)</p> <p>Gordana Crnkovic</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Women in Cinema: Breaking Stereotypes</p> <p>This course explores an astounding and often forgotten spectrum of interesting, strong, and frequently eccentric women characters from world cinema.</p> <p>Starting with Hollywood classics such as George Cukor's <i>The Women</i> (with an all-women cast), the course explores in its first part Hollywood films that create atypical women's stories and different women's characters, such as <i>All About Eve</i> with Bette Davis, the classic comedy <i>Auntie Mame</i> with Rosalind Russell, and newer films like Brian De Palma's <i>Carrie</i>, Bob Fosse's <i>Cabaret</i>, and Woody Allen's <i>Annie Hall</i>.</p> <p>The second part of the course will focus on relevant classics from Europe, such as Pier Paolo Pasolini's <i>Medea</i> with Maria Callas and Fellini's <i>Nights of Cabiria</i>, with special emphasize on films coming from socialist-era Eastern Europe, such as Romanian Lucian Pintilie's <i>The Oak</i>, Czech Vera Chytilova's <i>Daisies</i>, Yugoslav Dusan Makavejev's <i>WR: Mysteries of the Organism</i>, and Polish Ryszard Bugajski's <i>Interrogation</i>.</p> <p>We will end by looking at some of the newest films focusing on women: French Jean-Pierre Jeunet's</p>

	<p><i>Amelie</i>, Mike Leigh's <i>Vera Drake</i>, Istvan Szabo's <i>Being Julia</i>, and Fernando Meirelles's <i>Constant Gardener</i>.</p> <p>Films will be viewed both in the class and outside of it. The goal of the course is to get acquainted with a number of very different visions and creations of female characters from those common to main-stream cinema.</p> <p>No prerequisites: this course is open to all who are interested in this theme, and invites both women and men as it benefits from a mixed-gender participation!</p>
<p>Graduate courses:</p> <p>C LIT 507 A (11257) w/ ENGL 507 A</p> <p>M,W 3:30-5:20 THO 217</p> <p>(5 cr.)</p> <p>Mikkel Borch-Jacobsen</p>	<p>HISTORY OF CRITICISM AND LITERARY THEORY I</p> <p>This course is the first in a series of survey courses on the history of literary criticism and theory in the West. It will concentrate on ancient literary theory from Plato to Augustine by way of Aristotle, ancient rhetoricians, Horace, Plutarch, Longinus and Plotinus. In addition to these core readings, students will be asked to give oral presentations based on modern commentaries on ancient texts (Nietzsche, Heidegger, Derrida, Deleuze, Ricoeur, etc.)</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>[C LIT Grad. Students only – Pd. 1]</p>
<p>C LIT 510 A (11258) w/ ENGL 510 A</p> <p>TTH 3:30-5:20 MGH 282</p> <p>(5 cr.)</p> <p>Donald Gilbert-Santamaria</p>	<p>HISTORY OF LITERARY CRITICISM IV: Contemporary Literary Theory</p> <p>In examining the far ranging perspectives that typically fall under the rubric of literary theory, this course will take as its focus the implicit and explicit assumptions that underlie much of such theoretical discourse. The course will examine five theoretical traditions in some detail, paying special attention to the interpretive priorities that these theories set in motion. The theoretical paradigms that we will examine are: new criticism/reader response theory, psychoanalysis—both Freudian and Lacanian, Marxism, and Post-structuralism. In each case, we will examine the ways in which a given theoretical discipline already posits a particular understanding of how literature is to be read and interpreted. In particular, we will be asking what each of these theories explicitly and implicitly articulates as the "important" work of literary criticism. By the same token, we will be also concerned to consider what each of these theories may be said to neglect, overlook, or merely take for granted.</p> <p>This course will be taught in English and is open to students from Romance Languages, English, and Comparative Literature. (<u>Graduate Students only</u>)</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>[C LIT Grad. Students only – Pd. 1] [C LIT Majors only—Pd. 1]</p>
<p>C LIT 530 A (11259) w/ ENGL 556 D, Humanities 596 B</p> <p>M,W 1:30-3:20 PAR 206</p> <p>(5 cr.)</p> <p>Kathleen Woodward</p>	<p>CULTURAL CRITICISM I: AGE: The Missing Category in Cultural Studies</p> <p>Over the past three decades, much scholarly attention has focused on studies of difference, with an emphasis on gender, race, ethnicity, and class in particular. But one of the most salient markers of social difference—<i>age</i>—has gone largely unstudied and untheorized. Yet age is clearly also a relation of difference, one as hypervisible in everyday life as it is invisible in cultural studies. This should not be altogether surprising. Our culture is fixated on youth. It is also profoundly ageist.</p> <p>Our culture has assigned different norms of behavior to different ages and has invented different terms for different “stages.” Op-Ed writer David Brooks, to take a recent example, opens his October 9, 2007 column in the <i>New York Times</i> this way:</p> <p style="padding-left: 40px;">There used to be four common life phases: childhood, adolescence, adulthood and old age. Now, there are at least six: childhood, adolescence, odyssey, adulthood, active</p>

