For the most up-to-date information, please consult the UW Time Schedule. Keep in mind that future course listings are tentative and subject to change.

WINTER 2013

**C LIT 200 A: Introduction To Literature**

GE Requirements Met: VLPA, W  
Reading, understanding, and enjoying literature from various countries, in different forms of expression (e.g., dramatic, lyric, narrative, rhetorical) and of representative periods. Emphasis on the comparative study of themes and motifs common to many literatures of the world.

**C LIT 210 A: Literature And Science**

GE Requirements Met: VLPA  
Introduces the rich and complex relationship between science and literature from the seventeenth century to the present day. Students examine selected literary, scientific, and philosophical texts, considering ways in which literature and science can be viewed as forms of imaginative activity.

**C LIT 240 A: Writing In Comparative Literature**

GE Requirements Met: C, W  
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 Offered: AWSp.

**C LIT 240 B: Writing In Comparative Literature**

GE Requirements Met: C, W  
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 Offered: AWSp.

**C LIT 240 C: Writing In Comparative Literature**

GE Requirements Met: C, W  
Comparative approach to literature and a workshop in writing comparative papers in English. Emphasis on cross-cultural comparison
C LIT 240 D: Writing In Comparative Literature

GE Requirements Met: C, W
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 Offered: AWSp.

C LIT 240 E: Writing In Comparative Literature

Ambivalence and Rebellion in the Domestic Sphere

GE Requirements Met: C, W
Ambivalence and Rebellion in the Domestic Sphere Our theme will explore early 20th century representations of the home in literature and, more specifically, women as wives and mothers before the Second World War. In the first half of the course we will analyze "The Yellow Wallpaper" in regard to Charlotte Perkins Gilman's depiction of gender roles and how women responded to and wrote their way out of domestic confinement. Then we will read Kate Chopin's novel The Awakening in order to examine the commodity culture of a time in which "ladies" were forced to embrace traditional values, resulting in a struggle with their own sexuality and sense of worth. In the second half we will examine increasingly modern representations of the evolving role of women by reading select Katherine Mansfield and Hemingway short stories that expose patriarchal culture in an attempt to bring clashing gender priorities to the fore. We will conclude with a cinematic exploration of the negative consequences of extreme self-identification with the domestic function as evidenced in the Hollywood film by director Dorothy Arzner entitled Craig's Wife.

C LIT 240 K: Writing In Comparative Literature

GE Requirements Met: C, W
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 Offered: AWSp.

C LIT 251 A: Introduction To Comparative Literature: Themes

Surrealism

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: VLPA
Surrealism, which emerged in Paris in the early 1920s from the social upheaval of post-WWI Europe and more especially from Dadaism, is arguably the most influential avant-garde movement of the 20th century. It rejected social, moral and logical conventions and sought to revolutionize art, literature, politics and life in the name of freedom, desire and the unconscious. Surrealist art, which was viewed by the surrealists as a means of liberation beyond purely aesthetic considerations, is characterized by a diversity of forms of expression: writing, painting, drawing, photography, film, collage, found objects, sculpture, theater; and of practices: automatic writing, hypnosis, and somnambulic strolling in the streets of Paris. We will study all these forms of expression and examine the challenges surrealism poses to traditional notions of art, literature and politics.

C LIT 271 A: Perspectives On Film: Great Directors
Zhang Yimou

Course Website
Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA

Introduction to authorship in the cinema. The work of a major director or directors. C LIT 270, C LIT 271, C LIT 272 are designed to be taken as a sequence, but may be taken individually.

C LIT 302 A: Theory Of Film: Critical Concepts

Queer Theory

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

Overview of the main conceptual problems in film criticism such as: “What is a film?”, “What is the relationship between film and reality?”, “Does a film have a language?”, “What is the connection between image and sound?” Follows a historical timeline within five individual sections.

Queer Theory - is open to AIS, AES, CHID, ENGL, GWSS, DRAMA and C Lit students during Period 1 registration.

Mondays and Wednesdays are lecture days. Tuesdays and Thursdays are screening days for those who chose to see the films on ‘the big screen.’ All films will be streamed to facilitate working schedules and the possibility of review. Queer Theory considers the discussion of “female” and “male” bodies as visual text from the 1980s to present. What do gender and sexuality mean? What has gender to do with representations of sexuality? When and where do we begin to consider a transitioning body? Students will look at moments of intersection between race/ class/ gender and sexuality as they complicate political agendas and blur binaries between male and female, gay and straight. We will look at the emergence of queer theory as it becomes central to feminist theory and queer cinema as it begins to form its own directions in the context of international independent queer and feminist narrative and documentary film.

C LIT 311 A: History Of Film: 1930-1959

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

The period 1930 to 1960 stretches from the beginnings of film sound to the birth of a new kind of cinema with the emergence of various national “new waves.” These thirty years were scarred by political and social upheaval including the Great Depression, World War Two and anxieties fueled by the Cold War. We will learn how to frame the films within their historical context, demonstrating how these events manifested themselves on the screen. With Europe in turmoil, directors fled across the Atlantic to recreate themselves in Hollywood, bringing with them new styles and techniques. Taking the representative works of these three decades we will trace formal, thematic and generic patterns across geographical borders, as we follow the various cultural transfers that occurred during this period of massive unrest. In doing so we will become familiar with major national film trends of the period including German Expressionism, French poetic realism, the postwar European documentary, Film noir and Italian Neo-realism. Readings, lectures and assignments (including a midterm and final exam) are designed to facilitate your engagement with both primary and secondary critical sources.

C LIT 312 A: History Of Film: 1960 - 1988
Covers the vast changes in filmmaking since 1960. Topics include the continuing influence of the French New Wave, the New German Cinema of the 70s and the "New Hollywood" of the 70s, American independent film of the 80s, and the resurgence of Chinese filmmaking since 1980.

CLIT 315 A: National Cinemas
Indian Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Is Bollywood all there is to Indian cinema? This course is an introduction to Indian cinema, or more appropriately, the many cinemas of India. Spend 10 weeks watching great Indian movie classics and new surprises - violent urban gangster films, morbidly humorous films about youth cyber culture, unlikely Shakespeare adaptations, Paris as an exotic and distant city, inventive new sports comedies, to name just a few themes.

Our introduction will be structured thematically around broad ideas - nationalism and Indian cinema; film and mass media; film and the urban experience; cinema and globalization; film as art practice. Where possible, we will also explore the relation between film and other kinds of mages - popular film posters, lithographed, religious calendar images, photography, traveling slide show exhibitors.


Course work includes one screening and two lecture sessions a week. Readings will be drawn mainly from film studies but will include scholarship from other disciplines such as art history, anthropology, urban theory and sociology.

Grading will draw on short response papers, a longer term-end essay and participation.

CLIT 315 D: National Cinemas
Masterpieces of East European Film

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
The large area of Europe customarily lumped together under the name of East Europe is the one marked by vibrant, diverse, unique, and often surprisingly inspiring cinematography. While most university courses on the films of Eastern Europe seem to be theme-based and treat the cinema of this region largely in direct relation to the harsh post-World War II political and historical realities, this course will look at Eastern European cinema for its artistic accomplishments, showcasing and studying some of the most aesthetically distinguished, award-winning, or simply most interesting films: masterpieces of East European cinema.

