

**UNIVERSITY OF WASHINGTON  
DEPARTMENT OF COMPARATIVE LITERATURE  
Box 354338**

## W I N T E R 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.

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

<p>C LIT 240 A, B, C, (11374, 11375, 11376)</p> <p>MTWThF</p> <p>Please see UW time schedule for various section times and locations.</p>	<p>WRITING IN COMPARATIVE LITERATURE (C)</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><u>W-course</u></p>
<p>*C LIT 271 A (11379)</p> <p>MTWTh 12:30-2:20 KNE 220 (5 cr.)</p> <p>Please see UW time schedule for various Friday QZ times and locations.</p> <p><b>Yomi Braester</b></p>	<p>PERSPECTIVES ON FILM (DIRECTORS): FROM ART-HOUSE TO MARTIAL ARTS FILMS: Film Director Zhang Yimou (VLPA)</p> <p>The mastermind behind the Beijing Olympics opening ceremony, Zhang Yimou, gained world fame for his martial arts movies, Hero and House of Flying Daggers. Twenty years earlier, Zhang was among the pioneers of the new Chinese cinema, with great works such as Raise the Red Lantern. The course follows the trajectory of one of the world's most fascinating filmmakers and asks, What makes a great director?</p> <p><u>Friday: Quiz sections, see Time Schedule</u> <u>\$15 additional course fee req'd.</u></p>
<p>C LIT 300 A (11388)</p> <p>MWF 9:30-10:50 THO 325 (5 cr.)</p> <p><b>Nidesh Lawtoo</b></p>	<p>INTRODUCTION TO COMPARATIVE LITERATURE (VLPA)</p> <p><u>Mimetic Doubles / Double-Consciousness in Theory, Film and Literature.</u></p> <p>Comparative literature does not designate a single object of study but a practice of reading which is not confined by national, linguistic, artistic and disciplinary barriers. This course is designed to provide majors and minors in comparative literature with an introduction to this practice. We will focus primarily on three levels of comparison: thematic, interdisciplinary and inter-art. To that end, we will examine literary, cinematic and theoretical texts that share a common thematic concern with imitation, mimetic doubles, and/or double-consciousness. The general goal of the class will be to foster your close-reading abilities, comparative skills and critical/theoretical awareness. In the process, we will encounter specific methodological questions that are crucial to comparative literature as a discipline, such as: How can we articulate the continuities between literature, cinema and other disciplines without losing the specificity of each approach? What is the explanatory potential of a given theoretical model, and what are its limits? What is the value of an interdisciplinary approach to literature? And how does one uncover the theoretical value</p>

	<p>that is already internal to literary/cinematic texts? Tracking an identity which is always more than one in different domains that are the strength of our department, will give you a sense of the critical, theoretical and interpretative challenge that comparative literature presents as a discipline.</p> <p>Readings will include literary works by Poe, Dostoevsky, Stevenson, Gilman, Larsen and selections from theorists such as Freud, Girard, Laing and Du Bois among others. Viewings will include films such as <i>All About Eve</i> (Mankiewicz), <i>Zelig</i> (Allen), and <i>Fight Club</i> (Fincher).</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>C LIT 302 A (11389)</p> <p>T 2:30-5:20 JHN 102 W 2:30-5:20 MGH 251 (5 cr.)</p> <p><b>Tamara Cooper</b></p>	<p>THEORY OF FILM (CRITICAL CONCEPTS): THIRD CINEMA: A CALL TO ACTION</p> <p>The class will examine the advent and impact of third cinema on more contemporary world screens. We will look at what it means to negotiate Diaspora, hybrid, and transnational film in the West.</p> <p>[C LIT majors only – Pd. I]</p>
<p>C LIT 311 A (11390)</p> <p>TTh 11:30-1:50 MGH 234 (5cr.)</p> <p><b>Sudhir Mahadevan</b></p>	<p>HISTORY OF FILM: 1930-1959 (VLPA)</p> <p>This course surveys some distinctive films and moments in the history of cinema from 1930-60. The period spans transformations in technology (the advent of sound, color, cinemascope), genres (the musical, historical and biblical epics, melodrama, film noir), institutions (the consolidation and then the challenges to the Hollywood studio system of production), and trends (French poetic realism, the French New Wave, Italian Neo-Realism).</p> <p>Where possible, we will trace the migration of forms, influences and determinations across national borders. We will situate developments within a broader atlas of historical events, and geographical areas: the buildup to World War II and its aftermath, the impact of anti-colonial movements in the formation of new nation-states in non-Western parts of the world, and the consolidation of new national film industries in these parts. Our aim will be to acquire some comparative sense of often complex and simultaneous developments in films, styles, and film industries in multiple locations during this period.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>
<p>C LIT 315 A (11391)</p> <p>MWF 12:30-2:20 CMU 120 (5 cr.)</p> <p><b>Jose Alaniz</b></p>	<p>NATIONAL CINEMAS: POST SOVIET RUSSIAN CINEMA (VLPA)</p> <p>How has cinema reflected Russia's fortunes since the 1991 dissolution of the USSR? The tumultuous post-Soviet era saw the collapse of the Russian film industry; the domination of the market by foreign (especially American) product; and the slow return of the industry as the country's economy recovered under the Putin administration. We will consider the differences between Western and Russian filmmaking practices; explore Russian cinema's major themes, genres, auteurs and technological changes of the last 17 years; and produce our own film criticism. Students can expect to view, read and write about films by Nikita Mikhalkov, Kira Muratova, Alexander Sokurov, Alexei Balabanov, Yevgeny Yufit, Timur Bekmambetov and others. All movies and readings in English.</p> <p>[C LIT/Cinema majors only – Pd. I]</p>