retirement and old age. Of the new ones, the least understood is odyssey, the decade of wandering that frequently occurs between adolescence and adulthood.

Like other markers of social difference, age is in large part socially constructed; it is also palpably biological. Representations of the body in its many shapes are key. In addition age intersects powerfully with other markers of social difference. The front page of the October 9, 2007 issue of the *New York Times* in which Brooks's op-ed appeared, for instance, features a story entitled "Aging and Gay, and Facing Prejudice in Twilight."

Our disregard of age is all the more curious because age—in the sense of *older age*—is the one difference we are all likely to live into. Especially now. If in 1900 the average life expectancy in the U.S. was forty-seven years, by the turn of the 21st century average life expectancy had increased a full thirty years. This figure alone suggests a profound change in how people imagine and lead their individual lives. It also represents an enormous social change—what is called *population aging*—that is coming to be known as the longevity revolution; since 1900 the percentage of Americans who are sixty-five and older has tripled, increasing from 4.1 % in 1900 to 12.4% in 2004. Aging could also be said to be a women's issue in the U.S. There is a double standard of aging, with women being "aged by culture" earlier than men. Ironically in light of that statistic, today women live on the average 5½ years longer than men. Half of all women seventy-five years and older live alone.

Age is a continuum and, in analogy with gender studies, we need to think in terms of age studies. In this course the focus will be on older age. But it will be framed by studies of youth subcultures, theories of the life course and life span, theories and histories of generations, and shifting meanings of middle age. The tension between discourses of age and the experience of age will be explored, with the multiple "definitions" of age clearly in mind: age can be understood in chronological, biological, cultural, psychological, social, and statistical terms, "definitions" that can be in contradiction. The effects of living in a visual culture will be underscored. Sections of the course will be devoted to the following:

✦ **Youth subcultures**

With reading drawn from Dick Hebdige's classic *Subculture: The Meaning of Style* (1979), Angela McRobbie's *Feminism and Youth Culture* (1991), and Lee Medovoi's *Rebels: Youth and the Cold War Origins of Identity* (2005)

✦ **Theories of the life course and life span**

With reading drawn from historian Philippe Aries's *Centuries of Childhood* (1973), sociologist Stephen Katz's *Cultural Aging* (2005), psychoanalyst Erik Erikson's *The Life Cycle Completed* (1992), and cultural critic Mary Russo's essay "Aging and the Scandal of Anachronism" (1999)

✦ **Theories and histories of generations**

With reading drawn from Nancy Chodorow's *Feminism and Psychoanalytic Theory* (1989), Astrid Henry's *Not My Mother's Sister: Generational Conflict and Third-Wave Feminism* (2004), essays from the edited collection *Generations: Academic Feminists in Dialogue* (1997), lesbian activist Barbara MacDonald's *Look Me in the Eye* (1983), Carolyn Steedman's *Landscape for a Good Woman: A Story of Two Lives* (1986), and my essay "Inventing Generational Models: Psychoanalysis, Feminism, and Literature" (1999)

✦ **Shifting representations and meanings of middle age**

With reading including Virginia Woolf's novel *Mrs. Dalloway* (1925) and Doris Lessing's novella *The Grandmothers* (2003), a chapter from Judith Halberstam's *In a Queer Time and Place* (2005), and Margaret Gullette's essay "The Other End of the