Our film list will include select films by foremost Polish director Andrzej Wajda, whose work spans the era from the 1950s to today, the 1960s Czech New Wave's <Loves of a Blond> and <Closely Watched Trains>, films from the award-winning Zagreb School of Animated Film, works from prominent Eastern European women directors such as the Hungarian Marta Meszaros, Czech Vera
Chytilova, Polish Agnieszka Holland, and Bosnians Jasmila Žbanić and Aida Begić, as well as more recent films, such as the internationally acclaimed Macedonian-American <Before the Rain>, Romanian <Four Months, Three Weeks, and Two Days>, and Croatian <Witnesses>.

This course will also offer a basic artistic, cultural, and historical background to the films we study. No prerequisites.

C LIT 320 A: Studies In European Literature

European Modernism

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

Baudelaire, Rilke, T. S. Eliot, Kafka, Woolf, and Camus: these are the modernist authors we will study in this course. Modernist writers explored areas of experience that literature had formerly neglected (extreme or even pathological states of mind, commonplace things and people, sexuality and other corporeal processes, and so forth), and in the course of this exploration they moved away from traditional literary forms, inventing radically new forms (of which the most familiar are free verse and stream of consciousness). Class lectures will emphasize the background of modernism in the decline of Christianity among the European intelligentsia, and the associated “crisis of nihilism” that forms the central object of concern for Nietzsche. We will, however, spend most of our time paying very close attention to the texts. I will expect you to bring the relevant text to class with you, because we will be looking closely at it every day.

The first half of the course will be on poetry, the second half on fiction. I will give you very careful, detailed instruction on “how to read poetry.”

There will be a 2-3 page paper on Baudelaire; a 4-5 page mid-term paper on Rilke and Eliot (40 %); and a final, 4-5 page, paper on modernist fiction (40%). Your entire grade will be based on these three papers.

Poems:
Baudelaire, poems (xerox)
Rilke, poems (xerox)
Eliot, Selected Poems

Fictional works:
Kafka, The Metamorphosis
Woolf, Mrs. Dalloway
Camus, The Stranger

C LIT 320 B: Studies In European Literature

East European Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

Eastern European writers have created a wealth of profound and dazzling literary works in the post-World War II period. This course serves as a basic introduction to Eastern European fiction created during and after the communist era, both in the Eastern European countries themselves and in exile, and gives basic intellectual, cultural and historical background. The course also opens the questions about the literary, intellectual, and cultural production in non-market socialist-era societies with values and world views that were
C LIT 323 A: Studies In The Literature Of Emerging Nations

Course Website
Department Requirements Met: Literature Core
GE Requirements Met: VLPA

This course examines the role that literature has played in the shaping of Israeli identity and of Palestinian identity. Materials covered include selections of fiction, poetry, essays, film and popular music, all of which provide students an opportunity to consider Palestinian culture and Israeli culture in light of the concept of “emerging national literatures.” The course is team taught by instructors with expertise in Hebrew studies and in Arabic studies.

Topics covered include: memory and collective experience; contested nationalisms; diaspora and homeland as themes and as centers of literary activity; canon formation; relations between highbrow, middlebrow, and popular culture; colonialism/anti-colonialism/post-colonialism; cultures in contact and bilingualism; gender and national literatures.

No prerequisites; no knowledge of Hebrew or Arabic is required.

C LIT 357 A: Literature And Film

Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA

The film as an art form, with particular reference to the literary dimension of film and to the interaction of literature with the other artistic media employed in the form. Films are shown as an integral part of the course. Content varies.

C LIT 396 A: Special Studies In Comparative Literature

Ancient Classical India

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

Introduction to ancient and classical Indian literature in its cultural context. Texts in English translation.

C LIT 396 B: Special Studies In Comparative Literature

Arabic Literature in Translation

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

Examines development of Arabic literature from its beginnings through the fall of the Abbasid dynasty to the Mongols. Coincides with period when Arabic language and literature were dominant forces in Islamic civilization.

C LIT 396 C: Special Studies In Comparative Literature

1001 Nights
Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
An examination of the major story cycles of the Thousand and One Nights collection, in its social and historical context.

**C LIT 397 A: Special Topics In Cinema Studies**

**Indians in Cinema**

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA

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 BROKEN ARROW, DANCES WITH WOLVES, TWILIGHT: NEW MOON, POCAHONTAS, 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.

**C LIT 397 B: Special Topics In Cinema Studies**

**Eco-Cinema: Filming the Ethics and Aesthetics of Waste**

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA

**Overview**

The effect of modern culture on the environment and on our bodies is everywhere evident. We have reached an age when human advances in science and industrialism are damaging the planet’s basic life support systems, generating waste that the environment can no longer tolerate. To add injury to insult, the human mind that made such advances possible in the first place turns out to have a mouth through which it is fed. And it is eating garbage.

The paradoxes of the present age have become the subject of a 21st century film and media movement ranging from CNN sponsored television programs on renewable energy, to animated allegories produced by PIXAR, through science-fiction fantasies of future catastrophe and documentary filmmakers who take their own bodies as "visible evidence" of environmental and physical crisis. While this recent representational movement forms a substantial component of this course, any informed conception of cinematic "aesthetics and ethics" in moments of perceived social crisis demands a historical purview. Due to the rhetorical potency of filmmaking as a tool for public education and advocacy, for instance, the form has frequently served as a powerful instrument of rationality, harnessed to the manufacture of social consent in a tradition that reaches back to ethnographic and adventure films of the 1920s and “New Deal-era” propaganda and animated comedies of the 1930s. At the same time, alternative rhetorical and ethical ends that have shaped cinema’s engagement with social concerns in recent years, in some cases by rendering disaster or waste “sublime,” draws from a tradition reaching back through cold war films of the 1950s and the innovations of filmmakers such as Stanley Kubrick and Werner Herzog. We will pay particular attention to films that forcibly demonstrate the unraveling of certainty in the visible field and play with cinematic techniques—editing tempos, camera angles, lighting, framing devices, time-lapse photography, extreme close or long shots, mobile or still cameras, etc.—in order to question conventional models of perception and knowledge.

**Class Structure: Formal Sessions and Film Screenings**

Given what literary critic William Rueckert termed the First Law of Ecology—"Everything is connected to everything else"—this is a particularly ambitious course. You will learn to employ a set of analytical and critical skills intrinsic to film and media studies that will provide a foundation for our study. But we will also be grappling with an ensemble of interlocking ideas, texts, people, and institutions
—a sprawling formation within which environmental discourse historically has attained intellectual, popular and legal status. Approximately 12 films will form our primary focus and another 30 films and media texts will be considered in short clips and excerpts; readings will include work by sociologists, historians, film critics, philosophers, and natural scientists among others. Regular class sessions meet twice a week (M/W). An additional two sessions (T/Th) will be designated for film screenings. You are highly encouraged to attend all regular screenings in the assigned classroom, but in cases of scheduling conflict you may also watch these films on your own in the Media Center on campus (2nd floor, Suzallo Library) where all titles will be on reserve, or via NetFlix, etc, if those services are available to you.