<p>C LIT 321 A (11392)</p> <p>MWF 10:30-11:20 SMI 115 (5 cr.)</p> <p><b>Will Mitchell</b></p>	<p>STUDIES IN THE LITERATURE OF THE AMERICAS: Mapping the Americas: Narrating the Real in Multiple Realisms</p> <p>In Jorge Luis Borges' short story, "Rigor in Science," the narrator describes the work of a group of imperial cartographers whose map becomes so precise that it eventually covers the entire territory of the empire, nearly consuming the space it was meant to represent. The story points to the possibility that the act of description can come to be co-extensive with the thing itself—the empire merely a set of data compiled by cartographers—and that this new reality can somehow take the place of the thing it sought to represent. More generally, Borges' story underlines the power of narrative to create the reality it seeks to describe, to give body to an otherwise imagined landscape. This class will examine alternative and, at times, competing visions of the Americas and ask how multiple manifestations of realism have been deployed to define the cultural, social and political spaces of the new world. At stake in these visions are issues of class, gender, religion and the status of history and memory. Drawing from a broad range of texts, this course will ask how authors from diverse locations have represented place in fiction and how those manifestations of locality coalesce to create and deconstruct a literature of the Americas.</p> <p>Steinbeck, <i>The Grapes of Wrath</i> Borges, "Rigor in Science," "The South" Neruda, <i>The Heights of Machu Pichu</i> Condé, <i>I, Tituba</i> Carlos Fuentes, <i>The Death of Artemio Cruz</i> Marquez, <i>One Hundred Years of Solitude</i> James Agee and Walker Evans, <i>Let Us Now Praise Famous Men</i> Marie-Claire Blais, <i>A Season in the Life of Emmanuel</i></p> <p>[C LIT majors only – Pd. I]</p>
<p>C LIT 322 A (19396)</p> <p>MTTh 3:30-5:20 MGH 251 (5 cr.)</p> <p><b>Laura Eshleman</b></p>	<p>STUDIES IN ASIAN AND WETERN LITERATURE: PLEASURE, PASSION AND PAIN</p> <p>Seminar in 20th Century Chinese Literature &amp; Film</p> <p>This course is a survey of Chinese literature and film of the Twentieth Century, with an emphasis on investigating pleasure, passion, and pain. In modern Chinese cultural history, passion (or a suspicious lack thereof) is associated with fervor for revolution or reform, for sex, for the exotic or foreign, for enlightenment, or for subjectivity or nationhood. Pleasure (or its counterpart, pain) is an individual experience of the body and the senses (consumption, visualization, socialization, coitus, health). This course will look at selected works by major Chinese authors and directors produced during a century remembered in China as one of violent change with the goal of directing students toward producing a final essay on a related (yet narrowed) research topic.</p> <p>The course will be divided into three units, each focusing on the literature and film of a particular period (1900 ~ 1949; 1949 ~ 1976; 1976 ~ present). Required texts for each week will include one film, one or more fictional texts, and selected secondary readings. No knowledge of Chinese is required.</p> <p>Students will produce a series of short reflective essays throughout the quarter, culminating in a final 10-15 page research essay at the end of the term. The course is directed toward upper level undergraduate students, although no prerequisites are required.</p> <p>See website for more details: <a href="http://staff.washington.edu/laurabe/complit322/CLIT322win09.shtml">http://staff.washington.edu/laurabe/complit322/CLIT322win09.shtml</a></p>

<p>C LIT 323 A (11393)</p> <p>MW 11:30-1:20 RAI 121 F quiz section</p> <p>Please see UW time schedule for Friday QZ times and locations.</p> <p>(5 cr.)</p> <p><b>Francisco Benitez</b></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, 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: Pramoedya Ananta Toer, <i>This Earth Of Mankind</i> Tayeb Salih, <i>Season Of Migration To The North</i> Ama Ata Aidoo, <i>Our Sister Killjoy</i> Assia Djebar, <i>Fantasia: An Algerian Cavalcade</i> Han Ong, <i>The Disinherited</i></p> <p>Films: Ousmane Sembene's <i>Xala</i> (Senegal) Ishmael Bernal's <i>Himala</i> (Philippines) Stephen Frear's <i>Sammy and Rosie Get Laid</i> (UK)</p> <p>This course counts as one of the Foundations Course requirements for the Diversity Minor Program. Please see the program website for more information and to contact the Diversity Minor Program Adviser: <a href="http://depts.washington.edu/divminor/index.html">http://depts.washington.edu/divminor/index.html</a></p>
<p>C LIT 351 (11394)</p> <p>MTWTh 1:30-2:20 SIG 134 (5cr.)</p> <p>Please see various Friday QZ times and locations</p> <p><b>Jane Brown</b></p>	<p>THEMES IN WORLD LITERATURE: LOVE, SEX AND MURDER (VLPA/I&amp;S)</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. Along the way we will sharpen reading and analytical skills. Novels will include <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 397 A (11398) w/ AIS 360</p> <p>TTh 10:00-12:20 AND 223 (5cr.)</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES: INDIANS IN CINEMA (VLPA/I&amp;S)</p> <p>"American Indians in Cinema" addresses the formidable role cinema has played in producing, perpetuating, and challenging perceptions of American Indians, past and present. Charting depictions of American Indians since cinema's inception, we will consider shifting perspectives and attitudes and how these have functioned in terms of creating national mythologies and identities. Appropriately, our study will take into account cinema's many sources of inspiration, from literature, theater, and popular culture, to</p>

