

DEPARTMENT OF COMPARATIVE LITERATURE

ACADEMIC PROGRAM REVIEW SELF STUDY

NOVEMBER 2012

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Self-Study
Department of Comparative Literature
(University of Washington, Seattle)
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Part A: Required Background Information

Preface:

Since its previous review, the Department of Comparative Literature has:

- revised its undergraduate requirements for the comparative literature track of its major;
- developed a PhD certificate in Cinema and Media Studies;
- expanded its “nodal function” in the Humanities (which was identified and encouraged in the previous decennial review) beyond Europe, strengthening its connections with both Asian Languages and Literature and Near Eastern Languages and Civilization;
- increased the cross-listing of courses (graduate and undergraduate) with other Humanities departments in literature, cinema, theory, and textual studies;
- provided increased opportunities for Humanities graduate students to interact with one another across departmental boundaries;
- produced among the highest (proportional) scholarly output among the UW Humanities departments;
- maintained a strong placement record for its doctoral students; and
- continued to examine its core mission in the context of discussing a possible change of name for the department.

Our department has also made a number of marked gains in its reputation and visibility: internationally, nationally, and locally. Locally, our faculty has continued its strong engagement with public communities through, for example, participation in the Simpson Center’s Texts and Teachers program <<http://depts.washington.edu/uwch/projects/texts-and-teachers>>; acting as expert guide/ introducer at the Seattle Asian Art Museum and the Henry Art Gallery (for exhibits and film series); lecturing at the Frye Museum; involvement with a number of local film festivals (the Seattle International Film Festival, the Seattle Jewish Film Festival, and the Seattle Latino Film Festival), and advising the Paramount Theater on an upcoming program of silent films. In the last few years, the department has also sponsored a number of distinguished UW visitors: Walker-Ames Lecturers (including Guatemalan writer Francisco Goldman); Danz Lecturers (e.g., Israeli writer Yitzhak Laor and US writer Jamaica Kincaid); and Katz Lecturers (Doris Sommer [Harvard], Diana Taylor [NYU], and Steven Ungar [Iowa]).

Comparative Literature faculty and students have, unsurprisingly given our international interests, taken advantage of the recent expansion of study abroad opportunities, and have been involved with UW programs in, for example, Beijing, Chiapas, Cuzco, Granada, León, London, Oaxaca, Padova, Paris, and Rome). The department has been asked to host the forthcoming annual meetings of its national organizations: the Society for Cinema and Media Studies (2014), the Society for Textual Scholarship (2014), and the American Comparative Literature Association (2015).

Challenges and opportunities remain, and the University of Washington’s Department of Comparative Literature is committed to addressing them with vigor and reflective thought. As our colleague Marshall Brown wrote in his commentary concluding *Comparative Literature in an Age of Globalization* (The American Comparative Literature Association Report on the State of the Discipline, 2004), “the task for the comparatism of the coming decades is to counter misguided globalisms and hegemonic canons with localisms of all sorts” (p. 256). With the completion of one of those decades, the task of studying all parts of the globe remains. Our faculty, and students, will continue to play their constructive part in the coming decades.

Section I: Overview of Organization

A. The Department's Mission

All scholarship and teaching in the Humanities are, essentially, comparative. What distinguishes various departments in the Humanities from each other is how they define the space in which those comparisons take place, along with the regions and texts they claim as their primary objects of study. This is made clear from the very constitution of the Humanities departments at the University of Washington: Classics, Asian Languages and Literature, French and Italian, Germanics, Near Eastern Languages and Civilization, Scandinavian, Slavic, Spanish and Portuguese: all identify geographical regions and/or linguistic groups within which their comparative studies play out. Even English is comparative, since it not only embraces the broad and varied histories of English and American literatures, but also extends its “field” to other texts whose primary language is English (e.g., Indian, South African) as well as those works of global culture written in English or circulating, often primarily, in English translation.

In her letter to Provost David Thorud (30 July 2003) following our previous decennial review, the Dean of the Graduate School, Marsha Landolt, stated that “the Department will derive its greatest benefit from focusing on its identity as a Comparative Literature program; that is, by not becoming overwhelmed by any one of its dynamic programs—Cinema Studies is currently the prime example—but instead by incorporating these activities into an evolving vision of comparative scholarship and teaching focused on texts. Developing and maintaining such a vision of itself is the largest challenge identified by the review team for the next 10 years.” For the last ten years, that has been the goal, and the notable accomplishment, of the department and its faculty. While all literary and cultural studies are to a substantial extent “comparative,” Comparative Literature alone gives immediate, overt emphasis to *being* comparative, to reflecting consciously on the methods of comparison. Comparative Literature foregrounds the *How* rather than the *What* of its studies. This self-study will articulate the parameters, and the challenges, that accompany this emphasis and, by doing so, make the case for the distinctive and essential contributions of Comparative Literature to the University of Washington—and the promise for further contributions in its future. What it will not claim, however, is any fixed geographical or linguistic region as defining (and limiting) its objects of study, its “texts.” Unlike national or regional departments, Comparative Literature is not defined by a particular selection of objects of study, denominated within boundaries of time, place, or language; and while the European focus of earlier Comparative Literature departments is present in the DNA of our department, its current faculty and curriculum have grown far past those boundaries, and even more critically will continue to look beyond and below the edges that have defined regional departments of language, literature, and culture—even those of European colonial empires and their postcolonial descendants. That said, the health and future of any Comparative Literature department depends on the vital and vibrant scholarship in all its sister departments in the Humanities, without whose focus on the particular materials of national and historical cultures, the objects available for comparative study would become impoverished, increasingly obscured or vague, or reduced to mere generalities.

Comparative Literature properly, therefore, foregrounds the methods and forms, the textual and metatextual aspects, of works that claim or achieve stature as cultural documents and monuments. It is not the objects of reading, but the modes of interpretation that are the subjects of comparative study, and comparatists are expected to focus attention on the manifold ways of reading texts, which of course requires them to establish expertise in some particular cultures and their texts. For this reason, many faculty in Comparative Literature serve jointly in national and regional departments. The job of scholars and students in Comparative Literature is the well-informed translation (broadly conceived) of texts from their material, temporal, regional, or monolingualistic cultures to a range of contexts, where the meanings of those texts can be carefully compared beyond the more immediate confines of externally defined historical, political, and linguistic boundaries. Instruction in comparative studies of literature and other cultural media aims, therefore, to provide students with the analytic tools and critical skills that permit them to comprehend and interpret those meanings, no matter what texts they study, and in no matter what contexts they find them.

Scholarship by faculty in Comparative Literature privileges the art of interpretation and the understanding of critical methods over the specific linguistic, national, and historical traditions of cultural texts. Since no comparatist, or group of comparatists, can reasonably claim to cover all the cultures of diverse times and places, attention to shared forms and genres, to transnational styles and movements, to individual topics and themes will, inevitably, define scholarship and teaching in Comparative Literature. We do not, therefore, pretend to be a department of world cultures, or even world literatures, but rather to insist that the work we do can be applied to all cultural texts. In any department's curriculum and scholarship, the range of such work will be, like our own, necessarily eclectic, dependent on the varied, and varying, interests of its faculty. Also, as the makeup of the faculty and student body changes over time, the selection of subjects will also change. In the last ten years, our Department of Comparative Literature has evolved quite considerably, as a result of conscious choices and of shifts in the faculty cohort, and it will continue to do so in the future. What was, a dozen years ago, a department whose focus was on European literature from the Middle Ages to the present has now grown into one grounded firmly in a wider range of literary cultures AND in the study of cinema and media. Maintaining and broadening even further the scope of our "texts" will depend on our attracting and sustaining colleagues to the work of the department. The nature of the department will depend entirely on the constitution of its faculty.

In an era of widespread interdisciplinary and increasingly international scholarship, departments of Comparative Literature provide institutional crossroads where interrelations among literatures, among languages, among media, and among cultures can be examined and evaluated. While such interrelations will also play a role in departments defined by linguistic and/or regional boundaries, they are the *raison d'être* for Comparative Literature, the subject as well as the method of its scholarship and teaching. By focusing on them, the departments of Comparative Literature define arenas where established historical practices combine with new intellectual emphases that foster fresh and novel insights in global culture.

Comparative Literature explores connections: connections among various traditions in human culture; connections between past and present; connections among the various forms and genres which constitute the documents of those languages and times; and connections across different academic disciplines and modes of intellectual inquiry. The idea of "literature" has expanded its understanding of cultural and imaginative production without losing touch with the common history of critical literacy. While the particular emphases continually shift, the focus on connections remains stable and productive of critical insight, teaching, and publication.

Scholarship and instruction in Comparative Literature emphasize a broad range of texts, critical approaches, and theories dealing with literature, cinema, and other art forms as they express and transmit individuals' and societies' ideas and values. The critical analysis of texts, films, and other cultural documents and artifacts, informed by historical, textual, and theoretical study, provides students with the tools to understand how the rhetorical and aesthetic features of cultural forms—whether literary, visual, or theoretical—negotiate and shape individual and communal values, attitudes, and beliefs. Global (or planetary) in scope, transhistorical in orientation, and interdisciplinary in approach, scholarship and teaching in Comparative Literature emphasizes intellectual breadth, awareness of linguistic and historical differences, and informed flexibility in applying critical methods in the reading of individual texts as they relate to others. For these and other reasons, the department has become a frequent partner with national and regional literature departments in offering a growing number of cross-listed courses, which nurture lively international and intercultural exchanges between students (both graduate and undergraduate) and faculty. These curricular partnerships, in both literature and film, provide opportunities for smaller programs to ensure their students have access to a vital and stimulating selection of advanced courses.