**Regular Assignments and Final Project:**

In the first half of the quarter assignments include weekly exercises such as go-post responses to materials, film segmentation analyses, and oral presentations on relevant materials. A mid-term exam will be administered in week five. Through these foundational assignments you will develop research skills and the critical tools necessary to mount a final project. For that project, you will have the option of writing a research paper that incorporates film frames from the texts you are studying and analyzing; another option will be to produce a short film (approximately 15-20 minutes maximum) that directly reflects the concerns of the class. In order to accomplish these goals an adventurous and inquisitive spirit, as well as a mind open to opinions and perspectives that might differ from your own is absolutely necessary. No prior filmmaking or film studies experience required.

**SPRING 2013**

C LIT 200 A: Introduction To Literature

Modernity and Alienation

GE Requirements Met: VLPA, W

Reading, understanding, and enjoying literature from various countries, in different forms of expression (e.g., dramatic, lyric, narrative, rhetorical) and of representative periods. Emphasis on the comparative study of themes and motifs common to many literatures of the world.

C LIT 240 A: Writing In Comparative Literature

Modernity and Modernisms

GE Requirements Met: C, W

Literary modernism is generally known by the form it took in European and American literature in the late 1800s and early 1900s: as a movement away from Romanticism and Realism toward the fragmented and the psychological. But just a glance at global forms of modernism in literature complicates this narrow view. While many national traditions characterize their literature of the late nineteenth and early twentieth centuries as “modern,” few call it “modernist” because it does not share the specific historic and literary trajectory of Euro-American Modernism. Yet there are traits that are shared— for many national traditions, the development of modern literature was directly linked to use of the vernacular, rejection of tradition and universality, globalization, reaction to traumatic historical events and the fragmentation of culture, and development of nationalism or social critique.

The goal of C Lit 240 is to hone your individual writing skills while also giving you the opportunity to grow as a critical reader. To this end, the course will examine an international sampling of modern texts using the problematic terms “modernity” and “modernism” as points of comparison for texts and as starting points for composition. We will seek an understanding of what is meant by “modernism,” explore how its meaning is consistent or changes in various contexts and traditions, and probe the gap between
“modernity” and “modernism.”

Potential Texts:
Virginia Woolf _To The Lighthouse_, Lu Xun “Diary of a Madman,” Alejo Carpentier _The Kingdom of this World_, and a selection of poetry, critical essays, and short fiction.

**C LIT 240 B: Writing In Comparative Literature**

GE Requirements Met: C, W
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 Offered: AWSp.

**C LIT 240 C: Writing In Comparative Literature**

GE Requirements Met: C, W
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 Offered: AWSp.

**C LIT 240 D: Writing In Comparative Literature**

*Women, Societies and Sensitivity*

GE Requirements Met: C, W
This writing course focuses on a selected body of fiction by women from Iran, Palestine and Egypt along with films by/about women from Iran. In particular, we will compare and contrast various ways women register socio-political circumstances in modern history of their homelands through literature and cinema. The selected texts and films will also help us gain deeper understanding of modern/contemporary history of these cultures through feminine sensitivity. Among other questions we will ask: how does each author comment on the nation’s modern history? In what ways, to what extent and to what effect does women’s sensitivity inform the representation of historical events? How are women situated within socio-political transformation of their homelands?

**C LIT 240 F: Writing In Comparative Literature**

GE Requirements Met: C, W
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 Offered: AWSp.

**C LIT 240 G: Writing In Comparative Literature**

*Screening Martyrs: Why Die for One’s Nation?*

GE Requirements Met: C, W
How can we understand a film from the perspective of culturally distinct audiences? How can we organize clear and cogent arguments when faced with complex human issues such as self-sacrifice? The primary goal of this writing course is to explain the basic terms and concepts of film analysis, introduce the approaches to writing analytical papers with accuracy and poignancy, and provide essential
procedures for peer-editing and essay revision.

To investigate different perspectives on martyrdom, the primary texts of the course (feature films) will cross various cultural contexts and genre boundary. Revolving around the contested concept of martyrdom in war film genre, this course will tease out specific topics in cinema studies, including genre theory, cinema and nationalism, ideology construction and gender politics. Besides the required textbook (Timothy Corrigan, *A Short Guide to Writing about Film*), we will read some analytical essays focusing on the cinematic representations of martyrdom in multiple layers. Key questions include: can we clearly delineate the boundary between the sacrificed subjects as martyrs (self-sacrifice) and as scapegoats (forced to sacrifice)? How do some films make us take for granted of martyrs' voluntary sacrifice for the nation, whereas some other films explicitly (or implicitly) subvert this assumption? How do the representations of martyrdom differ thematically or stylistically among national cultures? How does the genre hybrid influence the representations of martyrdom when war film genre is mixed with the generic elements from action, comedy, melodrama, martial-arts, spy film, etc?

Films discussed in class will include recent Hollywood cinema (*Flags of our Father; Tropic Thunder*); European art cinema (*Ivan's Childhood; The Carabineers*); East Asian cinema (*Hero; Lust, Caution; Patriotism*); and Middle Eastern cinema (*Paradise Now*). There will be two in-class film screenings. Students are required to watch the rest films in the Media Center Reserves on their own.

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**C LIT 240 H: Writing In Comparative Literature**

**Detouring the Fascist Carnival**

**GE Requirements Met: C, W**

The goal of C Lit 240 is to hone your individual writing skills while also giving you the opportunity to grow as a critical reader. To this end, the course will examine an international selection of texts compiled around the themes of the carnival, the grotesque, and the political, as a point of comparison for texts and as a starting point for composition. The theme of this course is the Fascist Carnival, thus we will begin by reading works dealing with the political structure of carnivals and the grotesque body such as Thomas Mann's *Mario and the Magician* and Katherine Dunn's *Geek Love* that mirror the rise of Fascism in Europe. We will, then, read works such as Italo Calvino's *Into the War* that treat the structure of a Fascist war as a circus. Alongside the primary reading, we will also examine essays by Charles Baudelaire, Georges Bataille, and Mikhail Bakhtin that theorize the grotesque and the carnivalesque.

*There will also be a screening of the 1932 film, *Freaks.*

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**C LIT 252 A: Introduction To Comparative Literature: Genres**

**REF-IMAGINING SOCIETY: UTOPIAS AND DYSTOPIAS IN SCIENCE FICTION IN FILM AND LITERATURE**

**Course Website**

Department Requirements Met: Pre-req to Declare Literature Major

GE Requirements Met: VLPA

“Modern Science Fiction is the only form of literature that consistently considers the nature of the changes that face us, the possible consequences, and the possible solutions.” ---Isaac Asimov

“SF is, then, a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment.” ----Darko
Science fiction as speculative fiction inquires into how we might imagine alternative worlds and alternative ways to organize society. Such thought experiments and fictive imaginings in the form of either utopias or dystopias have a long history but gain specific contours in our postmodern technological society. We will look at science fiction that traced the possibilities and pitfalls of industrial society, feminist science fiction, and cyberpunk in filmic and literary texts. This class will explore what thought experiments found in science fiction might mean for critiquing the present and envisioning alternative futures. What does it mean to be human? Should we be defined and confined by our class, gender and race? Can we imagine a better future? Are we condemned to reproduce the same, or can we imagine society otherwise? What, in the end, does it mean for us to hope?