<p><b>Lance Rhoades</b></p>	<p>political policies.</p> <p>The first part of the course is set against the backdrop of the rise of Hollywood as an economic and cultural force; the second centers on the context of increasingly intense pressure and criticism of stereotypes in the second half of the twentieth century, which ultimately led to greater participation by American Indians in all aspects of the movie business.</p> <p>This course emphasizes fundamentals of film analysis as a tool for recognizing the means by which cinema conveys ideas and generates meaning. Previous film studies experience is not required, but students should be prepared to dedicate significant time to reading, thinking, and writing about film in general and specifically as it pertains to this course.</p> <p>“American Indians in Cinema” meets the qualifications for a writing course requirement.</p>
<p>C LIT 400 A (11399)</p> <p>TTh 3:30-5:20 DEN 212 (5 cr.)</p> <p><b>Mikkel Borch-Jacobsen</b></p>	<p>INTRODUCTION TO THEORY AND CRITICISM (VLPA)</p> <p>A broad (and necessarily sketchy) survey of the major texts in the history of literary criticism and theory in the West from Plato and Aristotle to Heidegger and Derrida. The texts will be selected from Hazard Adams's Critical Theory Since Plato.</p> <p>There will be a mid-term and a final.</p>
<p>C LIT 410 A (11400)</p> <p>TTh 1:30-3:20 THO 231 (5cr.)</p> <p><b>Naomi Sokoloff</b></p>	<p>STUDIES IN LITERARY HISTORY: LITERATURE AND THE HOLOCAUST(VLPA)</p> <p>By examining fiction, poetry, memoirs, diaries, monuments, film and aspects of popular culture, this course will explore representations of the Nazi Holocaust. Among the topics to be covered: bearing witness and survivor testimony; the shaping of collective memory; the second generation; Holocaust education and children's literature; gender and the Holocaust; fantasy and humor in literary responses to catastrophe.</p> <p>There will be a mid-term and three short papers (750-1000 words each). In addition, students will complete a project. The project will include a class presentation and a 6-8 page report (1500-2000 words). This is a W course, which provides students opportunities to write, revise, edit and rework essay assignments.</p>
<p>CLIT 431 A (11401)</p> <p>TTh 3:30-5:20 MGH 251A (5cr.)</p> <p><b>Patricia Conroy</b></p>	<p>NORTHERN EUROPEAN BALLAD (VLPA)</p>
<p>CLIT 496 A (19406) w/ SCAND 580/EURO 480</p> <p>MW 3:30-5:20 CMU 243 (5cr.)</p> <p><b>Sjavik, Jan</b></p>	<p>SPECIAL STUDIES IN COMPARATIVE LITERATURE (VLPA)</p>
<p>CLIT 497 A (19291)</p>	<p>SPECIAL TOPICS IN CINEMA STUDIES (VLPA): SUPERHEROES</p>

<p>TTh 2:30-4:20 MGH 231 F 2:30-4:50 MGH 228 (5cr.)</p> <p><b>Jose Alaniz</b></p>	<p>Long underwear! Campy sound-effects! Silly masculine posing! Ridiculous costumes! Despite all this (or because of it?) the superhero film has skyrocketed to box-office mega-success. This course examines the superhero genre in its comics and cinematic incarnations, and proceeds to interrogate their differences. Works/characters include Superman, the Avengers, Wonder Woman, Watchmen, the Dark Phoenix saga, Batman and their film brethren. We will also touch on the functions of genre; special effects technology; the history of American comics; questions of gender, race and class; and the role of parody. KA-POW!</p>
<p>C LIT 502A (11405)</p> <p>MW 3:30-5:20 MGH 278 (5cr.)</p> <p><b>Mikkel Borch-Jacobsen</b></p>	<p>THEORY OF LITERATURE III: KOJEVE'S LEGACY</p> <p>During the years 1933-1939, the French philosopher Alexandre Kojève gave a series of lectures on Hegel that were to exert a deep influence on the French intellectual elite of the time. Although Kojève's anthropological interpretation of the Phenomenology of Spirit has often been decried (especially by Louis Althusser and Jacques Derrida), it can be argued that it provides the philosophical key to modern French thought. This course will put special emphasis on Kojève's influence on Sartre (the "for-itself" and the "in-itself"), Bataille ("sovereignty" and "useless negativity"), Blanchot (literature and death), Lacan (the "desire of the desire of the Other") and Girard ("mimetic desire"). -- The following texts will be read and discussed in class: Alexandre Kojève, Introduction to the Reading of Hegel ; Jean-Paul Sartre, Being and Nothingness ; René Girard, Deceit, Desire and the Novel ; Georges Bataille, "Hegel, Death and Sacrifice" and "Letter to X, lecturer on Hegel"; Maurice Blanchot, "Literature and the Right to death" ; selections from Jacques Lacan's writings; Jacques Derrida, "The Ends of Man". -- Students will be asked to write a substantial paper at the end of the quarter.</p> <p>Required texts: Alexandre Kojève, Introduction to the Reading of Hegel (Cornell University Press, 1980); Jean-Paul Sartre, Being and Nothingness (Washington Square Press/Pocket Books, 1966); René Girard, Deceit, Desire, and the Novel (Johns Hopkins University Press, 1965). - The other texts will be available in a course pack.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>[C LIT majors only – Pd. I]</p>
<p>CLIT 510A (11406) w/ENGL 510A and SPAN 577</p> <p>TTh 3:30-5:20 MGH 282 (5 cr.)</p> <p><b>Donald Gilbert-Santamaria</b></p>	<p>HISTORY OF LITERARY CRITICISM AND THEORY 4: THE ETHICAL SUBJECT</p> <p>The rise of the individual may be dated from the publication of Burckhardt's influential study of the Italian Renaissance in 1860. A close reading of Burckhardt's individual, who would later evolve into the modern "subject," provides the opening gamut in our own review of contemporary literary theory as an enterprise with distinctly ethical implications. Ethics without subjectivity is, in the modern context, unthinkable. But so is subjectivity without ethics. A brief encounter with Machiavelli is convincing on this point. The moral depravity of Machiavelli's Prince is only recognizable because we reasonably expect something more from our leaders, a sentiment that Burckhardt clearly shared.</p> <p>In a purely literary context, the questions are modified somewhat, but the underlying issues are largely the same. Taking as our point of departure the Aristotelian emphasis on "action," we will explore our interest in knowing "what happens next" in any literary text as a symptom of our engagement with that text as an ethical act. The question of what happens next, by definition, imputes motivations, desires, feelings, in effect, an imagined subjectivity to the actor, whether that actor be a character in a novel, an on-stage personality, or our next-door neighbor. The fluid movement between reality and the imagination in this respect highlights the representational nature of the subject, the fact that a representation of the subject is finally all there is.</p> <p>To theorize the subject—which, as we shall see, is the essential goal of much of contemporary literary theory—is necessarily to create a paradigm for understanding the limits of the subject's ability to act. From psychoanalytical theories, to Marxism,</p>