Our undergraduate majors are guided by a number of requirements to shape their choices from our course offerings in literature and cinema. Graduate students have more individualized programs and work with faculty to design their own courses of study within a number of distinct, though interrelated fields. Undergraduates can pursue their major in literary or cinema studies, or (as many have) in both; graduate students in Comparative Literature (as well as other doctoral programs) can supplement their doctoral studies with certificates in theory and criticism, textual studies, or cinema and media studies.

While students will choose a concentration in one national or regional tradition, they also work to explore and understand the place of that tradition (or traditions) within international and historical contexts.

In its four-plus decades, the Comparative Literature Department (or, earlier, Program) has, in addition to offering students access to genuinely comparative studies of literature and (more recently) cinema in many languages and regional traditions, also nurtured fertile new programs and initiatives: it provided an early home for the Comparative History of Ideas, the Medieval and Renaissance Program, the Program in Theory and Criticism, the Textual Studies Program, and the Cinema Studies Program.

In some instances, these programs have evolved to stand on their own (CHID); in others, they have had a more limited career and lasting influence (Medieval and Renaissance Studies; Folklore Studies). Some, like the graduate certificate in Theory and Criticism (or more recently Textual Studies), have provided stimulus and disciplinary focus for expanded attention to the preparation and development of graduate (and even undergraduate) course offerings in a number of regional literatures. The same can be said even more forcefully of our Cinema Studies Program, which has become a full-fledged “track” in our undergraduate and graduate programs.

Such programmatic developments attest to the department’s originating initiative and continuing commitment to encouraging and developing both undergraduate- and graduate-level education in ways which serve the variable needs both of future members of our academic profession, and of undergraduate students aiming for advanced study and for other careers and professions. They also attest to the department’s historical, and even historic, contributions to helping redirect the focus of literary and cultural studies in the Humanities at UW.

B. Degrees

1. Undergraduate

Undergraduate majors in Comparative Literature may avail themselves of two tracks: a literature track that provides training in critical and historical study of (at least) two linguistically distinct literary cultures, and a cinema studies track that offers students a similar range of critical and historical tools for the study of film. Many of our majors in fact complete the requirements for both tracks, while a not-inconsiderable number pair their Comparative Literature major with a second major in another unit.

While exact numbers fluctuate from quarter to quarter (and sometimes week to week), our majors in Autumn 2012 number about 64, with 50 in the cinema studies track, and 14 in the literature track. In 2012, we graduated 16 with BAs in Comparative Literature and 17 in Cinema Studies. One of these completed both tracks of the major, and 8 completed a second major in another program. Eight of these students were graduated with departmental honors. In the last ten years, our majors have made steady improvement in their time-to-degree. While the number of declared majors in Comparative Literature has declined significantly in the last ten years, enrollments in our undergraduate courses have remained very strong, averaging about 12,000 SCHs per year. (Further details about these degree programs can be found in Appendix A.)

a. The Comparative Literature Major

The Department of Comparative Literature offers an undergraduate major with two distinct tracks, though sharing similar prerequisites and a number of core requirements.

i. *Comparative Literature*

The Comparative Literature major became a *track* in our major with the approval of a second track in Cinema Studies in 1998. The requirements for this track were revised most recently in 2009, and call for forty-five credits of coursework (including at least one cinema studies course; at least one course dealing with literature before 1800; and completion of a third-year course in the student’s foreign language).

ii. *Cinema Studies*

The cinema studies track, begun in 1998, requires fifty credits of coursework (including at least three courses from the two “core course sequences” in film history and analysis; at least one literature course; and a national cinema course in the student’s foreign language).

b. Minor in Comparative Literature

A minor in literature is available to those who complete thirty credits of Comparative Literature courses (including one course in a literature other than the student’s native language, and no more than one cinema studies course). The department does not offer a Cinema Studies minor.

c. Honors

Departmental honors can be obtained by those invited to join the Honors Program, after completing fifteen credits in literature courses with a 3.5 GPA (and an overall 3.3 GPA). Requirements for the degree call for ten additional credits of coursework, an Honors seminar and an Honors thesis.

2. Graduate

At the graduate level, our doctoral program offers individualized programs of graduate study, which produce original scholarship and experienced classroom teachers for careers in a number of distinct fields. Our doctoral certificate programs in Theory and Criticism, Textual Studies, and Cinema and Media Studies, attract students from our own department as well as many others. Through fruitful collaborations with graduate faculty in a wide range of departments, both in the Humanities and elsewhere, we provide a rich environment for advanced scholarship in broad areas of human thought, art, and culture. (Details about these degrees and certificates are contained in Appendix B.)

a. MA

Requirements for the degree include: a) 45 hours of graduate credit, including at least 25 hours at the 500 course level, and a minimum of three courses in Comparative Literature; b) advanced reading knowledge of at least one language other than English and a basic reading knowledge of a second; c) completion of the MA essay, a critical work (of 25-30 pages), approved by two members of the graduate faculty.

b. PhD

The doctorate requires: a) at least 90 post-baccalaureate degree credits at the 400 and 500 level, (at least half must be at the 500 level); b) these must include at least 30 credits in comparative literature; 30 credits in student’s major literature; and at least 20 credits in the minor field; c) advanced reading knowledge in two languages other than English and a basic reading knowledge of a third; d) successful completion of the General Examination; and e) oral defense of a dissertation.

c. Doctoral Certificates

Three certificate programs have their academic home in Comparative Literature. Each of these offers certification of specialized graduate work, available to doctoral students enrolled in Comparative Literature or other UW programs.

Cinema and Media Studies

Among the most visible developments in the Department since the last ten-year review has been the creation of a PhD Certificate Program in Cinema and Media Studies, inaugurated in fall 2009. (N.B.: This decennial Department review incorporates, anticipating by one year, the required five-year review of this certificate.) As with our undergraduate degree track, this

program approaches the study of film and related media from a humanistic perspective within the broader context of global culture. The approximately 16 seminars offered in these initial four years have covered topics ranging from “Melodrama” to “Cinephilia,” from “Globalization and Cinema” to “Historiography and the Archives,” and from “The Cinema of Werner Herzog” to “Histories of Mexican Cinema” (See Appendix C for detailed list).

Any University of Washington student enrolled in a doctoral degree program within the College of Arts and Sciences is eligible to apply. Certification in Cinema and Media Studies requires: a) successful completion of four of the program’s courses, including its required “Methods and Issues” course; and b) either a research paper (of 20-25 pages) developed from one of the seminars, OR completion of a qualifying examination and a dissertation that substantially engages the field.

Student enrollment in Cinema and Media Studies seminars has been strong and consistently interdisciplinary, with as many as 15 students in a single seminar, representing six departments. In its first three years, the program has enrolled 17 PhD students; another 8-10 students have taken at least two of the four required seminars with an express intent to apply for official certification. Although application and official certification in the program is restricted to PhD students, approximately one dozen MA students have enrolled in the elective seminars offered since the program’s inception, and constitute one third of the thirty students who have taken the required “Methods and Issues” course, offered annually since spring 2010.

To a large measure the rapid growth and vitality of this new program is due to the community developed through the colloquium series (MIRG—“Moving Images Research Group”) formed by the program’s steering committee in winter 2010. A series of four well-attended public lectures by our faculty provided the seedbed for a large-scale collaborative research group annually funded by the Walter Chapin Simpson Center for the Humanities since 2010-11 (approximately \$8,000.00 per annum). Experts in the field from other institutions have offered public lectures as well as workshops linked to specific seminars. These have facilitated the students’ professional development by offering opportunities to interact closely with scholars representing different national, aesthetic, and institutional perspectives. Over the course of the past three years the program has hosted visiting speakers whose work represents a diverse array of research interests: e.g., media piracy in contemporary India (Ravi Sundaram); online pornography in Europe (Susanna Paasonen); contemporary Chinese/World Cinemas (Pheng Cheah); amateur colonial era filmmaking (Ravi Vasudevan); digital photography (Lutz Koepnick); feminist and race studies in popular media genres (Linda Williams); computer-generated imagery in global blockbusters (Kristen Whissel). Talks by Michael Renoy (USC), Jacqueline Stewart (Northwestern), and Paula Ahmad (University of Iowa) are scheduled for the current academic year. In addition, MIRG has sponsored: public lectures from local and regional faculty; on-campus film series of contemporary Turkish, German, documentary, and experimental films organized annually by the students; and faculty efforts to coordinate and introduce film programs in conjunction with local micro-cinemas such as Northwest Film Forum, with the Seattle Theater Group’s silent-cinema series at the historic Paramount Theater, and with the Seattle International Film Festival, among others.

It is particularly noteworthy that a program now entering its fourth year can offer a list of its students’ accolades and professional achievements (see below, pp. 18-19). The program’s first two graduates defended their dissertations in 2011-12 with a focus, respectively, on female-oriented film genres, romance novels, and consumer culture in post-WWII Italy (Jennifer Myers), and on the theories/histories of contemporary graphic novels and comics (Nancy White).

Although the rapid growth of this graduate program heightens the workload of our Cinema Studies faculty, we remain convinced that an organized curriculum and community of this type provides a necessary base for strengthening the versatility of graduate students in the College as scholars and teachers. Universities and colleges elsewhere, both private and public, are showing confidence in Cinema and Media Studies at the very moment when a global

economic climate is enforcing cuts and predicting reductions in more traditional areas of study. The interrelation of cinema and media with the currents of our transnational economic culture promises to enhance and vitalize the traditional curricula of liberal arts programs and departments. The questions currently posed by the department of Comparative Literature and the Humanities division as a whole regarding large-scale curricular restructuring must include a commitment to training twenty-first-century students in the critical skills of visual literacy.