Filmic texts include Bladerunner, The Matrix, Solaris, and Paprika

C LIT 271 A: Perspectives On Film: Great Directors

Hitchcock

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
This course provides an overview of the career of Alfred Hitchcock, one of the most popular directors in history, one of the key artists for post-WWII film critics and scholars, and one of the most profound influences on filmmakers from the French New Wave to the present. The course examines each of these aspects of his career: the film themselves, from his early days in Britain to his migration to Hollywood, from the series of masterpieces of 1950s and 1960s to his final days; his crucial role in film criticism and theory, including his foundational importance in academic cinema studies; and the film world that developed under his influence, including the domestic thrillers of Claude Chabrol, the many Hitchcockian Cold War spy stories, and the various recent remakes and homages to his work. Course work includes weekly lectures, reading, and screenings, as well as short papers and examinations.

C LIT 303 A: Theory Of Film: Genre

Black Contemporary Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Black Contemporary Cinemas is open to AIS, AES, CHID, ENGL, GWSS, DRAMA and C Lit students during Period 1 registration as well as students in performance culture. No prior film analysis knowledge is necessary.

C Lit 303 runs 4 days/ week with two days for screening and two days for lecture. While students are responsible to watch both films, unless otherwise indicated, most films will be streamed online so students can decide which screening day is best for them to attend regularly.

In this class we will look at a broad range of contemporary filmmakers from around the world who for whatever reason self-identify as Black from the 1970s to the present. Some of them were born in the US, some of were trained in the US and share citizenship elsewhere. If post-Obama does not mean post-racial, then what does it mean? And what does it mean to an American public who sees black faces more frequently on screens than ever before, screens where black men are allowed to kiss white women and black men are allowed to kiss each other. We will look at the challenges of black film authorship and will ask: What is at stake in African American cinema?
What is the visceral, gut-level function of motion pictures in African American and Black communities? Can we speak of a distinctive practice given the diverse experiences and variable conditions that affect Black lives? What do motion pictures mean for people whose sense of home has been dislocated by migrations and fraught with attacks on their citizenship and humanity, largely through visual representation? We will also trouble notions of nation, ability, gender, sexuality and class as they locate and destabilize blackness.

Together through film watching and interactive lecture, we will explore our present moment and ask ourselves if black citizenship is still in question in America in the same ways it may or may not be around the world?

**C LIT 313 A: History Of Film: 1989-Present**

**GLOBAL CINEMA, FILM FESTIVALS AND MEMORY**

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

Overview of major developments in Hollywood, US Independent, and global cinema during the period 1989-2012, including new forms of realism, transnational trends, the conscious revision of cinematic traditions, the function of trauma and memory in film, and the role of international film festivals. During the first six weeks of class we will view, read essays about, and discuss twelve key films from this period; you will also write reviews of three of these films. (You may watch these films either in class on Mondays and Wednesdays, or on instant streaming.) On Tuesdays and Thursdays we will discuss the films and readings. During the last four weeks of the quarter, there will be no class. Instead, students will attend pre-screenings and screenings in the Seattle International Film Festival and will write reviews of five of the films seen; they will also write a short final reflexive essay on SIFF as a film festival. **Texts:** Cindy Hing-Yuk Wong, *Film Festivals: Culture, People, and Power on the Global Screen*. New Brunswick: Rutgers UP, 2011; Amresh Sinha and Terence McSweeney, eds. *Millenial Cinema: Memory in Global Film*. London: Wallower Press, 2012; and additional essays available through Catalyst. **Films:** *Do the Right Thing*, *The Piano*, *Eternal Sunshine of the Spotless Mind*, *City of God*, *Moolaadé*, *Memento*, *Mulholland Drive*, *The Namesake*, *Pan's Labyrinth*, *In the Mood for Love*, *Oldboy*, and *The Kids are All Right*.

**C LIT 315 A: National Cinemas**

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

**C LIT 315 B: National Cinemas**

**Palestinian Cinema**

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

The contradiction between the absence of an independent and viable Palestinian state and the increasing presence of a vibrant tradition in Palestinian filmmaking, including several nominations for the Oscar and regular participation in international film festivals, raises a set of significant questions about the very definition of Palestinian national cinema. What is Palestinian cinema? Who makes it? Where is it filmed? Who sponsors Palestinian films or films about Palestine? In this course, we will address these questions through a survey of key institutions, periods, styles, popular films, filmmakers and trends since the early 20th century. We will also discuss the different genres and trends, including documentaries of refugees and diaspora, occupation and resistance, checkpoints and walls, activism and solidarity, love and other themes. Students will write one analytical research essay (4-5 pages), three in-class
response papers, and an in-class final exam.

Required Texts:


Course Reader with selected historical and critical essays.

### C LIT 315 C: National Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

### C LIT 321 A: Studies In Literature Of The Americas

**Living in Place: Literature and the Environment**

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

Comparative Literature 321 (Special Topics); English 365 (Literature and Discourses on the Environment); Environmental Studies 450 (Special Studies): *Living in Place: Literature and the Environment*

Our focus for this course will be upon how literature deals with the environment, i.e., how literary texts represent environmental issues and why it matters that they be represented in this form. How, that is, does where we live and, even more importantly, how we imagine the place in which we live, affect who we are? How do our relationships to nature and our relationships with other people intersect? We will be considering a range of prose texts, including fictional narratives, non-fictional essays and journalism, primarily texts written or set in the Americas.

Course goals include: 1) developing the analytical reading skills appropriate to different kinds of literary texts, 2) working on how to formulate and sustain critical arguments in writing, 3) learning how to uncover the supporting logic and stakes of specific attitudes toward the natural world, 4) understanding how environmental issues are linked to other social and cultural concerns, 5) seeing how those linkages are affected by particular historical and political conditions. The course will contain a significant writing component, both regular informal writing assignments and several medium-length analytical papers; it can count for W-credit.

C LIT 357 A: Literature And Film
The Tele-Novel: Seriality and Visual Storytelling

Course Website
Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA

In this course we will examine three television serials that transcend the common practice of episodic TV entertainment and aspire on a variety of levels to the complexity and import of great literature (Heimat, The Wire, Battlestar Galactica). These are sweeping works of visual fiction that are conceived not as endless serials, but as stories with a beginning, middle, and end. In addition to identifying the marks of aesthetic practices that are unique to this genre, we will address the social, political, and ethical issues raised in novel ways by the shows. We will also investigate the material processes of production of each of the series: how do economic structures, financial constraints, institutional organizations, censorship (explicit or unspoken), and collaborative labor practices help to shape the final product on the small screen (and in the DVD box)? In each case, we will observe the material and social constraints imposed on writing and production from the outside as well as the rhetorical and artistic creation each series manages to achieve despite (or because of) these external forces. At all times we will be concerned with television as a collaborative enterprise, in which the creative ideas of writers, directors, actors, designers, and hosts of production workers must engage at many levels with economic and institutional systems in order to produce a work of art.