	<p>Structuralism, and finally post-Structuralism, “theory” has had a powerful influence on our understanding of subjective self-determination, or to put it perhaps more crudely, on our concept of freedom.</p> <p>Freedom is a precondition of ethical action. Thus, in the same way that theory constrains the subject’s freedom, it also inevitably complicates the idea of ethical action. There is, in this sense, no one ethical subject, but rather a variety of ethical consequences that may be said to arise out of the modern discovery—or invention—of subjectivity. To explore the range of these ethical predicaments will be the main focus of this class.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism (C LIT Grad. Students only Pd. I)</u> [entry code required]</p>
<p>C LIT 530A (11407) w/ENGL 505 A</p> <p>TTh 9:30-11:20 GLD 117 (5cr.)</p> <p><b>Monika Kaup</b></p>	<p><b>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE I: HEMISPHERIC AMERICAN STUDIES</b></p> <p>Hemispheric American studies (aka trans-american studies, inter-american studies, or New World studies) is one specific instance of trans-national American studies, and it examines north-south continuities between the U.S. and Latin America and the Caribbean. Within American studies, the special urgency of Hemispheric American studies today arises from recent immigration patterns and demographics that have tied the U.S. closer to the Americas than ever before. The “hemispheric paradigm” is emerging as a serious rival to the “Atlantic paradigm” that historically has dominated American Studies, as well as hegemonic discourses of American cultural identity. Samuel Huntington’s diatribe against Mexicans as unassimilable aliens in his 2004 book <i>Who are We? Challenges to American Identity</i> testifies to the extent to which the demographic “Hispanization” of the U.S. threatens dominant discourses of Anglo American identity. Hemispheric American Studies is nourished by (and intervenes into) two disciplines, American Studies and Latin American Studies. While we will borrow important analyses and works traditionally seen as belonging to Latin American Studies (José Martí; the de-colonial analysis of “Americanness”; Tijuana border culture), our main interest is in exploring how the hemispheric paradigm is changing (the study of) U.S. literature and culture.</p> <p>We will begin by examining the ambivalence of the term “America” as a signifier for the U.S. nation as well as the entire hemisphere (the Americas), and the historical resentment on the part of Latin Americans of the U.S. appropriation of the term America to refer to itself as a nation. The symbolic erasure of Latin America from Americanness reflected in the English-language usage of the term “America” (albeit not the Spanish-language use of “América”) also epitomizes the powerful ideologies that assign the U.S. and Latin America to ontologically different spaces: the U.S. is considered a “Western” and “first world” nation; Latin America is and isn’t viewed as part of so-called “Western Civilization,” and the Third World begins south of the Rio Grande.</p> <p>By resituating “America” within the Americas, the advent of U.S. Latino literature and visual culture has done much to undo the U.S. appropriation of “America” and the North American master narrative of Anglo civilization and Latin American barbarism. If we re-situate the U.S. within a trans-american optic, the result is: 1) an alternative set of historical landmarks and periodization of 19<sup>th</sup> American literature in particular, rivaling the canonical division into pre- vs. post-Civil War periods. (1823, 1846-48, 1898 are landmarks of the reversal in U.S.-Latin American relations: the topos of “fraternal nations in chains throwing off the common yoke of European colonialism” was replaced by the U.S. appearance on the hemispheric scene in 1898 as a neocolonial power occupying the place vacated by Europe.) 2) alternative cultural geographies of “American” literature (for example, the Mexican-American borderlands from California to Texas; or the circum-Caribbean network of migrations and exchanges between New Orleans-Havana-San Juan-Florida).</p> <p>Course materials will include literature and visual culture. This course will model representative approaches to the hemispheric paradigm of American Studies, beginning</p>