Theory and Criticism

Requirements include: a) completion of seven graduate courses from among those offered by the Program, at least one of which must be in 20th century theory and at least one pre-20th century; b) reading knowledge of two languages, ancient or modern, other than English; c) successful completion of exams in the student's home department, overseen by a committee including at least two faculty from the Program; and d) completion and defense of a dissertation whose supervisory committee includes two members of the Program faculty.

Textual Studies

Begun in 1998, the Textual Studies Program's requirements include: a) a total of 30 credit hours in Textual Studies (20 of which are specified as comprising the four core seminars: on Textual Theory, Oral and Scribal Texts, Printed Texts, and Digital Textuality); b) a doctoral examination (or other evidence) demonstrating a general knowledge of the field; and c) a dissertation on a topic connected with textual research and scholarship. (The student's PhD supervisory committee includes at least one member of the Textual Studies Faculty.)

C. Governance

The Bylaws of the Department of Comparative Literature (Appendix D) detail the formal organization of the unit. Since we are a relatively small department (and despite the fact that many of our faculty have joint appointments in other departments) the faculty regularly meets to discuss and vote on most major issues. When necessary, votes are submitted by (e-)mail ballot.

An elected Executive Committee represents the faculty "on matters concerning temporary, short-term, and visiting appointments, requirements for degree programs, and curriculum." The Executive Committee provides the Chair with advice with regard to temporary and short-term appointments, as well as to responses in the case of competitive offers.

The department has four standing committees: Graduate Studies, Undergraduate Studies, Cinema Studies, and Grievance. The membership of the first two are selected and appointed by the Chair, with the advice of the Executive Committee. The Graduate Studies Committee is the more time-consuming of the two, since it acts for the department in reviewing applications for graduate study, and in offering admission to and recruiting selected applicants. The Grievance Committee is comprised of the Chair, Graduate Adviser and Undergraduate Adviser.

In addition to these departmental standing committees, the Cinema Studies Committee oversees the undergraduate and graduate programs in Cinema Studies. It is comprised of the members of the Cinema Studies faculty, and chaired by its Director.

Two faculty committees oversee our other graduate certificate programs, Theory and Criticism, and Textual Studies. These committees are elected by faculty affiliated with those two programs and work with their directors to manage their curricula and other activities.

The Faculty

Our 2012-13 voting faculty comprises seventeen members (with an eighteenth on multi-year leave without pay and another re-employed on Provost's funds, following her recent retirement) currently include seven faculty at 100% appointment, two at 50%, and five at 25%; three are not salaried in the department.

Among the non-voting members of our faculty are eleven adjunct faculty (i.e., with full-time appointments in other UW departments: two in Asian L&L, two in English, two in Near Eastern Languages and Civilization, and one each in American Indian Studies, Classics, Germanics, Slavic, and Spanish/Portuguese), and a variable number of temporary, part-time Lecturers (including one [Tamara Cooper] who has served us for many years in approximately a half-time position; in addition, we take the opportunity to retain the services of a number of our recent PhDs to offer individual courses during the year).

In Autumn 2002, the voting faculty of Comparative Literature numbered twenty-three (=10.67 FTE). Five of these held full-time appointments; one was 2/3s; five were 50% appointments; ten were 25% appointments; and one was unfunded. In addition there was one Adjunct. Of the twenty-three faculty, thirteen were at the rank of Professor; seven, Associate; two, Assistant; and one, Senior Lecturer. (For details, see Appendix E.)

Of these, 18 focused primarily on European culture, two on the US, two on Asian, and one on Latin America. Nine had joint appointments in English, three in French/Italian, three in Germanics, and one in Slavic; in addition, two full-time Comparative Literature faculty specialized in French, two in Asian, one in Russian, one in Latin America, and one in American and European cinema.

In terms of historical periods the faculty was widely distributed: four faculty concentrated their work on older literatures (Classical, Medieval, Renaissance): four worked in the “long” eighteenth century; six dealt with the nineteenth century; and (with some overlap with the foregoing and studies of modern literature and thought), ten devoted their attentions to the twentieth, with a similarly wide range of additional interests in the history and philosophy of criticism, and specialized work in cultural criticism.

Sixteen faculty were members of the faculty for the Program in Theory and Criticism; three faculty centered their work on cinema, while three others did considerable teaching with film; three faculty focused on textual studies; and, with overlaps with each of the preceding areas, about a dozen published and taught in areas of literary history and criticism.

In Autumn 2012, these figures have changed a good deal, as is only to be expected. In the last decade, we have appointed three Assistant Professors (at 100% FTE) to the departmental faculty: one (James Tweedie) has been successfully tenured and promoted; one (Sudhir Mahadevan) will be considered for tenure in two years; and the third (Francisco Benitez) has been on extended leave, from which he is scheduled to return in Spring 2013. (Our two Assistant Professors at the time of the previous review [Jennifer Bean and Yomi Braester] have both been awarded tenured and promoted to Associate Professor—and Braester subsequently to Professor.) Since 2002, we have also added three UW faculty as members of the voting faculty (although none is funded, even partly, by Comparative Literature).

As a result of these appointments, coupled with retirements, resignations, and deaths, the count of permanent faculty for 2012-13 is eighteen (= 10.25 FTE). Eight hold full-time appointments; two are 50%; five are at 25%; and three draw no department salary. The eighteen comprise eleven Professors, five Associate Professors, and two Assistant Professors (one on multi-year leave, while he has been serving as President of the Philippines Women’s University).

Thirteen faculty are members of the faculty for the Program in Theory and Criticism; three faculty concentrate on cinema; four work in both cinema and literature; three faculty focus on textual studies; and, with overlaps with each of the preceding areas, about fourteen publish and teach in areas of literary history and criticism.

In the last ten years, in part as a result of the spread of cinema courses in other departments, we have expanded considerably the number of adjunct faculty, which now number eleven, and come from eight different UW departments. Seven of these work primarily in literature and film from the twentieth and twenty-first century; two (Clauss, Noegel) work in ancient literatures primarily; and one (Gilbert-Santamaria) works in the early-modern period. Two (Alaniz, Ames) are specialists in cinema, two (Ames, Chrisman) work in theory and criticism, and one (Noegel) focuses his work in textual studies.

In summary, while the shift in voting faculty is significant—a decline of 17% in faculty numbers (or -15% FTE)—the redistribution of those positions evidences an even more significant reallocation of those reduced resources. Fifteen of our current faculty concentrate their efforts in the 20th/21st centuries.

In a decade, the department's voting faculty has nearly lost its historic strength in Germanics, is essentially reduced to a single faculty member working in the period before the 18th century, and one faculty member in the 18th century. Four faculty attend to the 19th century, and all six of these faculty working in pre-1900 materials deal primarily with works of English and American literature, and in most instances have expanded the scope and reach of their scholarly and teaching activities.

Perhaps the most obvious circumstance is that the majority of these six are approaching retirement. This presents a serious issue pertaining to continuity in the department, both in terms of practical experience and areas of study. Maintaining and extending the capabilities of the department will require future appointments that emphasize multiple competencies, methods, and areas of study, particularly in earlier periods. The record of the department has already established the possibility of assignments and appointments that are not narrowly specialized, either through new hires or partial appointments with other programs.

The Professional Staff

Our professional staff includes three experienced colleagues (for a total of 2 FTEs). They include an Administrator (Marcia Feinstein-Tobey), who manages day-to-day operations and budgets of the Department, and supervise the other staff members. Although hers is only a half-time appointment, we enjoy the advantage of having her serving part-time in a similar position for another department (American Indian Studies), housed just down the hall from us.

Our Counseling Services Coordinator (Yuko Mera) manages most of the bureaucratic and procedural aspects of our graduate students' lives, and provides an accessible resource for practical advice and moral support) on a wide variety of issues, academic, institutional, and personal. (Our faculty Graduate Adviser, Leroy Searle, and individual students' supervisory committee members oversee the academic progress of our graduate students.) In addition, as our only full-time staff employed, Ms Mera also provides the department additional (and essential) managerial support.

A single half-time Academic Counselor (Tamara Cooper) advises undergraduate students in both tracks of our major. She also has serves part-time as a Lecturer in Cinema Studies, and so is virtually a full-time member of our staff, albeit split between her instructional and counseling roles.

D. Budget and Resources

Budget outline

The Department of Comparative Literature receives funding from four sources: General Operating Funds (GOF: from tuition and state appropriations), self-sustaining programs (Extension Credit and Student Course fees), UW grants and awards (e.g., Royalty Research Fund), and gifts and endowments. The GOF funds cover salaries and operation. Throughout the past decade, our GOF biennial budget has grown from \$1.6 million (at the beginning of 2001-03) to \$2.5 million (at the beginning of 2011-13). (In addition, as a result of budgeting changes in 2010, \$300K was moved from the Provost's budget to the departments, to cover retirement and benefits costs for faculty/staff.)

Because temporary monies are often provided in excess of these budgeted amounts, our expenditures have been regularly higher (e.g., \$2.3 million at the end of 2005-7; and \$2.7 million at the end of 2009-11. [For further details, see Appendix F].)