We will begin the course with forays into traditional genres that have influenced the form and content of the Tele-Novel. Shakespeare's history plays, Homer's oral epics, and Dickens's serialized novels can be read as vying prototypes and templates for both the collaborative creative processes and the finished episodic wholes of the Tele-Novel. In addition to viewing multiple episodes of the TV shows under discussion, we will also read articles in the history and theory of television. Students will learn to practice both close and distant readings of the shows we watch.

C LIT 360 A: Topics In Ancient And Medieval Literature

Medieval Legends of Good Women

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

At the end of the fourteenth century, the English poet Geoffrey Chaucer produced, among his last works, a collection of narratives he called “Seintes Legende of Cupide.” Alternatively titled The Legend of Good Women, the collection contains stories about a dozen ancient women (and their men), e.g., Cleopatra, Dido, Thisbe, Medea, to mention a few. A close reading of the Legend reveals how Chaucer's late-medieval narratives about these classical heroines have been influenced by genres like the Christian saint's life and the traditions of so-called “courtly love.” The tensions between the ideals of Christian hagiography and courtly romance lend a lively complexity to his stories, and to their interpretation.

This course will attempt to define these competing ideals by discussing literary examples from ancient times – in the Old Testament (e.g., the books of Ruth, Judith, and Esther) and Ovid's Heroides -- through the Middle ages, with its rich range of saints lives, retellings of Ovid, and classic works like the Romance of the Rose, Dante's Vita Nuova, and Boccaccio's Famous Women. After looking at Juan Ruiz's Book of Good Love, we'll turn to Chaucer's Legend (and perhaps some of his other works), and conclude with his near-contemporary, Christine de Pizan, esp. her Book of the City of Ladies.

Requirements for the course will include active participation in discussions, weekly short writing contributions (response papers), and two longer (4-5pp) papers.
Books ordered:


**C LIT 362 A: Topics In Modern Literature**

**Modern Literature of the North Atlantic Countries**

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

This course will focus primarily on Modern literature of the North Atlantic countries—England, America, France, and Germany—from about the turn of the 20th century to the 1940s. We will concentrate primarily on novels, with some poetry. This will be a course devoted mainly to reading, treating literature as a primary form of reasoning about people, culture, and political forces. The selected texts, listed below, are not only great reading, they are important documents in learning how to deal with a world rapidly expanding and transforming itself.

There will be a number of short written exercises (one page, single spaced), a short in class midterm, and a final paper, 5-10 pages, on assigned topics.

Please check the ISBN designation for the texts: you must use the assigned text.

Texts:


Virginia Woolf: *To the Lighthouse* Harvest Books, **ASIN**: B009CRPDSQ

Albert Camus: *The Stranger* Vintage Books/ Mass Market, **ASIN**: B00333IA1M

Gunter Grass: *The Tin Drum* Houghton Mifflin, **ASIN**: B005D18T3Y


Poems by Stephen Mallarme, Paul Valery, T. S. Eliot, Wallace Stevens, Rainer Maria Rilke

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**C LIT 371 A: Literature And The Visual Arts**

Iteration and Identification in Literature and Film

Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA

This course will investigate the relationship between word and image, and the processes underlying the transformations that occur when texts or ideas are translated and adapted into a new medium. Does a film adaptation degrade or damage the original text? Is the adaptation a unique and independent work of art? What are the fundamental differences between literature and film, and how consequential are these differences? In what ways do tradition, politics, and context change the reception of each work?

**C LIT 396 A: Special Studies In Comparative Literature**

Modern Literature of South Asia

Course Website

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

This course introduces the modern literature of South Asia (India, Pakistan, Bangladesh) from the fifteenth century to the present. We will read a selection of short stories, novels, and poetry drawn from the diverse literary traditions of the region. Major readings include The Namesake by Jhumpa Lahiri, Umrao Jan Ada, a novel about a 19th-century courtesan, by Mirza Ruswa, short stories by Sadat Hasan Manto and Premchand, and bhakti and ghazal poetry. No prior knowledge is assumed, and all works will be read in English translation.

**C LIT 396 B: Special Studies In Comparative Literature**

Literature of Love and Liberation: Introduction to Urdu Poetry in South Asia

Course Website

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA

This course is a survey of Urdu poetry from the 18th century to the present. We will read Urdu poetry in translation, moving from the early period with poems mostly about matters of love. In the modern period Urdu poetry's subject matter changes to broader social concerns such as patriotism, social justice and liberty. During the course we will learn about cultural and literary milieu including performance aspects of Urdu poetry in Mush'a'era, Qawwali and Bollywood. We will discuss major poetic genres such as Qasida, Ghazal and Nazm. The major poets we will read are Mir Taqi ‘Mir’, Mirza Ghalib, Mohammad Iqbal and Faiz Ahmad Faiz. We will also read some original English Ghazals.
No knowledge of Urdu is required for this course. All works will be read in translation.

**C LIT 396 C: Special Studies In Comparative Literature**

Department Requirements Met: Literature Elective  
GE Requirements Met: VLPA  
Offered by visitors or resident faculty. Content varies.

**C LIT 396 D: Special Studies In Comparative Literature**

*Don Quixote in Translation*

Department Requirements Met: Literature Elective  
GE Requirements Met: VLPA  
C LIT 396 D / SPAN 318 A

Those who approach Cervantes’s *Don Quixote* for the first time are often surprised at the ease with which a contemporary reader is able to enter a fictional world that was created over 400 years ago. Despite its interest to academics, philosophers, and historians, among others, *Don Quixote* nevertheless remains surprisingly accessible to readers with no prior knowledge of the writer or his historical context. As will become clear through our readings, that accessibility reflects the novel’s inherent modernity, that is, its embodiment of a way of thinking about the world that is, in the final analysis, not that different from our own. Our goal over the ten weeks of this course will be to explore various aspects of the *Quixote’s* modernity through the reading of selected chapters and much classroom discussion.

This class assumes no previous knowledge of Spanish or Spanish literature.

**C LIT 535 A: Cultural Criticism And Ideology Critique II**

Offerings vary to cover individual theorists and particular manifestations of cultural criticism and ideology critique.