	<p>with a survey of the approaches of important recent book-length studies in this area, and followed by case studies of quintessential hemispheric writers, texts, and themes. Course sections include:</p> <ul style="list-style-type: none"> <li>• the Latin American postcolonial critique of Americanness as the cornerstone of colonial Euro-modernity: Aníbal Quijano, Enrique Dussel, Walter Dignolo;</li> <li>• contemporary undocumented immigration in the U.S. and its hidden cultures: Francisco Goldman; María Helena Viramontes;</li> <li>• post-1848 narratives of internal colonialism in the Mexican-American borderlands: María Amparo Ruiz de Burton; Américo Paredes;</li> <li>• hemispheric continuities of the New World Baroque: popular Baroques from colonial folk Baroque cathedrals to Chicano lowriders, folk shrines and contemporary U.S. Latino/a visual art: Amalia Mesa-Bains; Rubén Ortiz Torres; and Cuban American Luis Gispert;</li> <li>• José Martí, Cuban exile and author of Latino hemispheric Americanism (<i>nuestra América</i> [Our America]); hemispheric imaginaries in classic American literature: Melville;</li> <li>• work from <i>la frontera</i> and the deterritorialization of nation-based identity: Gloria Anzaldúa; Néstor García Canclini and María Novaro on Tijuana</li> </ul> <p>COURSE MATERIALS (literature, film, visual culture) Francisco Goldman, <i>The Ordinary Seaman</i> (1997) María Amparo Ruiz de Burton, <i>The Squatter and the Don</i> (1885) María Novaro, dir. <i>El Jardín del Edén</i> (1994; The Garden of Eden) Herman Melville, "Benito Cereno" José Martí, <i>Writings on the Americas</i> Américo Paredes, <i>The Hammon and the Beans and other Stories</i> Denise Sandoval, <i>Arte y estilo: The Lowrider Tradition</i> (English-language text) Gloria Anzaldúa, <i>Borderlands/la frontera: The New Mestiza</i> Short videos by Rubén Ortiz Torres</p> <p>A COURSE READER with critical essays by Aníbal Quijano; Edmundo O'Gorman; Ramón Saldívar; Jorge Canizares-Esguerra; Diana Taylor; Tomas Ybarra-Fraustro; Carlos Fuentes; Samuel Huntingdon; Claire Fox; Kirsten Silva Gruesz; Lois Parkinson Zamora, Ramón Gutiérrez; Anna Brickhouse; Gustavo Pérez Firmat.</p> <p>Assignments: one 10-15 pp. research paper on one trans-american topic, writer, or theory; mock review of a journal article; in-class presentation on one of the readings. No knowledge of Spanish is necessary.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>C LIT 535A (11408) w/ENGL 556B</p> <p>MW 10:30-12:20 MAR 168 (5cr.)</p> <p><b>Laura Chrisman</b></p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE II: RACE, SPACE, AND BLACK SOUTH AFRICA</p> <p>Some of the most challenging literary productions and theoretical debates on racial identity, oppression and resistance have been generated by the experience of black South Africa. And yet these practices are frequently overlooked by the US academic industries of critical race and postcolonial studies, that engage primarily with the experience of the US and of South Asia, respectively. This course aims to broaden understanding of colonialism and contemporary neocolonialism, as well as expanding student knowledge of an important particular literary archive and national history. We start with the period of the 1940s, when apartheid emerged as an official state expression of racist domination, and end in the post-apartheid era of the 21<sup>st</sup> century. Students will engage in careful contextualization, and careful close reading of literary texts. The central conceptual concern of the course is the relationship between race and space. We will consider the ways in which this relationship has been theorized by a range of anti-colonial, postcolonial and South African thinkers, and explore what kind of critical conversation our literary</p>

	<p>archive develops with this thought. No prior familiarity with South African writing will be assumed, though preparatory background reading is recommended. Primary literary texts will include works by Peter Abrahams, Zakes Mda, Phaswane Mpe, Lauretta Ngcobo, Miriam Tlali and Zoe Wicomb. Critical-political and theoretical texts may include works by Neville Alexander, Steve Biko, Frantz Fanon, Njabulo Ndebele and Sarah Nuttall, among others.</p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>CLIT 535 B (19214) w/ENGL 556 C</p> <p>MW 1:30-3:20 MEB 235 (5 cr.)</p> <p><b>Francisco Benitez</b></p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE II</p> <p>Marx, <i>German Ideology</i> Gramsci, <i>Selections From The Prison Notebooks</i> Foucault, M. <i>Madness And Civilization</i> Althusser, L. <i>For Marx</i> Jameson, F., <i>Political Unconscious</i> Fanon, F., <i>Black Skins, White Masks</i> Butler, J., <i>Psychic Life Of Power</i> Hartman, S., <i>Scenes Of Subjection</i> Ranciere, J., <i>The Politics Of Aesthetics</i></p> <p><u>*Course fulfills requirements for Ph.D. Program in Theory and Criticism</u></p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>CLIT 535 C (19515) w/ENGL 556 A</p> <p>MW 1:30-3:20 MEB 235 (5 cr.)</p> <p><b>Eva Chretniavsky</b></p>	<p>CULTURAL CRITICISM AND IDEOLOGY CRITIQUE II: CITIZENSHIP &amp; GOVERNMENTALITY</p> <p>From one perspective, “subjects” and “citizens” mark a distinction between discrete formations of state power: on the one hand, feudal regimes and absolutist monarchies, in which peoples are subject to the sovereign power of the monarch; on the other, modern nation-states (republics or constitutional monarchies) organized on principles of popular sovereignty, in which “the people” attain to political subjectivity in the form of citizenship. At the same time, critical thought stretching from the emergence of the modern nation-state in the late 1700s to its erosion in the present – from Tom Paine to Michael Hardt – reminds us that the citizen as modern political subject is also subject to the power marshalled in his name. In Michael Warner’s apt phrase, the American citizens who devotedly peruse the printed Constitution that secures their sovereignty, encounter themselves, paradoxically, “in the act of consenting to their own coercion.” From this latter vantage, citizenship entails a particular social and political technology of subjection.</p> <p>My aspiration in this course is twofold: First, to revisit the problematic of popular sovereignty, and (or, in relation to) the institutions, the social formations, and the cultural politics that support it. The keywords in this regard are ISAs (ideological state apparatuses), discipline, hegemony, civil society, publics and counter-publics. Second, to engage the transformations of the contemporary moment, where the nation-state synthesis arguably dissolves, and with it, the substance (if not the spectacle) of popular sovereignty. Critical work on “neoliberalism” often invokes a new kind of political subject under the enduring rubric of “citizen” – a “flexible” citizen (Ong), a “whatever” citizen (Hardt), an “entrepreneurial citizen-subject” (Brown). But is it not always clear that these news forms of “citizenship” constitute a form of political agency (however vexed, or limited), or name a coherent relation of social subjects to government.</p> <p>In keeping with the scope of the inquiry, course materials will range eclectically from early national to (so-called) “post-national” or contemporary contexts. Our readings will encompass political theory and public discourse on citizenship, alongside literary iterations</p>