	<p>Fashion Cycle” (1999)</p> <ul style="list-style-type: none"> ➤ The body, the psyche, and the youthful structure of the look With screenings and readings including John Cassavetes’s <i>Opening Night</i> (1978), video artist Cecelia Condit’s <i>Not a Jealous Bone</i> (1987), and a chapter from Virginia Blum’s <i>Flesh Wounds: The Culture of Cosmetic Surgery</i> (2003) ➤ Intersections: illness, dependency, and care With screenings and readings including the documentary film about AIDS entitled <i>Silverlake Life</i> (1993), Elinor Fuch’s memoir <i>Making an Exit</i> (2005), anthropologist Barbara Myerhoff’s film <i>Number Our Days</i> (1976), J-B Pontalis’s prose poem “At the End of the Line,” and a section from philosopher Eva Kittay’s <i>Love’s Labor: Essays on Women, Equality, and Dependency</i> (New York: Harcourt, 1999) <p>There will be a course pack. Books to buy include:</p> <ul style="list-style-type: none"> ➤ Virginia Woolf’s <i>Mrs. Dalloway</i> (New York: Harcourt, 1990) ➤ Woodward, ed., <i>Figuring Age: Women, Bodies, Generations</i> (Bloomington: Indiana UP, 1999) ➤ Elinor Fuchs’s <i>Making an Exit: A Mother-Daughter Drama with Alzheimer’s, Machine Tools, and Laughter</i> (New York: Henry Holt, 2005) ➤ Carolyn Steedman’s <i>Landscape for a Good Woman</i> (New Brunswick: Rutgers UP, 1987) ➤ Erik Erikson’s <i>The Life Cycle Completed</i> (New York: Norton, 1998) <p>In addition to reading, screening, and discussion, assignments include:</p> <ul style="list-style-type: none"> ➤ A short presentation on discourses of age in the mass media ➤ A 15-page paper; it may engage materials of any kind—literature, mass media, the arts, theory. . . <p>We may also participate in the collaborative project initiated by the new collection <i>Keywords for American Cultural Studies</i>, edited by Bruce Burgett and Glen Hendler. See http://depts.washington.edu/keywords/</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>[C LIT Grad. Students only – Pd. 1] [C LIT Majors only—Pd. 1]</p>
<p>*C LIT 535 A (11260) w/ENGL 556 B</p> <p>T,TH 11:30-1:20 PAR 322</p> <p>(5 cr.)</p> <p>Laura Chrisman</p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE II: Black Transnationalism</p> <p>This course explores the complex relationships between nationalism, diaspora and transnationalism. Drawing upon the resources of African, black Atlantic, and postcolonial studies, this interdisciplinary course fuses literary analysis, cultural studies, critical theory, political thought and intellectual history. We use an archive from Africa and the Americas to examine the ways that intellectuals, activists and creative writers have articulated migration, empire, race, pan-Africanism, modernity and slavery. We consider not only the connections but also the disconnections that occur through black transnational movement, and attend to the global and comparative dimensions of diaspora, looking here in particular at comparative approaches to black and Jewish experience. We examine the ways in which gender informs the textual archive.</p> <p>Primary materials may include works by W.E.B. du Bois, Dionne Brand, Captain Harry Dean, Manthia Diawara, Brent Edwards, Paul Gilroy, Stuart Hall, Saidiya Hartman, Pauline Hopkins, Zakes Mda, Caryl Phillips, Sol Plaatje, Eslanda Robeson, Michelle Stephens and Richard Wright. -----</p>