The bulk of our funds are spent on salaries and wages: e.g., of the \$2.3million spent in 2005-07, all but \$95K went for salaries; of the \$2.5 million budgeted for 2011-13, all but \$83K is allocated to salaries. When such spending has been permitted, we have allocated (and spent) approximately \$10-15,000 annually for faculty and graduate student travel to conferences and research centers. About \$5-6000 of this is available for faculty. Graduate student travel has been funded in part by the Graduate School Fund for Excellence and Innovation (approximately \$1500/year), and the Department has supplemented this from its own funds; in addition, further awards are distributed by the Textual Studies Program from its budget.

In 2005-07 \$1.7 million went for faculty salaries, \$300K for GSAs, and \$234K for Professional Staff and other staff. For 2011-13, the budgeted allocations to those same categories are: \$2 million for faculty, \$267K for GSAs, \$230K for staff and other. (As of Oct 2012, the allocations stand at, respectively, \$1.9 million, \$327K, and \$230K.)

We typically are allocated about 27 quarters of TA support per year in our permanent budget. This has allowed us to support approximately 75% of our graduate students. (See Appendix G for details of budgeted and actually funded TA numbers.) The differences between the budgeted and actual numbers attest to the usually quite late availability of temporary monies. While these are much appreciated, the fact that they are temporary and often quite late in being distributed makes for difficult planning by the department and, especially, in recruitment of new graduate students.

The Graduate School makes available recruitment funds for incoming students, for which we may compete for up to three quarters of Fellowship or Research Assistant support. While we have successfully applied for such funds, the small number limits our ability to attract graduate students, especially foreign students, and puts us at a disadvantage compared to our peer institutions. While external grants and sporadic Innovation in Teaching Awards help us bridge this gap in funding, we need more Teaching Assistantships to attract new students and adequately support current ones.

A number of smaller gifts and more substantial endowments supplement our operations and provide support for majors, graduate students and faculty. In addition, income from course fees and Educational Outreach offers funding with which the department can purchase DVDs for use in our cinema courses, and other supplies and materials.

Evaluation procedures

Because the budget of the Department is relatively fixed, committed primarily to salaries and wages, there is little flexibility about how best to make use of the current funds and human resources. Beyond carefully reviewing candidates for GSAs or temporary, part-time lectureships, there is little else we can reasonably do with these salary funds.

With respect to minor operations and our small supply of more discretionary funds, the chair, after consultation with the administrator (and when appropriate with faculty directors and the Executive Committee), makes informed decisions about how to allocate the available resources. Most frequently these decisions are motivated by specific requests from faculty and students, and it is reasonable for the chair to respond to them, and directly to manage the available funds.

E. Fund-raising / Development

The Department has little history of formal fund-raising efforts, and depends on the initiative of faculty, alumni, and other donors to provide it with gifts and endowment. Conversations with the College's Advancement Office are underway, and some initiatives may be undertaken in coming years.

Improvements underway for our departmental Web site will provide a means for making our program's events and contributions to scholarship and to our local communities visible to the University, our alumni, and the public. The enhancement of our outreach efforts will, we hope, encourage the small number of online contributors to our program to grow.

Section II: Teaching and Learning

A. Undergraduate Programs

The undergraduate program in Comparative Literature has long served a dual function at the University of Washington: it trains majors in the study of literature and film, with a particular emphasis on comparison across national and linguistic traditions; and it teaches introductory and general education courses, including both smaller courses in college writing (in which we currently serve more students than any department other than English) and larger lecture courses that serve 100-240 students (amounting to some 300-340 students per quarter), the vast majority of them from other departments. (See Appendix H for details of student credit hours in C LIT courses.) Cinema Studies courses have proven particularly successful at drawing students from across the UW community to the large lecture courses offered every quarter since the program's inception in 1998, and literature faculty more recently have developed lecture courses on topics ranging from "science fiction" to "surrealism." Comparative Literature remains at the forefront of this trend toward larger courses in the Humanities, and it hopes to build on this unique record of accomplishment in introducing literature and film to the widest possible audience, majors and non-majors alike.

In 2009 the Undergraduate Studies Committee undertook an exhaustive review of the curriculum, course numbers, and course descriptions for the literature major. The overarching rationale for this reorientation of the literature track was to provide a more coherent set of requirements and to match those requirements more closely to the courses being offered; on a more practical level, the objectives were to draw a clear distinction between beginning and advanced work, to underscore the importance of history in the organization of literary studies, and to construct a bridge between the literature and film tracks. These substantial revisions of the major requirements and course catalogue created a series of lower-level courses (250-52) that provide an introduction to literary studies under the broad rubrics of literature and culture, literary themes, and genres. They also introduced a more structured series of 300-level literary history courses to complement existing courses organized primarily by region. Majors are now required to take courses from both the series dedicated to geographical areas (320-23) and the one focused on historical periods (360-62), and at least one course must concentrate on the period before 1800. Finally, literature students are required to take at least one cinema studies course at the intermediate level or higher. These changes also allowed the Department to regularize the course numbers and content at various levels of instruction, so that an introductory "literature and culture" course taught at the 200-level (Comp. Lit. 250) now corresponds to a more demanding "literature and culture" course taught at the 300-level (Comp. Lit. 350).

Despite these intensive (and, based on initial feedback from students, successful) revisions on the literature side, more work remains, including the removal of obsolete courses (i.e., courses that have not been taught in many years) and the creation of new courses to reflect changes in the field and to accommodate the interests or expertise of the current faculty. In some instances, courses guided by relatively recent but influential tendencies in the field of literary studies (e.g., postcolonial theory) do not correspond perfectly with existing categories in the curriculum. In other cases, widely disparate material is taught in "special topics" courses with the same number, title, and catalogue description. Subsequent revisions of the curriculum and course catalogue may focus on the relationship between emerging fields and the at times restrictive numbering system in place at the moment.

As we declare in our Department Website, Comparative Literature is about exploring connections. International in scope and interdisciplinary in orientation, our field emphasizes intellectual breadth and fosters intellectual initiative by maximizing students' opportunities to design their own courses of study. Our declared goal is to train students in the critical analysis of texts, to challenge them to understand how the rhetorical and aesthetic features of those texts—whether literary, cinematic, or theoretical—negotiate and shape social values, attitudes, and beliefs.

How well we meet these learning objectives is measured through student course evaluations and a senior survey, and individual instructors often add their own mid-course evaluations to gauge student progress and satisfaction. Majors also rate their undergraduate experience highly, though we are currently

in discussions with Catherine Beyers from the Office of Educational Assessment to design a new survey with more comprehensive and targeted questions. This exit survey would be combined with a matched set of questions for new majors in order to clarify the relationship between student expectations and experience. All faculty also undergo regular peer evaluations (every year for junior faculty and every three years for tenured faculty) by other faculty. This process usually involves an examination of the course materials, a classroom visit, and a written report.

A number of our undergraduate courses employ the labors of our graduate students, for whom this is an essential part of their preparation to join the profession. Some of these GSEs (Graduate Service Employees—a.k.a. TAs) assist faculty directly in their larger courses; others have a good deal of autonomy in teaching a number of our lower-division courses, as well as language and writing courses in other departments. In the latter cases, we depend greatly on the training and supervision offered by our colleagues in those departments. In the training and preparation of graduate students for their teaching duties in, for example, C LIT 240 (Writing in Comparative Literature), we draw upon the services provided us by the Department of English, which has a long-standing and highly effective regime of training TAs in writing courses. With the end of Jean Dornbush's appointment as Senior Lecturer (in Spring 2009), we lost the coordinator and mentor of our TAs for our C LIT 240 (Writing in Comparative Literature). Beginning this Autumn Quarter, however, we now have in her place Michelle Liu, a Lecturer in English, whose services have been provided to us and our TAs. We look forward to working even more closely with our colleagues in English in the training and supervision of our TAs in those courses where they are given rather more independent authority than in the large-enrollment courses where their duties as assistants are more directly overseen and guided by the faculty members in charge of them.

Cinema Studies

Now entering its 14th year, the Cinema Studies program offers courses that serve approximately 1400 students annually, and has enrolled as many as 121 majors (Spring 2003); during the last two years, Cinema Studies majors have averaged 58 each quarter.

Following the receipt of a \$25,000 "Learning in the Majors Grant" in 2004, Cinema Studies faculty launched a focused review of the program to further enhance the academic integrity and rigor of the curriculum and to reflect on areas of future growth. Along with a series of local workshops for developing writing assignments and for teaching historical research methodologies, the program organized a 2-day site visit from four senior colleagues in the field: Vivian Sobchack (UCLA), Scott Bukatman (Stanford), Anne Friedberg (USC) and Janet Walker (UC-Santa Cruz). This committee reviewed the existing curriculum as well as specific syllabus and assignments in core courses. After meeting with core Cinema Studies faculty over the course of two days to discuss potential revisions or specific directions for growth, the committee unanimously declared that the CS degree track's integration of world cinemas and international film cultures, signaled a curricular and programmatic direction that more established film departments were struggling to implement. They also strongly encouraged the department to develop a graduate program in film studies with a similar academic emphasis, while recognizing that understaffing presented serious constraints in that regard.

As noted in the department's previous review, the Cinema Studies curriculum was designed "from the ground up" in the late 1990s—a rare institutional opportunity. The clarity and rigor of the Cinema Studies degree-track thus provided a model that the literary track has now adopted (as described above). Even so, following the "Learning in the Majors" initiative, the Cinema Studies faculty augmented several core course offerings. The basic requirements for Cinema Studies majors still include a 270 "Perspectives on Film: Introduction" course or its equivalent, a national cinema course, and three core courses from the Theory of Film (Analysis, Critical Concepts, Genre) and History of Film (1895 to present) sequences, with at least one required from each sequence. Prior to 2005, the history sequence included a total of three courses. A fourth course (313, History of Cinema 1989 to the present) was created in 2005-06 with an explicit link to the Seattle International Film Festival. While enrolled students are required to attend approximately 10 festival screenings, many also opt to work as interns or volunteers at the festival, thus enhancing the program's ongoing commitment to practical training through

internships in local film-focused organizations and businesses. A second curricular change was designed to generate a balance with the literature track, specifically by offering an annual senior-level “Film Theory” course that corresponds to the senior-level “Literary Theory” course previously required of all majors. Since 2006, any major in the department may opt to take either the Film-oriented theory course or the Literary-oriented theory course.