	<p>of this political subject, with particular emphasis on the way that literary practices both reproduce and interrogate the norms of intelligible political subjectivity. The course addresses 19th and 20th century Americanists most directly, as our primary materials and the scope of our discussions will be U.S. -centered. However our critical and conceptual focus should be useful for thinking citizenship and its limits in other national contexts, and I welcome students who might want to pursue comparative work.</p> <p>The syllabus remains under construction. Critical materials will likely be culled from the work of Michael Warner, Priscilla Wald, C.B. MacPherson, Ian Haney-Lopez, Lauren Berlant, Wendy Brown, David Harvey, Michael Hardt, Aihwa Ong, as well as Locke, Marx, Gramsci, and Foucault. Primary texts might include Common Sense, Notes on the State of Virginia, The Seneca Falls Declaration of Women's Rights, Frederick Douglass, The Heroic Slave, Herman Melville, The Confidence Man, Frances Harper, Lola Leroy, Jessica Hagedorn, Dogeaters, Paul Beatty, White Boy Shuffle. Prospective students are welcome to contact me in December for a more detailed schedule of readings.</p>
<p>C LIT 548A (11409) w/ENGL 527 A</p> <p>TTh 3:30-5:20 MGH 074 (5cr.)</p> <p><b>Raimonda Modiano Ricardo de Mambro Santos</b></p>	<p>19<sup>TH</sup> CENTURY LITERATURE: ROMAN AESTHETICS: THE BEAUTIFUL, THE PICTURESQUE, AND THE SUBLIME</p> <p>18<sup>th</sup> - and 19<sup>th</sup>-century England witnessed the unprecedented popularity of the aesthetics of the sublime (in its two primary incarnations, the Longinian and the Burkean sublime), as well as the emergence of the counter-aesthetics of the picturesque which introduced the following important changes in sensibility and cultural practices: 1) an investment in the contemplation of landscape as a complex and meaningful activity requiring expertise in art, especially Dutch and Roman landscape painters; 2) a preference for nature in its rough, varied and intricate forms that led to a change in British garden design from the formal garden to natural-looking extensive gardens that imitated the look of a wild, uncultivated stretch of land; 3) the preference for Gothic over Greco-Roman architecture and for landscape painting over the traditional genres of historical and portrait painting; 4) the paradoxical denial and assertion of the equivalence between landscape and property; and 5) the obsession with ruins and dispossessed people, such as gypsies, beggars and rural workers, who are represented as figures of narcissistic self-sufficiency. In this course we will be especially interested in studying the interaction between the aesthetics of the sublime (with its focus on transcendence, the monumental, the terrifying and the heroic) and the aesthetics of the picturesque (with its preference for aged over young people, and destitutes over heroes). These features of the picturesque are expressive of the fear of monumentality, of violence and of sacrifice in this period of vast political and social upheaval (The French Revolution) and economic change (the agrarian revolution which changed the face of the English countryside). We will explore the political implications of various aesthetic theories, wondering for example, why Richard Payne Knight ends a work advocating the new ethos of the picturesque in landscape gardening with a defense against the charge that his "system of rural embellishment resembles the Democratic tyranny of France."</p> <p>Readings for the course include selections from treatises on the picturesque (by William Gilpin, Uvedale Price and Richard Payne Knight) and on the sublime (Longinus, Edmund Burke, Immanuel Kant, Friedrich Schiller, and Wilhelm Friedrich Hegel), as well as representative works by British Romantic writers (Lord Byron, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, Mary Shelley and William Wordsworth). We will close with an examination of the post-modern sublime, as defined by Slavoj Zizek, Philippe Lacoue-Labarthe, Jean-Francois Lyotard and Theodor Adorno.</p> <p>An important component of the course will be the study (with slide presentations) of Dutch, Italian, German and English landscape paintings of the 17<sup>th</sup>- through the 19<sup>th</sup>-century.</p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>CLIT 549A (11410)</p>	<p>20<sup>TH</sup> CENTURY LIT: TRADITIONS OF AVANT-GARDE</p>