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**SUMMER 2013 A-TERM**

**C LIT 240 A: Writing In Comparative Literature**

*Nostalgia*

GE Requirements Met: C, W  
Nostalgia stems from the Greek terms nostos, meaning “a return home”, and algos, meaning “suffering”. In common usage, it denotes a sentimental state in which one covets the past in favor of the present through a romanticization of past events or objects. The term also entered medical discourse in the late-seventeenth century describing a condition unique to mercenaries and soldiers serving away from home. The medical usage of nostalgia continues into the twentieth century specifically with the occurrence of the Great War. This course will focus on twentieth century European literature in which nostalgia is a driving force of the narrative. Furthermore, the texts we will be reading are either from or reflect upon junctures of European history that are marked by devastating conflict such as the Great War, the Spanish Civil War, World War II, as well as the Soviet acquisition and control of Central and Eastern Europe. The primary reading for this course includes a selection of poems by Siegfried Sassoon, Rebecca West’s *The Return of the Soldier*, George
Orwell’s *Homage to Catalonia*, Italo Calvino’s *Into the War*, and Milan Kundera’s *Ignorance*. We will follow two main threads of inquiry in respect to these texts: one which deals with the precise etymological meaning of “nostalgia” that is further complicated because the notion of home itself is associated with suffering, thus, suffering for a return to suffering; and another that traces characters’ nostalgic tendencies as a clinical matter while serving in the trenches. The goal of C Lit 240 is to hone your individual writing skills in addition to giving you the tools to grow as a critical reader. To this end, there will be two short papers (2-3 pages) and two longer papers (5-7 pages). Each paper will address a framing prompt regarding the course reading.

C LIT 315 A: National Cinemas

**The History of Mexican Cinema**

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
Overview of the history of Mexican cinema, beginning with the influence of Soviet director Sergei Eisenstein and Russian immigrant director Arcady Boytler in the early 1930s, through the films of the Mexican Revolution of the mid 1930s, epitomized by Fernando de Fuentes; the culmination of national allegory and melodrama in the ‘Golden Age’ of the 1940s, as epitomized by the films of Emilio ‘El Indio’ Fernández; Buñuel’s surrealist and documentary cinema of the 1950s, the ‘New Cinema’ of the 1970s, women’s cinema in the 1980s, and the ‘New Wave’ of the 1990s and beyond. While most Mexican directors of the Golden Age, including Fernando de Fuentes and Emilio Fernández, construct a mythology of revolutionary nationalism, linked to essentialized gender and ethnicity, Luis Buñuel deconstructs these myths through the lens of modernization as underdevelopment. The best Mexican directors of the 1970s, including Arturo Ripstein, and those of the latest boom, including Alfonso Cuarón and Maria Novaro, interrogate changing definitions of gender, ethnicity, national and global citizenship.

Students will do an oral presentation (in pairs), write one three- to four-page analytical essay, and take four quizzes. Those enrolled in the Spanish portion of the course should write and do at least half of their research in Spanish.

**Textbook:** Andrea Noble, *Mexican National Cinema*. New York: Routledge, 2005. ISBN 0-415-23010-1. Additional readings will be posted to our Catalyst web site. **Films:** *Que Viva México, La mujer del puerto/The Woman from the Port, Vamonos con Pancho Villa Let’s Go with Pancho Villa, Maria Candelaria, Salón México, Los Olvidados, El lugar sin limites/Hell Has No Limits, Y tu mamá tambien/And Your Momma Too, and Sin dejar huella/Without a Trace.* The films are in Spanish with English subtitles and will be available on Instant Streaming.

C LIT 315 B: National Cinemas

**Francophone Cinemas**

Department Requirements Met: Cinema Studies Core  
GE Requirements Met: VLPA  
Francophone Cinemas will explore the very designation ‘Francophone’ as it relates to French national belonging among populations outside France, particularly Quebec. How have questions and crises of belonging been negotiated through in film and visual production in spaces where to be included in French citizenry is as much a matter or race, class, generational heritage or gender as it is the fact of growing up speaking the French language as a first language? The students will watch 2 films per week streamed online and participate in active lecture and discussion twice per week to explore the ways colonial nations have both disavowed and aligned themselves with their French heritage in the name of arriving at their distinct versions of Francophone national identities.
C LIT 315 C: National Cinemas
Italian cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

C LIT 315 D: National Cinemas
Indian Cinema

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

"Indian Cinema" poses significant conceptual and practical challenges for discussion and pedagogy. For one, while it is most famously known as Bollywood, there is no one Indian cinema: rather, there are quite a few film industries in India, some producing hundreds of films a year in various languages. Of these, the most well-known, and the one that has been dubbed Bollywood, is the Hindi/Urdu language film industry based in Mumbai (formerly known as Bombay), the financial, entertainment, and media capital of India.

In this course, our main focus will be on the Hindi-language film industry. The aim of this course is to give you a sense of the stylistic, historical and ideological diversity of this cinema. Structured for the most part chronologically, we will start with the films of the 1940s and 1950s, with the first decade after independence. (India - and along with it, Pakistan - was established as a nation-state, and achieved sovereignty from centuries of British rule in 1947). This course will introduce you to key popular films, filmmakers and trends from the 1940s to the present. We will also look at "alternative" film-making traditions, such as the parallel and art cinema tradition. More recently, popular Hindi-language cinema itself seems to have diversified into star-driven blockbusters, and more formally adventurous films, often called "multiplex cinema".

C LIT 397 C: Special Topics In Cinema Studies

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
Varying topics relating to film in social contexts. Offered by resident or visiting faculty.

C LIT 230 A: Introduction To Folklore Studies

Course Website
GE Requirements Met: I&S, VLPA
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. Offered: jointly with SCAND 230.

C LIT 240 C: Writing In Comparative Literature
"Atonement"

GE Requirements Met: C, W

How do we atone for our sins? How do we atone for the sins of others?

The OED defines "atonement" as "the action of making amends for a wrong or injury." While its definition suggests the possibility of retribution and relief, literature implies otherwise. In Ian McEwan's Atonement, 12-year old Briony commits an unspeakable crime, and tries to relieve her own guilt through the manipulation of fact and fiction. In The Reader Bernhard Schlink portrays the psychological state post-war Germany as it works through the horrors of its recent past. The inevitable layers of gender and social hypocrisy in a rigidly structured moral system are exposed in Hawthorne's Scarlett Letter. In these works, atonement is a brutal process, one that has the potential to make the crimes even more horrific.

This course is designed to provide you with the tools to embark on your career as critical readers and writers in academia. The final grade bases itself upon class participation, two paragraph close readings, and a final paper.

C LIT 312 A: History Of Film: 1960 - 1988

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA

Film History III will run 4 days a week. Mondays will be screening days and the second film for the week will be streaming online. All films will be available in the Media Center. During the 1960s American film production transitioned from escapist musicals and westerns to more socially and politically concerned modes of representation. This course explores the connections and disparities between popular film movements around the world in relation to those of the US. What if anything might the Student Non-violent Coordinating Committee's (SNCC) "Consciousness Raising? films have to do with Cinema Verité, or the experimental cinemas of the 60s such as Third Cinema, French New Wave or Andy Warhol's early work? We will examine the successes of New Hollywood in the 1970s from The Graduate, Carrie and Rosemary's Baby to Tess of the d'Urbervilles and Apocalypse Now. Finally, the end of the 1970s into the 1980s brings us to new questions and tensions. Technical innovations in sound and cinematography influenced representational decisions of the 70s. Is this still the case in the 80s? We'll look at representations of the late 70s in the form of Blaxploitation Cinema to lead into the 80s. What new questions are beginning to emerge? What influence has anti - discrimination movements had on marginalized cinemas from the UK, Africa and the US? We'll look at works like Ordinary People, Flash Dance and Less than Zero as compared to the experimental documentary emerging out of Britain to conclude with very early 90s independent works including - She's Gotta Have It and works from 1991 New Queer Cinema.