Study abroad remains a central component of the Cinema Studies program’s mission. To that end, the Cinema Studies faculty regularly teach film-focused courses in the department’s annual Paris Program (Bean 2004; Braester 2006; Tweedie 2007; Mahadevan, 2012). In addition, the program’s director, Jennifer Bean, inaugurated and co-taught (with Claudio Mazzola, French & Italian) the first film studies seminar at the UW-Rome Center in fall 2009. In 2004, Yomi Braester organized the first of five programs in “Chinese Film History and Criticism” at the Beijing Film Academy, creating a curriculum which brought our students into contact with some of China’s most reputable directors, as well as with leading scholars in the field from other institutions (e.g., Chris Berry, Ackbar Abbas), who alternately taught courses in these one-month seminars in conjunction with Braester and James Tweedie.

As the Cinema Studies Program continues to expand in conjunction with our newly launched graduate certificate in Cinema and Media Studies, several curricular changes will be necessary. The inclusion of “media” in the title of the graduate track, for instance, signals a recent expansion of the field (e.g., the increasing prominence of screen cultures beyond the cinema, or genealogies of related media such as television) that the undergraduate curriculum ideally would accommodate. In addition, established subjects (e.g., the documentary) currently taught under the rubric of “genre” or the catchall “special topics” course, deserve more systematic curricular implementation. The program’s ability to pursue these issues are intimately connected to concerns about staffing in the Program, and they are addressed in section IV of this document on “Future Directions.”

B. Graduate Programs

Admissions to our graduate programs are highly competitive, with offers extended to an average 19% of our applicants per year (the range varies from year to year: see Appendix I). Applications in the last decade have averaged 75 per year (with 61 in 2009 and 86 in 2012); and we enrolled an average of 7 each year (with 3 in 2011 and 14 in 2003). During the same years, more than 40 students completed their PhDs (Appendix B) after an average of 7.6 years in our program.

We admit both students with a baccalaureate degree and those with a Master’s. Since we do not admit new applicants directly to PhD study, those already holding an MA apply by the end of the first year of residency for formal admission to the PhD program. Such applications are judged after a review of seminars, progress in language study, and an evaluation of either the Master’s essay or a graduate seminar paper. Recommendations from local faculty are also required.

Our MA program allows a great deal of flexibility, with coursework requirements (in seminars and in the study of languages) allowing both preliminary studies leading to the pursuit of a PhD, and a focused program of study for other vocational or educational objectives. The Master’s Essay constitutes the capstone for the degree and provides a substantial basis upon which faculty may judge the student prepared to continue to doctoral work.

Since both levels of admission require the appointment and/or selection of a graduate committee (two members for the MA; three members with one serving as director for the PhD), the evaluation of learning is carried out by the faculty working most closely with the candidate—and, at regular intervals, by a review of student progress by the Graduate Studies Committee. The Graduate Program Coordinator and the Graduate Program Advisor also have primary responsibility for tracking student satisfaction. In addition to maintaining on-going communication with our graduate students, we also monitor their progress and intervene in cases where there are manifest indications of difficulty—incomplete work, problems with meeting program requirements or deadlines, and sundry related problems that affect academic performance.

These assessments have tended to show two rather different classes of problems. At the MA level, the chief problems pertain to continuance to the PhD. In some cases (relatively rare), an MA student who is not making satisfactory progress is simply not admitted to the PhD program—though others may make their own determination not to apply. The large and more significant problems arise with slow progress toward the completion of degrees. While this is a national trend, the length of time to the completion of PhD degrees in our department has remained fairly steady—e.g., 7.7 years (in 2001-3) and 7.5 years (in 2010-13). (See Appendix J.)

The slight decrease in time-to-degree has been the result of some increase in advising, and in efforts to clarify details of our degree requirements. This has allowed us to intercept problems before they become critical (such as difficulties in completing a dissertation prospectus, unusually slow progress in writing the dissertation, or problems in meeting language requirements). To encourage even better rates in completing degrees, we recently introduced a Graduate Practicum seminar, intended for graduate students approaching the “end game” of finishing the PhD, open only to graduate students who have already passed their PhD examinations.

In addition to the PhD and MA in Comparative Literature, the department sponsors three doctoral certificate programs (in Theory and Criticism, Textual Studies, and Cinema and Media Studies). Admission to these programs is open to students currently enrolled and in a UW doctoral program. The directors of these programs work with their faculty colleagues to assess applications from interested doctoral students, and to evaluate students’ progress toward their doctoral degrees, and certificates.

C. Instructional Effectiveness

All faculty are required to complete regular student evaluations and peer evaluation as required by the *Faculty Code*. The university-wide evaluation system indicates that Comparative Literature courses regularly receive above-average ratings for both faculty and Teaching Assistants.

Since there is no specification that student evaluations for graduate courses must be submitted, and given that almost all graduate seminars are specialized, with the focus and the conduct of the seminar generally under the control of the graduate faculty member, our general practice is to collect anecdotal comments from our students and to intervene only in rare cases where complaints are forwarded to the Graduate Program office. Absent such reports, we leave assessment of instructional effectiveness exclusively to the graduate faculty, whose judgment is probably best evaluated by the records of success shown by our doctoral students.

In the very rare cases where there are indications of pedagogical difficulties, where mentoring or advice may be in order, it is without exception handled discreetly, with the advice and participation of the Chair of the department. The sensitivity of this matter is manifest, in that success in graduate teaching is a major consideration for promotion and tenure, touching both the research and scholarly work of the individual faculty member as well as effective teaching for our students.

D. Teaching and Mentoring outside the Classroom

Given the scope of the field of Comparative Literature, and the fact that our faculty includes a significant number of colleagues who are either on partial or adjunct appointments, and that many of our courses are cross-listed with other departments, contact between students and faculty outside the classroom is fairly informal and individual. (It goes without saying that this difficulty also extends to contacts between faculty and faculty, once we move beyond the core faculty housed on the fifth floor of Padelford Hall.)

In cases such as our certificate programs, Textual Studies or Cinema and Media Studies, it has become increasingly difficult to identify teaching with what occurs in the class or seminar room, in the sense that discussion groups, special topic meetings, and informal colloquia may be completely unassociated with formally scheduled classes. In this respect, many of our graduate faculty are very active in working with individual students in other departments, as mentors, collaborators, or informants on a wide

range of intellectual problems. In particular, the Simpson Center for the Humanities provides an important venue for faculty and graduates students to deepen their scholarly and professional engagement in ways that complement and build upon the standard curricular programs in our department, and in others.

In the nature of the case, relatively little of our graduate teaching activity falls in the domain of service learning or engagements with community organizations, except in such cases as may be involved in areas of concentration within the department, such as Cinema and Media Studies, or groups directly involved with area or ethnic programs.

E. Ensuring Academic Progress

We generally depend on a policy of personal encouragement persuasion to ensure that students make reasonable progress toward their degrees. Our faculty and advising staff make great efforts to know our students, which is an attainable goal in a department of our size.

Our undergraduate majors progress with fairly deliberate speed to their degrees, averaging about ten quarters from entrance into the major.

Monitoring academic progress is a regular function of our graduate office, under the general direction of the Graduate Advisor and the Graduate Program Coordinator, who maintains a master list of enrolled students, with all the essential requirement mileposts indicated. When they perceive any difficulties, they seek to understand, case by case, exactly what problems there may be. In some instances (as, for example, meeting language requirements), it is possible to seek out grant or other funding (such as FLAS fellowships) for study abroad, while in others (as, for example, students accumulating incompletes) a more direct intervention may be necessary to assist students in time management and focus. Our current system has been quite effective in keeping almost all of our graduate students on track. While as with most graduate programs in language and literature, the length of time to degree has increased slightly (owing in part to additional teaching responsibilities), Comparative Literature graduate students are generally maintaining reasonable progress to completion. As we see below (Appendix J), our doctoral students complete their degrees, on average, in 7.6 years.

F. Preparing students for professional careers.

During each season of job searches, we also offer workshops on looking for a job, preparing materials, and mentoring on writing letters of application. We also offer the option of both job talk presentations and mock interviews for candidates who will be on the job market in any given year.

In this arena, we have devoted a great deal of attention to mentoring and directing our graduate students to conferences appropriate to their work, and to a wide range of national and international programs, including workshops, residencies, exchange teaching opportunities, and travel and / or study grants. Most of our PhD candidates arrive at the completion of their studies with strong records of participation in professional meetings, with publications that have emerged from seminars, and especially residencies that have advanced their competence and proficiency in significant ways. This is, we believe, a significant factor in the record of employment placements over the last decade.

We also track as closely as we can the teaching opportunities for our graduate students, to provide as wide a range of apprenticeship teaching as our curriculum will allow, with students presenting teaching experience in language, in composition, and in a wide variety of literary, cinema, and cultural studies courses. (See Appendix K for details of our placement records for recent PhDs.)