<p>w/ENGL 599 A</p> <p>MW 3:30-5:20 THO 217 (5 cr.)</p> <p><b>Herbert Blau</b></p>	<p>There was a messianic strain in the avant-garde that thought it would build the future upon “the ruins of time.” The paradox of the seminar title suggests that time remains the spoiler by some indelible habit of keeping track of itself and calling that history, while the avant-garde, in defiance of tradition, eventually became part of it, with traditions of its own. We shall be studying these traditions as a form of consciousness, along with the major strategies of the avant-garde, as they emerged in early modernism and still appear, not only in our most experimental forms, but in the trickle-down economy of the aesthetic, as conventions in poetry, fiction, drama, as well as the visual arts, the media, fashion, and popular culture.</p> <p>Meanwhile, it’s been rather amusing, and chastening too, to see ideas, highly theorized or absorbed into cultural studies, which are attributable to what is now the classical avant-garde: Futurism, Dada, Surrealism, Constructivism—or to later variants, like Situationism, now being canonized too. And while it would seem to be oxymoronic to speak of <i>traditions</i> of the avant-garde, what’s all the more amusing, if not disheartening academically, is the degree to which scholars, with all the talk of historicization, are largely unaware of the major figures of the avant-garde, and the incursion of its traditions upon the course of cultural critique, as if deconstruction or queer theory, deployed upon art or literature, were not themselves indebted to art and literature, of the most radical kind, or were invented only yesterday, after the dissidence of the 1960s.</p> <p>From Derrida and Lacan or Foucault and Benjamin to Irigary, Žižek, Butler, there has always been a discourse with these traditions, if not destroying art to redeem art, with stressed-out or equivocal feelings about the aesthetic, as in Alain Badiou’s relatively recent <i>Handbook of Inaesthetics</i>. The seminar will, then, be reflecting upon certain habits of mind that came out of the manifestos and practices of the avant-garde, which has always been faced with the prospect that once it becomes a habit, it is no longer very <i>avant</i>, but ideologically predictable, inflected as it may be today by race, class, gender, ethnicity. We will in the process be reading some of the originary documents and studying the disruptive or scandalous forms that are, with modulations, still very much with us, though real disruption or subversion is harder to come by, not only in the arts but also in theory, at a time when disruption or subversion (those jargonish terms of the curriculum) seems to have become the norm. Some of the readings may nevertheless take us with residual provocation or unpurged energy from the traditions, including the conceptualism of Duchamp (ground zero of “non-art”), into the more fractious genres of modernism—as in Gertrude Stein or BLAST, or poets making it NEW—into visual/sound poetry, John Cage, the now-mythic earthworks (and theory) of Robert Smithson, and deviant kinds of performance, including body art.</p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>CLIT 570 A (11411) w/SPAN 598A</p> <p>F 1:30-4:20 MGH 248 (5 cr.)</p> <p><b>Cynthia Steele</b></p>	<p>NOVEL – THEORY &amp; PRACTICE: LITERATURE OF CHIAPAS</p> <p>Postcolonial and subaltern approaches to the representation of the Mayan peoples of Chiapas in key novels and films from the 1950s to the present, including the problems of debt slavery, seasonal migration, gender and human rights, and revolution. Texts will include social protest literature (Bruno Traven, <i>General from the Jungle</i>), the ethnographic novel (Ricardo Pozas, <i>Juan the Chamula</i>), the autobiographical women’s novel (Rosario Castellanos, <i>Nine Guardians</i>), the detective/guerrilla novel (Subcomandante Marcos and Paco Ignacio Taibo II, <i>The Uncomfortable Dead</i>), and Mayan women’s poetry (Ambar Past, <i>Incantations</i>). Films will include <i>Sacred Games</i>, <i>The Rebellion of the Hanged</i>, <i>Cascabel</i>, and <i>El secreto de Romelia</i>. Spanish students will read the original texts and write their essays in Spanish; others may read the texts in English translation. Students will write occasional in-class response papers, will turn in a preliminary introduction and list of works consulted for their final paper, and will present a draft of their final essay to the seminar during the last two weeks of class.</p> <p><b>Texts:</b> 1) Nicholas P. Higgins, <i>Understanding the Chiapas Rebellion: Modernist Visions</i></p>