C LIT 320 A: Studies In European Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA

We will read five fairly short (only one over a hundred pages) prose narratives that give us a taste of how prose fiction began and how it developed up to the point that Kafka enters the scene. We begin with a very funny Spanish narrative from the 16th century, Lazarillo de Tormes, which is about a poor beggar boy who gets into a variety of comical scrapes trying to get enough to eat, but winds
up prosperous at the end. This is the first “picaresque” narrative (a “picaro” is a clever rogue who uses his wits to survive). Next is the 18th century Castle of Otranto, the first Gothic romance: an old castle, a dark family secret, a vengeful ghost, a beautiful young woman trapped by an evil-hearted older man. This is the ancestor of Jane Eyre and Wuthering Heights, among many other later “Gothics.” The Memoirs of a Good-for-Nothing, from the early 19th century, is a whimsical tale of fiddle-playing peasant boy who works for a noble family and falls in love with the daughter of the nobleman, then goes through a series of exotic adventures before winning her love. Then in 1899 was published Heart of Darkness, which mixes romance and realism in a striking new way. Finally, Kafka's Metamorphosis takes us into the strange new 20th century world of “fantastic” fiction.

We will compare the different ways these texts are put together in order to get a sense of the conventional nature of fiction—that is, of the way in which fiction is determined, not so much by some reality that it “represents,” but by the rules of fiction-making, rules that differ from one genre to another, and from one historical period to another.

This is a “W” course. I will ask you to write three essays analyzing the works studied, for a total of 10-15 pages. Your entire course grade will be determined by these essays.

C LIT 371 A: Literature And The Visual Arts
THE TRANSMEDIAL ALAN MOORE

Department Requirements Met: Elective for both Literature and Cinema
GE Requirements Met: VLPA

Since the early 1980s, British author Alan Moore has achieved his greatest fame as the pre-eminent writer in the comics medium, particularly through his revisionist and deconstructive superhero series. This course examines Moore's oeuvre in comics, emphasizing the roles which design; the tension between word and image; and visual/verbal allusion play in these works. We will also consider Moore's non-comics forays in the novel, spoken word performance and cinema to see how his obsessions with art and magic transcend any one medium. Finally, we will discuss what impact Moore's work has had on the ongoing debates over the “legitimacy” of comics as an art/literary form. Reading list includes: V For Vendetta, Watchmen, From Hell, and Voice of the Fire.

C LIT 397 A: Special Topics In Cinema Studies
Latin American Film: Dictatorship and Recovery in Argentina

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: VLPA

During the Argentine military dictatorship of 1973-1985, tens of thousands of Argentine dissidents were imprisoned, and often tortured, for their beliefs and some 30,000 of them were ‘disappeared’ (murdered by the military). Many of the disappeared prisoners bore babies in captivity that were adopted illegally to military families. In the wake of the dictatorship the Argentine people have been with the legacy of fascism. On one level, family members—first the Grandmothers of the Plaza de Mayo, and later HIJOS, the children of the disappeared—have organized to demand that the truth about the victims’ deaths be told, that the remains be recovered and buried, that the kidnapped children be returned to their families, and that those responsible for ordering and carrying out the massive violations of human rights be punished.
Over the past three decades, dozens of Argentine films, both documentary and fiction, have examined this period in Argentine history. We will analyze eight of these films and see how Argentine directors have employed a variety of genres, and have adopted more or less realistic approaches, in their treatment of these issues over the past three decades. Readings will be posted to our Catalyst web site. Students will do an oral presentation (in pairs), write one three- to four-page analytical essay, and take four quizzes.

Films: Botín de guerra/Spoils of War, La historia oficial/The Official Story, Kamchatka, Trelew, Crónica de una fuga/Chronicle of an Escape, Cautiva, El secreto de sus ojos/The Secret in their Eyes, and La mirada invisible / The Invisible Eye. The films will be in Spanish with English subtitles, and will be available on instant streaming.

C LIT 200 A: Introduction To Literature
Private Struggles: Female Rebellion In a Man's World

GE Requirements Met: VLPA

Our theme will survey the role of women as daughters, sisters, wives, and mothers across a wide body of literature representing multiple literary genres. In the first half of the course we will analyze two plays that explore the conflict between female autonomy and patriarchal values: "Antigone" by Sophocles interrogates the consequences of fierce devotion to family at the expense of the State and "A Doll’s House" by Henrik Ibsen explores how women responded to and escaped domestic confinement during the Victorian era. In the second half we will examine modernist representations of the evolving role of women after the Great War by reading select Katherine Mansfield short stories that expose patriarchal culture in an attempt to bring clashing gender priorities to the fore, followed by a cinematic exploration of the negative consequences of extreme self-identification with the domestic function as evidenced in the nineteen thirties Hollywood film by director Dorothy Arzner entitled Craig's Wife. We will end in the fifties with Alice Munro's short story “Boys and Girls” about a young girl's resistance to womanhood, addressing women's challenge to develop beyond their gender role.

C LIT 240 A: Writing In Comparative Literature

GE Requirements Met: C, W

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 Offered: AWSp.
C LIT 240 B: Writing In Comparative Literature

GE Requirements Met: C, W
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 Offered: AWSp.

C LIT 240 E: Writing In Comparative Literature

GE Requirements Met: C, W
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 Offered: AWSp.

C LIT 240 F: Writing In Comparative Literature

GE Requirements Met: C, W
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 Offered: AWSp.

C LIT 240 H: Writing In Comparative Literature

GE Requirements Met: C, W
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 Offered: AWSp.

C LIT 240 I: Writing In Comparative Literature

Narratives of Kinship, Gender, and Desire

Course Website
GE Requirements Met: C, W
At a moment when popular culture is obsessed with the psychology of happiness and of the importance of individual choice, our understanding of the impact of family and of social bonds is being highlighted more than ever before. As the sciences discover more about the nature of emotions, intuitions, biases, longings, and predispositions, novel questions are being raised about how we come to find our place in the world of family and of community and, as a result, former ideals about manhood and womanhood are being revised in relation to newly defined kinship roles. This course will draw upon various traditions of world literature as a means to examine the evolving concept of the rapport between kinship, revolt, and sexual transgression regarding both immediate and extended family across the ages. We will read and analyze primary texts that develop characters who define happiness in their own terms, whether or not they are able to generate the social and familial environments that will support and sustain it. The syllabus includes plays, short stories, and novellas by Sophocles, Stefan Zweig, Ernest Hemingway, Katherine Mansfield, Rabindranath Tagore, Alice Monroe, Tillie Olsen, Sherman Alexie, Jhumpa Lahiri, and the film Monsieur Lazhar (2011, dir. Philippe Falardeau). Students will be introduced to relevant secondary writings and will learn to write academic essays on primary texts, as well as on multiple texts that include comparative analysis and the integration of secondary sources.
C LIT 250 A: Introduction To Comparative Literature: Literature And Culture

Department Requirements Met: Pre-req to Declare Literature Major
GE Requirements Met: I&S, VLPA, W
The means by which text in recent years is generated and consumed has changed. Digital technology has made it possible for published text to be instantly available, documenting even the most commonplace events in microblog narratives which are as quickly and easily generated as they are disposable. Images and sound routinely supplement text, and information is reproduced, or “reblogged,” in a multitude of different contexts. We will read works of literature that respond in different ways to new modes of textual production and consumption. We will reconsider the distinctions between oral narrative and written literature, fiction and nonfiction, and the distinction between text and non-textual media. We will also reconsider the viability of genre, and the nature of text itself.