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<p>C LIT 535 B (11261) w/ ENGL 556 C</p> <p>T,TH 1:30-3:20 PAR 306</p> <p>(5 cr.)</p> <p>Chandan Reddy</p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE II: Foucault, Racism & Politics</p> <p>Course description to follow...</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>[C LIT Grad. Students only – Pd. 1] [C LIT Majors only—Pd. 1]</p>
<p>C LIT 545 (18970) w/ FRENCH 591 A w/ ENGL 516</p> <p>M,W 11:30-1:20</p> <p>CMU 228</p> <p>(5 cr.)</p> <p>Eugene Vance</p>	<p>LITERARY PROBLEMS: MIDDLE AGES: The Holy Land: Europe's First Colony and its Post-Colonial Fallout</p> <p>In 1096, the feudal magnates of France, Germany, Provence, Normandy, Flanders and Italy answered the call by the French Pope Innocent II to undertake the first and only "successful" crusade, during which a European army of European crusaders, whose battle-cry was "Deus Vult!" ("God wills it!") conquered the Holy Land. After storming slaughtering their way en route to the Holy Land and then indiscriminately slaughtering many of the inhabitants of Jerusalem, the Europeans installed one of their own as the first king of a new "Latin Kingdom of Jerusalem." As the spoils of conquest, they divided territory of the Holy Land into five large princedoms and awarded them to the land-hungry leaders of the European army. They also wrote a quintessentially European judicial code (in the Latin language) for the governance of the new kingdom.</p> <p>In short, willed by God, the birth of the Holy Land was "predestined" to become the first legitimate and foremost of all truly "European" colonies.</p> <p>To what extent did the First Crusade, first considered as "French," transform previous concepts of Christian martyrdom and "heroism"?</p> <p>However, the conquest of the Holy Land also destabilized a whole region of the world and left a legacy of turmoil that no subsequent crusade could quell during the three following centuries. Hence, Europe's first colony also inaugurated what we may recognize as a prototype for the post-colonial condition. The purpose of this interdisciplinary seminar will be to explore such questions as the following:</p> <p>What features of the Holy Land as a Christian Kingdom can or (cannot) be construed as a paradigm for the comparative study of future European colonizations of the Americas, the Africa and Asia? What did the genocidal Christian Holy War and the confrontation with Islam as irreducibly "other" contribute to the emerging consciousness of "Europe" as a sum greater than the "nations" that were its parts? Did the predestined "victory" of the Holy Land remain embedded in the European American political consciousness as a future entitlement to explore, invade and colonize other non-Christian territories in the world? How did the Christian notion of Holy War transform the meaning of "jihad" as a constitutive principle of Moslem ethics? Which features of the colonializing motives and methods of non-Christian cultures (Judaism, Islam, India, China, Japan) resemble the presuppositions of European colonial ideology? What distinctions, if any, does the example of the Latin Kingdom of Jerusalem offer to the broader methodology and the terminology Post-Colonial Studies as an emerging discourse, or "discipline"? Did the rise and fall of the Latin Kingdom of Jerusalem have any positive as well as negative consequences?</p> <p>Each student will be encouraged to consider the "case" of the Latin Kingdom of Jerusalem as a baseline for</p>

	<p>a comparative study of some other period or instance of colonial and post-colonial culture in world history.</p> <p>Readings will include the a reading of The Song of Roland, French and Arab chronicles about the First Crusade, and selected historical accounts relating to establishment and decline of the Latin Kingdom of Jerusalem.</p> <p>Students will be asked to present an oral report and write a research paper on some previously-announced topic of their choice.</p>
<p>CLIT 573 A (18816) w/ENGL 552</p> <p>M,W 3:30-5:20 CMU 243</p> <p>(5 cr.)</p> <p>Herbert Blau</p>	<p>DRAMA-THRY & PRAC: Thinking Theater / Performing Theory: Symbolism to the Absurd, Alienation to Body Art</p> <p style="text-align: center;">“Our body is not in space like things; it inhabits or haunts space.” Maurice Merleau-Ponty</p> <p>If space is haunted by the body, the body is also haunted by space, sometimes bringing with it the feeling that there’s more than the body there. Some call it spirit, others may call it illusion, or whatever it is that is other than what we usually think of as life. Whatever this otherness is, real or illusory, it is very much there in the theater, which seems to have been troubled from the beginning with some ghostliness of appearance, along with the recurring question of whether all the world’s a stage or life is really a dream. Since the advent of deconstruction, this has often been approached as a delusion of representation, but there were times in Symbolist theater when it was hardly a question at all, or if life remained stubborn and resisted being a dream, the plaintive feeling was so much the worse for life.</p> <p>In any event, we shall be moving across a landscape of drama that is at first an interior space, strange, sacerdotal, meditative, and unmooring, quite specifically there but indefinite in the mind’s eye, as if in the corporeality of theater there were no body at all. You may feel at times, indeed, that you’re out of this world, or perhaps in a world only too familiar, what Freud called the <i>uncanny</i>, that estrangement of the unconscious that finally brings you home. This was the condition of being, or “soul-complex,” that Strindberg was dramatizing even when he was deeply invested in a theater of naturalism, no less in <i>The Ghost Sonata</i> or <i>A Dream Play</i>, which we’ll probably be reading in the seminar, along with other Symbolist drama, by Maeterlinck, Yeats, or Hoffmannsthal—or intended for no other stage but the page, maybe Mallarmé.</p> <p>The texts are not yet selected, but some of what we’ll be reading may seem, with an esoteric fundamentalism of its own, a kind of born-again drama, as with certain plays of Expressionism or those of the avant-garde, from Jarry to Surrealism, no less the work of Artaud, whose <i>Spurt of Blood</i> is an ecstatic preface to <i>The Theater and Its Double</i>, itself a demonic text not only influential on the most experimental theater practice, but on critical theory as well. “Theater is theory, or a shadow of it,” I wrote in one of my books. And we’ll surely see that not only in plays by Brecht, Beckett, and Genet, and the theater of the Absurd, but in the emergence of Happenings from Action painting, and subsequent manifestations of (non-theater or anti-theater) performance, including body art. In a wide range of such events, from those affiliated with minimalism and conceptualism (Chris Burden, Stelarc) to to aspects of feminist and gender-bending performance (Carolee Schneeman, Orlan) one may have a sense that at the extremity of performance, and no little risk to the body, what’s being performed is theory—which, in its shadow, brings us back to theater.</p>
<p>C LIT 596 A (11263)</p> <p>M,W 1:30-4:20 THO 101</p> <p>(5 cr.)</p> <p>James Tweedie</p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE: Globalization and Cinema</p> <p>Course description to follow...</p> <p>[C LIT Grad. Students only – Pd. 1] [C LIT Majors only—Pd. 1]</p>