G. Recruiting

Our recruiting activities—at both the graduate and undergraduate levels—would be best characterized as relatively passive. We make those who apply to us feel welcome and repay their expressions of interest with personal guidance and advice. We do, however, recruit actively among the most promising of our applicants for graduate study. But our resources in this area are meager, mostly in

the form of TA support. Only recently, when some additional scholarship and fellowship resources have been available, we have recruited informally but actively, by alerting colleagues elsewhere of opportunities for graduate support at Washington. But generally, we recruit graduate students from the pool of attractive candidates who apply on their own. Recruitment in this sense is mostly focused on convincing the candidates we find most auspicious and desirable for our program. We have done this in a number of ways, including using our limited unrestricted (and some other funds) to bring candidates to campus, to offer supplementary funding (scholarships and fellowships), and making certain that they have ample opportunities to meet with and correspond with our faculty and other graduate students. There are now available resources for specific fellowships for the study of particular areas of literary study, and others will become available over the next decade, from private and endowed gifts.

H. Serving Under-Represented Groups

Given the nature of the field, our most immediate concern is with recruiting international students, who, though they do not generally fall under governmental definitions of “under-representation,” are indeed a great source of diversity in our graduate population that we regard as essential to maintain.

For candidates who do fall within federal guidelines, we have taken some steps, starting with an undergraduate scholarship of very modest scale to attract students from underrepresented populations, on the principle that the long-term impact on a more diverse graduate population must start with encouraging capable undergraduates. We have, however, been quite successful recruiting students from underrepresented groups, particularly Hispanic and Asian (recognizing that the latter is not so defined by federal agencies), given the prominence of faculty and programmatic offerings. Within a short period of time, we expect to begin awarding a “Diversity Fellowship” for graduate students, funded by gifts from the faculty and others, and included in the University’s graduate fellowship endowment program.

Section III: Scholarly Impact

The current faculty of Comparative Literature has been exceptionally productive, as a review of their CVs will quickly show. In the past decade, members of our voting faculty have published 35 books (15 monographs and 20 edited collections) and 195 articles; our adjunct colleagues have been similarly productive: 18 books (10 monographs and 8 edited collections) and 79 articles. (These are detailed in the excerpted lists in Appendix L; complete CVs are included in Appendix O.)

While publication by academic presses and in scholarly journals provides a measure of the substance and respect accorded our colleagues' work, more striking measures of their stature and impact are those provided by scholarly fellowships, prizes, and awards, and by their being selected by their peers to serve on more than 130 (inter)national boards and panels.

A survey of scholarly citations over the past decade shows that our work is read and commented on favorably by colleagues—a selection of comments by reviewers can be found in Appendix M.

As mentioned in the Preface above, our faculty are exceptionally active in designing and leading study abroad programs, to Europe, Asia, and Latin America.

Cinema Studies:

The international and national recognition of Yomi Braester's summer program in Beijing finds a parallel in the film conferences and symposium the program has hosted on campus in recent years. Beginning with Raimonda Modiano's organization of the "Felliniana Conference" in October 2003, which brought together twelve expert scholars on Italian cinema, including Millicent Marcus and Peter Bondanella, as well as award-winning film director Jane Campion and actress Barbara Steel, the Cinema Studies program has organized and hosted an array of international conferences and events while also augmenting relationships with Puget Sound area micro-cinemas and film-focused organizations. Yomi Braester and James Tweedie, for instance, organized "Cinema at the City's Edge: Film and Urban Space in East Asia" in 2006, a two-day international conference devoted to the historically new urban spaces under construction in East Asia and their representation in film and other media. Fifteen invited participants ranging from Dudley Andrew and Akira M. Lippit to Zhen Zhang and Yiman Wang, investigated the ways that this transformation of Asian cityscapes is visualized while also placing developments in the People's Republic of China, Japan, Taiwan, Hong Kong, and South Korea within a regional context. In 2009, Leigh Mercer organized "Spanish Women on the Other Side of the Lens" a two-week long film festival held at the SIFF downtown theater and on campus, followed by a day-long colloquium with four invited speakers discussing women's roles as directors in Latin America. Since 2006, Jennifer Bean has worked with the Seattle Theater Group to program over twelve, month-long "silent-Night Monday" series at the historic Paramount Theater downtown, bringing recently restored prints to the Seattle area and attracting approximately 500 to 1500 audience members at each event. We also continue to foster our relationship with local micro-cinemas such as the Northwest Film Forum, where Eric Ames programmed and introduced a Berlin School film trilogy in spring 2012. Also as of spring 2012, the program's director, Jennifer Bean, accepted a position as Chair of the Host Committee for the annual Society for Cinema and Media Studies, which will be held in Seattle (for the first time) in March 2014, and which is currently galvanizing the UW-Seattle campus community to enhance our relationship with faculty and at the Tacoma and Bothell branches, at the University of Oregon, and at Western Washington University.

In addition to their contributions in research and teaching, Comparative Literature faculty have served the University, the College, and a number of our sister departments in important ways, including administrative service: in the last ten years, for example, members of our faculty have served as chairs of English, Germanics, French and Italian Studies, and Spanish and Portuguese Studies. They have also directed, for example, undergraduate programs in English and graduate studies in Germanics. In addition, members of our adjunct faculty direct the University's Honors Program and chair the departments of Near Eastern Languages and Civilization.

Modern Language Quarterly

MLQ was founded by the English Department at the University of Washington in 1940. Since 1991 it has been edited by Marshall Brown, who had a 50% appointment in Comparative Literature at the time and has had a 100% appointment since 2005. With a distinctive focus on literary history, the journal has published essays and reviews by many of the most prominent literary scholars in the US and abroad, with an increasing representation of world literatures. Since its reorganization in 1993 it has published 17 special issues, three of which have been reissued in expanded form as books, as has a collection of 18th-century essays from various issues.

MLQ is edited at the University of Washington, with office space and administrative support provided by the English Department, and published by Duke University Press under a long-term agreement negotiated in 1992. The journal's annual income has fluctuated in the last decade between \$50,000 and \$70,000. It is self-sustaining, and pays for one RA position for an Assistant Editor. In addition, it has endowed an one-quarter dissertation fellowship annually; it typically funds one or two courses taught by a recent PhD in recognition for the editor's released time; and it has provided additional funds annually for faculty research support, in good years for student conference travel, and sometimes for conference and lecture support. It contributes to faculty unsolicited review books that are not selected for review.

In addition, *MLQ* has organized a number of Conferences on the UW campus, from which special issues of the journal have resulted: e.g., *Feminism in Time* (2004); *Postcolonialism and the Past* (2004); and *Performance and History: What History?* (2009).

Significant awards and activities of students:

1. Undergraduate

Cinema Studies:

As predicted by the committee for the previous 10-year review, the academic rigor of the Cinema Studies degree-track, as well as the department's two-year language requirement, has functioned as a gate-keeping device of sorts, restricting the number of majors and maintaining the exceptional caliber of the program. Since the time of our last review, dozens of our Cinema Studies majors have graduated with Departmental and College Honors; some of these have been nominated for the Dean's Medal; and in the past five years alone over a dozen have been accepted into graduate programs at the most reputable programs in the field, including the University of Chicago, New York University, University of California Los Angeles, San Francisco State University, University of Texas-Austin, the New School, and University of East Anglia. (Three of these students were also accepted with full-time scholarships: 2 at Chicago and 1 at NYU). Other graduates have accepted prestigious positions at, for instance, the Criterion Company and the Smithsonian Institution.

2. Graduate

Cinema and Media Studies:

During the second year of the program's existence (2010-11), Cinema and Media Studies students organized a "graduate-interest-group" which has been funded by the Simpson Center for the Humanities <<https://uwmirggig.wordpress.com/>>.

In the past two years, six of our students have delivered papers at the annual Society for Cinema and Media Studies conference. Of the 15 currently enrolled students, one (Annie Fee) received the Bourse Chateaubriand Fellowship to support a full year of archival research at the Cinémathèque Française; another (Andrea Schmidt) received the Humboldt University Exchange fellowship for a year of study in Germany; another (Jessica Campbell) has an article, developed from a CMS seminar, forthcoming in a collection on *Mad Men* published by Wiley-Blackwell

Press; and eight are currently working with editors at the American Film Institute and have written entries for the AFI 1975-2000 Feature Film Catalogue.

Comparative Literature:

Our graduate students have won their share of local and national awards. Some recent examples include Nathaniel Greenberg (2012 PhD), who received the Dean's Medal (2012) and a postdoctoral fellowship in North African Studies at the Center of Strategic Communication at Arizona State University (2012-13); Maureen Jackson (2008 PhD) won a two-year ACLS Ne Faculty Fellowship; Tavid Mulder received the award for Distinguished MA thesis at the UW (2012). Amal Egeiq received a dissertation fellowship from the American Association of University Women (2011-12). Will Arighi received two FLAS awards and a Fulbright-Hayes Group Project grant for advanced study of Tagalo/Filipino for study at the University of Wisconsin and in the Philippines (2009-11). Cuauhtémoc Mexica received a Bonderman Travel Fellowship from the UW Honors Program (2010), and a CMAS-Benson Latin American Collection Short-Term Research Fellowship to conduct research at the University of Texas, Austin (2012). (A more complete list can be found in Appendix N.)

Textual Studies:

The Society of Textual Scholarship (STS) has (since 2005) regularly included in its biennial conferences a panel called "Textual Studies: The Next Generation" which has featured contributions by the best graduate students from our Program. STS granted its 2009 prize for the best essay in Textual Studies to Gabrielle Dean, a PhD in English and Textual Studies, who currently is Curator of Modern Literary Rare Books and Manuscripts at Johns Hopkins University. Like Dean, many graduates of the program have attained significant professional success, winning distinguished fellowships and awards: Maureen Jackson (currently on a fellowship at Harvard University), won the 2008 second prize for best essay in Ottoman studies in competition with full professors in her field.