C LIT 271 A: Perspectives On Film: Great Directors

The Cinema of Roman Polanski

Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
The films of Roman Polanski have attracted a world-wide audience and made Polanski himself one of the most well known and best regarded contemporary directors. His acclaim spans from his early experimental films of the 1950s, such as the famous Two Men and a Wardrobe (1958)—directed while he was a second-year-student—to 2002’s The Pianist, winner of the Academy Award for Best Director, and more recently the controversial The Ghost Writer (2010) and claustrophobic Carnage (2011). This course will explore Polanski’s remarkable cosmopolitan oeuvre, which now spans more than five decades. We will focus on Polanski’s most successful films, starting with his experimental Polish shorts, proceeding to his highly acclaimed English production Repulsion, then onto such Hollywood classics as Rosemary's Baby and Chinatown. We'll move from there to his post-Hollywood, multi-national productions, including such films as The Tenant and Frantic, his 1990s films Bitter Moon and Death and the Maiden, and his lauded The Pianist and provocative The Ghost Writer. The course will look into how Polanski's movies adopt a number of different genres and aesthetic approaches to deal with some of the director's recurrent themes, such as solitude, victimization, separation from society, and the idiosyncratic worldview of an isolated individual.

C LIT 272 A: Perspectives On Film: Genre

Asian Martial Arts Films

Chris Hamm
Course Website
Department Requirements Met: Pre-req to Declare Cinema Major
GE Requirements Met: VLPA
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 a n introduction to filmic technique and Asian popular media, the course dwells on the importance of visual and bodily perception, gender constructions, and intercultural translation.
C LIT 300 A: Introduction To Comparative Literature: Forms, Genres, History

GE Requirements Met: VLPA, W
Provides an introduction to comparative literary study which examines how literary forms and genres shape our reading of texts; how these forms and genres change over time; and how literary forms and genres manifest themselves in different cultural traditions. Includes theoretical readings and substantial writing.

C LIT 301 A: Theory Of Film: Analysis

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Introduction to the analysis of film. Covers major aspects of cinematic form: mise en scene, framing and camera movement, editing, and sound and color. Considers how these elements are organized in traditional cinematic narrative and in alternative approaches.

C LIT 311 A: History Of Film: 1930-1959

Course Website
Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Film history from the introduction of sound through the late 1950s. Focuses mostly on the golden age of the Hollywood studios and on alternative developments after World War II in Italy (Neo-Realism), France (the New Wave), and Japan.

C LIT 315 B: National Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

C LIT 315 C: National Cinemas

French International Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
French International Cinemas will explore the very designation 'Francophone' (those who call themselves French language speakers) as it relates to French national belonging among populations in and outside France. In this case, we focus particularly on film coming out of the province of Quebec and the West African country Senegal as they relate to works from France. Our main goal is to understand the representations of nation and the influence of French new wave cinema on the formations of two unique film cultures. A fascinating relationship between unlikely nations began to develop through the formation of West African film festival FESPACO and through the intimate relationships among daring pioneering filmmakers. We now understand these men and women were to become the leaders of newly forming film movements in all three spaces, France, Quebec and Senegal. How have questions and crises of belonging been negotiated through in film and visual production in spaces where to be included in French citizenry is as much a matter or race, class, generational heritage or gender as it is about growing up speaking the French language as a first
language? Students will watch 2 films per week, in class and streamed online and participate in active lecture and discussion twice per week.

C LIT 315 D: National Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

C LIT 315 E: National Cinemas

Department Requirements Met: Cinema Studies Core
GE Requirements Met: VLPA
Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied.

C LIT 362 A: Topics In Modern Literature

Department Requirements Met: Literature Core
GE Requirements Met: VLPA
Explores topics in literature and cultures of the modern world (approximately 1800-present) across national and regional cultures, such as particular movements, authors, genres, themes, or problems.

C LIT 396 A: Special Studies In Comparative Literature

Department Requirements Met: Literature Elective
GE Requirements Met: VLPA
Offered by visitors or resident faculty. Content varies.

C LIT 397 B: Special Topics In Cinema Studies

New Hollywood Cinema

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
This course provides an introduction to New Hollywood cinema, with particular emphasis on its origins in the 1960s and development in the 1970s. It will consider both the new economic model that emerged after the decline of the classical studio system and the aesthetic experiments of the period. Key figures covered in the course may include Arthur Penn, Warren Beatty, Mike Nichols, John Cassavetes, Dennis Hopper, Francis Ford Coppola, George Lucas, Robert Altman, Sidney Lumet, Roman Polanski, and Woody Allen, among many other directors, actors, writers, and producers. We will also examine the development of new genres in the period, including the blaxploitation film, the rockumentary, and direct cinema.
C LIT 397 C: Special Topics In Cinema Studies
Sergei Eisenstein in Moscow and Hollywood

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
Varying topics relating to film in social contexts. Offered by resident or visiting faculty.

C LIT 397 D: Special Topics In Cinema Studies

Department Requirements Met: Cinema Studies Elective
GE Requirements Met: I&S, VLPA
Varying topics relating to film in social contexts. Offered by resident or visiting faculty.

C LIT 520 A: Methods And Issues In Cinema And Media Studies

This course is designed to give graduate students a basic grounding in the theory, history and criticism of cinema and media studies, and introduce them to central debates, topics, and methods in the field. The central objectives of the course include familiarizing class participants with the:

*theories most germane to film and media critics since the early 20th century
*methods and problems of textual analysis and interpretation of films
*representative cannon of films and related media texts from diverse historical periods
*historical and cultural paradigms as they relate to film and media studies (mass culture/modernity/nationalism/etc.)

In order to achieve these goals, this seminar meets twice a week. One session each week will be devoted primarily to discussion of theoretical, methodological and historical readings. The second weekly session will be devoted primarily to screening the “feature” film(s) of the week, although the screening session will often begin with a series of clips or excerpts from an array of films, and these presentations will foster techniques for assessing and teaching film’s many formal and stylistic registers: editing, cinematography, sound, mise-en-scene, etc, in a historical context. Throughout the quarter, your reading materials will mention films or media products that we do not have the opportunity to watch together. I encourage you to view as many of these titles on your own as time allows, so as to engage more specifically with the theories under discussion, and to broaden your knowledge of film and media history more generally.

Since another of our overarching goals is to encourage a professional relationship to the field of cinema and media studies, the quarter will end (last week of class) with a “course conference” in which each member will present a 20-minute presentation of their research to that point. Presentations will be organized into respective panels, and q&a will follow each respective panel. Participants will then revise and expand their conference paper for the final seminar paper.