	<p><i>and the Invisible Indian</i> (Austin: U of Texas P, 2004), 275 pp. ISBN 978-0292705654; 2) Bruno Traven, <i>General from the Jungle</i>. Ivan Dee, 1995, 285 pp. ISBN 978-1566630764; 3) Ricardo Pozas, <i>Juan Pérez Jolote</i> (Fondo de Cultura Económica, 1980), 117 pp. ISBN 978-9681605124 OR Ricardo Pozas, <i>Juan the Chamula</i> (Berkeley: UC Press, 1962), 123 pp. ISBN 978-0520010277; 4) Rosario Castellanos, <i>Balún-Canán</i> (Mexico City: Fondo de Cultura Económica, 2007), 286 pp. ISBN 978-9681683030 OR Rosario Castellanos, <i>Nine Guardians</i> (Readers International, 1992), 180 pp. ISBN 978-0930523909; 5) Subcomandante Marcos and Paco Ignacio Taibo II, <i>Muertos incómodos</i> (Mexico City: Joaquín Mortiz, 2005), 235 pp. ISBN 978-9682710056 OR Subcomandante Marcos and Paco Ignacio Taibo II, <i>The Uncomfortable Dead</i> (Akashic Books, 2006), 268 pp. ISBN 978-1933354071; and 6) Ambar Past, <i>Incantations: Songs, Spells, and Images by Mayan Women</i> (El Paso: Cinco Puntos Press, 2007), 296 pp. ISBN 978-1933693095</p> <p>(C LIT Grad. Students only Pd. I)</p>
<p>CLIT 570 B (11412) w/SLAV 490 A</p> <p>MW 1:30-3:20 PAR 305 (5 cr.)</p> <p><b>Gordana Crnkovic</b></p>	<p>NOVEL – THEORY &amp; PRACTICE: POST-WWII EUROPEAN NOVEL</p> <p>The post-World War II European novel. The course will focus on novels whose distinctive quality is their setting in a different, mostly past era. Readings will include most or all of the following texts: John Fowles' <i>The French Lieutenant's Woman</i>, George Orwell's <i>1984</i>, Kazuo Ishiguro's <i>The Remains of the Day</i>, Marguerite Yourcenar's <i>Memoirs of Hadrian</i>, Meša Selimović's <i>Death and the Dervish</i> (one of the very few European novels engaging the <i>Quran</i> on a number of levels), Imre Kertesz's <i>Kadish for a Child Not Born</i>, Milan Kundera's <i>The Unbearable Lightness of Being</i>, Bohumil Hrabal's <i>Too Loud a Solitude</i>, and Danilo Kiš's <i>The Tomb for Boris Davidovich</i>, a collection of stories which we will look at in a dialogue with the novels of this course. We will examine how and why these novels choose a non-contemporary setting, and what they achieve by invoking the ancient, late pre-modern, Victorian, early twentieth-century, or relatively recent historical periods (such as the World War II or the 1960s), or else by creating a dystopian image of future. While the course engages with some major theories of the novel (e.g., by Bakhtin), it will chiefly be centered on an in-depth study of the literary works.</p>
<p>CLIT 596 A (11414) w/HUM 522 A w/ENGL 593 A</p> <p>TTh 1:30-3:20 BAG 154 (5 cr.)</p> <p><b>William Streitberger</b></p>	<p>SPEC STUDIES IN COMP LIT</p> <p>One of the four required courses in the Graduate Textual Studies Program, this seminar offers an introduction to bibliographical resources for the study of printing as an art and as a means of textual transmission, as well as a practical view of hand and machine press printing; an introductory survey of analytical and descriptive bibliography, history of the book and book production, current theories of textual transmission, and practical experience in editing.</p>
<p>CLIT 596 C (11416) w/ HUM 596 /FRENCH 570</p> <p>MTWTh 5:30-7:20 THO 211 (5 cr.)</p> <p><b>Steven Ungar</b></p>	<p>SPEC STUDIES IN COMP LIT: MAKING WAVES: FRENCH POSTWAR DOCUMENTARY, 1945-1967</p> <p>This seminar studies documentary filmmaking in France during the two decades following the end of the 1940-1944 Nazi occupation. Readings, discussions, and screenings will explore links between documentary practices and the emergence of the French New Wave whose impact on filmmaking between 1959 and 1968 was worldwide. Analyses of individual films will alternate with contextual approaches to social and political crises of the period such as U.S.-style modernization, the Cold War, decolonization, and generational clashes involving an emergent youth culture. Films to be studied include <i>The Blood of the Beasts</i> (Georges Franju), <i>Night and Fog &amp; All the Memory of the World</i> (Alain Resnais), <i>L'Opéra Mouffe</i> (Agnès Varda), <i>Chronicle of a Summer</i> (Jean Rouch), <i>The Merry Month of May &amp; The Sixth Side of the Pentagon</i> (Chris Marker), and <i>Statues Also Die</i> (Resnais &amp; Marker). Readings will include book-length studies by Bill Nichols, Michel Marie, and Kristin Ross as well as a course-pack of articles. We will begin with an overview of early documentary practices in France, from the Lumière Brothers to Jean Vigo and Luis Buñuel.</p>

	<p>(Screenings may include films by Robert Flaherty, Joris Ivens, and Dziga Vertov.) Students will be expected to: (1) prepare all assignments on the syllabus; (2) attend all seminar meetings and screenings; (3) complete a 15-20 pp. research paper whose topic is determined in consultation with the instructor during the first three weeks of the quarter; and (4) make a 20-minute seminar presentation in conjunction with their research topic. They should come away from the seminar with: (1) improved analytical skills; (2) knowledge of the history of documentary filmmaking in France; and (3) a sense of the political and social history in France between 1945 and 1967.</p> <p>Final grade will be computed as follows: Preparation, Attendance, &amp; Participation: 60% Seminar Presentation: 15% Research Paper:25%</p> <p>This course is intended for graduate students with interests in Film Studies, Comparative Literature, French &amp; Francophone Studies, and History. Assigned readings and seminar discussion will be in English. Knowledge of French is recommended, but not required. Whenever possible, screenings will be shown with English-language subtitles or with translations.</p> <p>Instructor: Steven Ungar, UW Solomon Katz Distinguished Professor in the Humanities &amp; Professor of French and Comparative Literature, University of Iowa</p>
	<p><b>ENTRY CODES</b> are available at: <u>Comparative Literature Office</u>, Padelford <b>B-531</b></p>