Local UW awards have been awarded to our students: in a single year (2010) three (Ileana Marin, Paige Morgan, Sharmilla Mukerhjee) won Fritz fellowships to conduct research on their projects.

This current year two of our Textual Studies students (Paige Morgan and Sarah Kremen-Hicks) are offering a workshop, *Demystifying the Digital Humanities*, through the auspices of the Simpson Center for the Humanities: <[Demystifying Digital Humanities](#)>

Section IV: Future Directions

A. The Future of Comparative Literature: Some Practical Steps

Since the Department of Comparative Literature comprises a number of distinct though related programs, and since, in view of the University's current budgetary resources and priorities, it is unlikely that all these programs could be extended and enhanced, we identify below practical options that might be reasonable in light of our current strengths and, looking into the academic crystal ball, where we imagine the department moving in the coming decade. In our discussions last year regarding the renaming of the department, it was clear that our present sense of departmental identity, and so any agreement about directions for our future development, hinges on establishing an agreement about what it is that, at its core, joins the two main legs of our department (literature and cinema studies). Our BA offers two separate tracks and, increasingly, our doctoral students pursue studies in literary and/or cinematic texts. (And, of course, our certificate in Cinema and Media Studies reinforces that part of our curriculum, just as Textual Studies emphasizes the study of written texts, from ancient scribal to contemporary digital.) As a result of last year's discussions, and extended in meetings associated with the current review, we would expect some redefinition, or even retitling, of our department, or at least of our degree offerings, in the coming years. The specific direction of those changes will of course depend on what happens in regard to the constituent faculty and programs in the present department, and what resources the College makes available to them.

There is a lot of useful discussion, here and elsewhere, about what the future of programs in Comparative Literature could be, and the evidence (from looking at other institutions' programs) suggests that there are many different, often quite individual, responses to the question. Most of the practical choices made elsewhere issue not from abstract cogitation about the state of the discipline, but from the necessarily distinctive constitution of its local faculty. Some of these may offer models for us to examine, but the shape of our future will eventually depend on our choosing, on the basis of our own local faculty and related programs, our own focus for the department's teaching and scholarship. At present the department offers undergraduate and graduate degrees in cinema and in literature, which share common critical and theoretical concerns. And, indeed, a growing number of faculty are pursuing research and teaching in both areas. The two components have, however, distinct profiles and, as a result, their futures may also take different shapes.

Cinema Studies:

In the last decade the development of Cinema Studies stands out as a major new initiative for the department. In 1998 we established the Cinema Studies Program in response to film's growing influence in academia, the research interests of faculty in various UW departments, and the demand of undergraduate students. From its inception, the program has been analytical and historical in orientation, interdisciplinary in structure, and international in its expectations about what students must experience and learn.

The principal challenge facing our Cinema Studies program (both graduate and undergraduate) remains understaffing, and resolving this problem remains the main priority. The previous 10-year review observed that the newly established undergraduate program was in "grave danger" due to the acute shortage of faculty in the field, and it noted that this crisis required "immediate attention." It remarked that if Willis Konick were to retire (which he did five years ago, in December 2007), new faculty should be hired to teach his courses, and that "adding faculty would be beneficial even if the number of majors were to shrink." The reviewers framed this problem as a matter of responsibility to the students in cinema studies courses and of fairness to the faculty who teach them, and they concluded that the "faculty have shown stamina and commitment as they wait for the university to supply additional hires and resources."

After ten years, these most critical problems have not been fully resolved, and the response to the recommendation in the previous review has been inadequate, especially given the scale of the problem and the tone of urgency in that document. At that time, the program boasted a single FTE (Jennifer Bean) in Cinema, and three others who devoted at least 50% of their effort in this area (Braester, Konick, and Shaviro). With the departure of the latter two (who each taught two core Cinema Studies courses per year),

even the addition of two new FTEs (Tweedie and Mahedevan), the active contributions to the cinema curriculum by a number of other colleagues (e.g., Alaniz, Ames, Braester, Crnković, Mercer, Nestingen, Sbragia, Steele), and the services of a part-time Lecturer, have produced only a marginal improvement in staffing required courses for our majors and graduate students. And little progress has been made in securing released time for faculty in other departments to teach these core Cinema Studies courses. The new PhD program has benefited greatly from the intellectual interests and collegial generosity of colleagues in other departments, not all of whom are numbered among our adjunct faculty (e.g., Andrew Nestingen [Scandinavian] and Leigh Mercer [Spanish & Portuguese]). Since the time of the last departmental review, we have lost colleagues from other departments with research and teaching interests in Cinema Studies, at the same time that new colleagues in those departments have expanded their curricular and publication efforts in cinema and media. The time is ripe for a collaborative reorganization of our expanded course offerings in those areas. One immediate effect of the expansion is the growing realization that there is severe need for improved classroom facilities for the effective presentation of cinema and media materials. Discussions about dedicated classrooms for film courses need to continue, indeed expand.

In response to arguments already advanced before the onset of the current review, the College has already committed to continuing that development, by authorizing, during the 2013-14 academic year, a new hire in the area of Cinema Studies. This prospective award of a new position will strengthen a vital and attractive program, and (we hope) enhance its ability to reach out to fresh areas of inter-departmental exchanges (in areas such as screenwriting or new media). The current demand for courses in Cinema Studies, however, overwhelms the current faculty. The program has sustained its large lecture series (200-240 students per class) every quarter since the program's inception. This involves the Cinema Studies faculty in mentoring and supervising TAs on a regular basis, while they stretch to cover the core course requirements for the program's majors as well as seminars for the new graduate program. Only by cross-listing a handful of the new graduate seminars with an upper-division "special topics" course number have the faculty been able to offer any courses beyond the degree-track's core requirements. At least two further full-time appointments would be necessary to ensure the continued quality of a growing program. This might be partially accomplished by extending partially funded (e.g., 25%) appointments to established colleagues in other UW departments (perhaps even at Bothell and Tacoma). This would have the benefit of deepening the department's growing strengths in cinema history and theory; it would also provide a productive occasion for better coordinating the diffuse course offerings in cinema and media that have marked recent developments in the curriculum of a number of language and literature departments. While these courses attract interest among faculty and students in a number of regional literature departments, their proliferation suggests that greater coordination would be necessary to avoid unnecessary duplication and competition, to avoid increased pressure on the few classrooms that can be used to provide high-quality access to such works, and also to rationalize these offerings so that they do not simply serve as ways simply to attract a larger population of students. The longer-term goals of regional language and literature departments might be better served by employing our vital Cinema Studies Program as a nodal point for linking such courses.

The current Cinema Studies faculty in Comparative Literature have particularly striking qualifications in early film history as well as Asian and Latin American cinemas. Indeed the latter are almost the only members of our departmental faculty who work primarily outside the (Indo-)European orbit. Their concentration in modern and contemporary culture is inevitable given the origins of the medium of film, although two of the program's three FTEs focus primarily on silent-era cinemas and visual culture in the 19th and early 20th centuries. While there are fruitful and expanding connections between the faculty in the two areas serving our departmental majors, concentrated hiring in the modern and contemporary fields, whether literary or cinematic, would not ensure that the broader historical and geographical range expected in our department could be sustained, much less strengthened. In other words, strengthening the faculty in Cinema Studies would only partially address the needs of the department of Comparative Literature. But that component of Comparative Literature will and should continue to grow.

Among the initiatives we are actively considering, then, is to seek to establish a separately defined major in Cinema Studies (rather than have it continue, as at present, as a "track" in the

Comparative Literature baccalaureate degree). This would address, at least in part, the concerns raised by some—both faculty and students—about the “identity” of their degree. It would also allow the Cinema Studies program to evolve in directions independent of the core requirements for the Comparative Literature degree. This might, in turn, allow the program to respond in practical fashion to initiatives (such as the Cinemedia program) that aim more directly toward professional preparation in the areas of cinema production. Establishing a degree in Cinema Studies would allow the faculty to develop its own “tracks” and offer a wider range of options to undergraduate students’ interests, which look to their college degrees as often for professional preparation as for liberal arts education.

Comparative Literature:

To an important extent the question “Where is the unit headed?” raises in our context a broader question: “Where are the Humanities as a whole headed?” The two are indeed intimately connected and decisions about the future of Comparative Literature as a department at the UW are necessarily implicated in discussions about the future structure of the Humanities Division of the College of Arts and Sciences.

Since the pattern of declining faculty numbers in the areas of literature, theory, and criticism in the department will probably continue in the coming years, given the longevity of faculty holding fully or partially funded positions in those fields, it will be crucial to reinvest in such positions, as was done two decades ago, and again, on a smaller scale, after the last department review. To reinvigorate a faculty diminished by death (Fisher, Vance), separation (Dornbush, Shaviro), and retirement (Ammerlahn, D. Behler, Blau, J. Brown, Konick, Wang) in recent years, it would require something on the order of 3.5 FTE positions to bring the voting faculty back to the level it enjoyed in the mid-90s. And with a number of “literature” faculty nearing (or already beyond) what some might continue to call “retirement age” in an era when there is no longer any mandatory age for retirement (M. Brown, Modiano, Searle, Staten, Vaughan), it will become even more crucial for the College to make a clear determination to continue a component of this department whose scholarship and teaching has deserved accolades for more than a generation. The vitality of the department in those decades was enhanced by the visionary decision of earlier administrations to invest in the department and enable it to call on the distinguished service of faculty in a number of humanities departments. And it is no doubt on the basis of the reputation won in those years that the department was approached recently to act as the host department for the annual conference of the American Comparative Literature Association in 2015.