<p>C LIT 596 B (11264) w/HUM 520 A, ENGL 593 A</p> <p>T,TH 3:30-5:20 MGH 082- A</p> <p>(5 cr.)</p> <p>Raimonda Modiano</p>	<p>TEXTUAL THEORY AND THE ARTS</p> <p>This seminar is one the four core courses developed by the campus-wide Textual Studies Program. Course credit will count toward the Textual Studies Ph. D. track in all participating departments and may count toward the Critical Theory concentration in Comparative Literature. This course is open to all graduate students and advanced undergraduates. Students completing this course will develop basic skills of literary scholarship (the use of literary archives; aspects of physical bibliography and the printing and production of books; scholarly editing; manuscript-based textual criticism) which will be of help for other courses.</p> <p>The goal of this course is to challenge the assumption that textual theory and practice occupy a domain separate from literary theory and criticism, and from other disciplines such as art history, architecture, music or film studies. Confronting this territorial fallacy, the course will show that developments in contemporary theory have influenced, and at times radically altered, the direction of textual studies; and conversely, that textual scholars have often anticipated and conceptualized the speculations of theorists in intellectually provocative ways. The first part of the course will familiarize students with major theories of textual criticism and editorial traditions that address the concepts of authorship and authorial intention; the distinction between document, text, work and the physical book; "ideal" texts and transcendental hermeneutics; the relationship of biographical and sociological contexts to texts, and of creators to producers of literature; and the functions of readerships. It will also document contemporary controversies in textual editing (such as the challenge posed by Jerome McGann to established canons of editing), as well as debates about the editing of particular texts in Renaissance (especially Shakespeare), romantic (especially Keats and Mary Shelley) and modern literature (especially Joyce's <i>Ulysses</i>). Students completing this course will learn to scrutinize the texts they are using and develop awareness of the editorial and cultural ideologies that inform them.</p> <p>The second part of the course will explore the relevance of textual theory to the study of paintings and film adaptations of literary works, focusing on Mary Shelley's <i>Frankenstein</i>. The course will involve the participation of librarians and visiting faculty who will come for one to two weeks at the UW, spending ample time with students in seminars, public lectures and social occasions. A two week segment of the course on the arts will be taught by the distinguished art historian from the University of Rome, La Sapienza, Dr. Ricardo de Mambro Santos, a specialist in the Italian and Northern Renaissance, and author of nine published and six forthcoming books, in addition to numerous translations and documentaries for Brazilian and Japanese television and cinema. Assignments will include a final paper on one of the following topics: an essay on a particular aspect of textual theory; a critical edition reading text (with editorial rationale) of a poem or short story; a review of an existing edition and of controversies surrounding it; the history, transmission and alteration of a given literary or artistic work.</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]</p>
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