But attempting nostalgically to restore the *status quo ante* may have little to recommend itself: it looks perhaps too longingly at the past and less ambitiously toward the future. The continued vitality of the department’s contributions in literary studies and critical theory, however, and perhaps therefore even its very existence as a department of Comparative *Literature*, will require strategic investments and longer-term decisions that must necessarily affect a number of our UW language and literature departments. A commitment to deepening the department’s literary expertise beyond its historical European focus (encouraged in the previous review) would provide an arena for fresh leadership in the coming realignments in the Humanities. Strengthening our connections with Asian Languages and Literature and with Near Eastern Languages and Civilization would give greater substance to our claims to have a global range to our scholarship, and would complement in distinct fashion existing strengths in Cinema Studies. Broadening our departmental involvement with languages and cultures outside Europe and the Anglo-American ambit would complement the present global reach of English, and Iberian/Hispanic studies.

The burgeoning of digital humanities at the UW provides an attractive opportunity also for useful conversations to take place between Textual Studies and Cinema and Media Studies. As we discuss separating the two undergraduate tracks in the major into independent baccalaureate degrees, we will be closely examining first principles in both, and articulating more fully (and distinctively) the goals and learning objectives of both programs. The future of our Comparative Literature major will depend on a commitment to hiring (or appointing to joint positions) a number of younger faculty in the historic areas of comparative literary studies.

But perhaps a more radical response would be to draw upon the current discussions of a newly conceived, modular Humanities major. This might well provide an impetus for us to reconceive more

completely the literature track in the Comparative Literature major, especially if Cinema Studies were to succeed in establishing a separate BA degree. If this new composite Humanities major were to become the model for reorienting the efforts of smaller humanities departments (including Comparative Literature), then significant attention to revising our literature track in the major (or at least the minor) would be advisable. One of the critiques of the modular Humanities major is that there is little in terms of a core connecting the two (or more) modules that would be combined to constitute the curriculum of the major. If such a new composite major is to be intellectually coherent, it should require comparative or interdisciplinary approaches in order to provide some coherence to the major. Comparative Literature offers an attractive, and intellectually compatible, “home” for engaging such comparatist efforts and providing courses, or the kind of “capstone” experience that would ensure connections between the student’s selected modules would be more than intellectually neighborly.

A redesigned Comparative Literature major could, then, ensure both a departmental home for the Humanities major and provide a faculty whose interdisciplinary, textual, and critical skills would be conducive to ensuring that bridges or links would exist so that the new modular degree would be something more than a potpourri. Developing existing courses and designing new ones in comparative studies for the department’s curriculum would offer students the reflective critical core for their major. It would build on the strengths of our faculty and their ability to step outside national and regional cultures to address the theoretical foundations for interpretation and articulate the higher-order questions that attend any informed understanding of human cultural monuments and artifacts. Calling upon the faculty in Comparative Literature (including those with adjunct appointments) to develop and sponsor these comparative “bridge” or “capstone” courses would ensure the genuinely interdisciplinary substance and quality of this experience for students, and might provide the impetus to reconfigure the existing literature track of the Comparative Literature major.

Textual Studies:

There is every reason to remain optimistic about the future of the Textual Studies Program. First, a significant number of the positions allotted to the Humanities in the past three years went to textual studies faculty hired in English, Italian, and Asian Languages and Literature, and these appointments will energize the field and ensure its longer-term future. In 2014, the conference of the Society for Textual Scholarship will take place at the University of Washington, which will further enhance the reputation of the program. In addition, a meeting of the editors of the *Piers Plowman* Electronic Archive (together with the International *Piers Plowman* Society, planned for 2015) will provide an occasion to highlight the University’s long-time commitment to the study and editing of these crucial texts of late-medieval English culture, and to making clear the ways in which our efforts in digital textuality have direct bearing on the future of editorial practice and bibliographic theory.

In terms of future objectives, the program needs to renew its ties with the Information School and other units engaged in the transition to a world of digital textuality. Redesigning the fourth of its core seminars to bring it more fully into the contemporary discussions of texts in the digital age will be a good practical step, already under serious discussion. Likewise, the program would also benefit from forging new collaborations with faculty from the Law School, where there remains serious interest in texts, copyright, and intellectual property, and a number of faculty have been discussing a closer relationship with our program’s curriculum. Likewise, more formally shared appointments with national and regional departments (both European and Asian) would provide opportunities to enhance the programs influence and offerings at the graduate level.

Finally, discussions about developing an undergraduate minor (or module) in Textual Studies should be encouraged. A number of our graduate seminars have attracted upper-division undergraduates and Geoff Turnovsky’s course in French, and one proposed by Jeff Knight in English, are providing a solid foundation for such an undergraduate program. A number of the recent junior faculty appointments (e.g., in French and Italian, and English) will provide energy and leadership in these areas, and their numbers will increase if the department takes a role in making such initial appointments in its sister Humanities departments.

Theory and Criticism:

From its beginning in the 1980s, the graduate program in Theory and Criticism gave prominence to a shift in literary studies away from older critical approaches, and had a salutary effect of fostering in most of the language and literature departments a respect for and varied offerings in courses dealing with diverse areas of current debate and dispute in the interpretation of literary texts. After the revision of the program in 1990s, a number of the original requirements for the graduate certificate (e.g., the three [later, four] seminars addressing the historical sweep from Plato and Aristotle to the present) were dropped. At the same time, however, the proliferation of theory courses (at both the graduate and undergraduate level) in most of the national and regional literature departments reduced the need for Comparative Literature to be the home for such curricular offerings.

Having accomplished, to a large extent, its goal of encouraging such topics in graduate courses and dissertations, it may be no longer necessary to maintain the form of our current certification in Theory and Criticism. At present, enrollment in the certificate program has declined to near zero, and its appeal as a distinctive area of study has been superseded, since most of our sister departments adequately supply courses in modern and contemporary theory to serve the needs of their doctoral students.

Continuing to offer and encourage courses in literary theory and criticism by no means requires the existence of a certificate program, and the numbers of students who have completed the requirements for the certificate in recent years has been quite small. As a result, terminating the Theory and Criticism certificate program is a reasonable, and even attractive, option. It would release some faculty and staff from efforts to coordinate and schedule courses, and would have virtually no effect on the quality of graduate education at UW. (An alternative path would lead to a restoration of the historical-coverage component in the original program, and while this has some supporters among our faculty, the revision can hardly be accomplished with the current faculty: at least one advanced position, and possibly two, would be required.)

B. The Future of Comparative Literature: More Ambitious Visions

It does not require divine revelation or inspired prophecy to recognize the parlous condition of the Humanities at UW. In recent years there has been a continuing decline in tenure-line faculty in many language and literature departments and, since the 2009 approval of the change to the College of Arts and Sciences foreign language requirement, a noticeable decline in the Student Credit Hours in beginning foreign-language classes in a number of departments and programs (e.g., Spanish, French, German), which will in turn affect future enrollments in those majors. At present the admissions and graduation requirements in foreign languages are identical: completion of a third year of a foreign language in High School (or its equivalence). (Similarly, the revision that reduced the double-counting of C-course credits has to some extent lessened demand for those courses in the College, and effected efficiencies for both students' and departments' scheduling that may not be obvious as a cause for the smaller numbers.)

Unless we evolve toward teaching all foreign texts in English translation, enrollments in a number of our national/regional humanities departments will likely continue to decline, to the point that they will no longer support a faculty large enough to maintain a curriculum for the fewer majors they continue to attract, and for a respectable graduate program. We are already seeing the effects of these changes in the increasing number of undergraduate courses whose written texts are read in translation, and whose cinema and media works are dependent on dubbing or subtitling. With the declining use of foreign-language texts (literary or cinematic), there seems even less reason to sustain the current distribution of small national/regional departments in autonomous institutional units.

We may not yet be ready to reconceive the study of literary cultures as devolving into a smaller number of departmental units, but any such strategic reconstruction of our current makeup would need, in one form or another, to include a department of Comparative Literature (or Comparative Literary, Cinema, and Textual Studies—or Comparative Interdisciplinary Studies). In other words, such a

component will be required to provide the international crossroads or the interdisciplinary umbrella for enabling the University to continue any claim to serve the needs of a globalized culture that is not reduced to one limited to those articulated in or through English, with its monoglot limitations. In the face of declining demands for (and support for) foreign language training and at the same time an increase in the numbers of such languages that make a claim on attention in our globalized culture, maintaining smaller and discrete national (or regional) departments, particularly in the historically established European cultures, will become increasingly difficult. And, perhaps with the exception of Spanish (Iberian and New World), few of those cultures now claim the international importance they historically did.

One possible solution would be to consolidate those departments into larger units, such as a School of European Literatures and Culture, or a department of Medieval and Early Modern Studies, or a School of Interdisciplinary Humanities.

European Literatures and Culture:

In view of the current pressures from budgets and enrollment affecting a number of Humanities departments, a case could well be made that it is time a strategic reorganization of a number of the smaller European languages and literatures departments, one that might consolidate a number of them into a larger unit (or units). There is long-standing precedent for such structures in our College's History Department and Asian Languages and Literatures, and the Jackson School's European Studies Program may provide a model (and partner). The recent redefinition of our College's foreign language requirement has resulted in an enrollment decline in many beginning foreign-language courses, and without such a gateway student interest in pursuing advanced coursework in, for instance, a number of modern European languages is in decline. This should encourage us to reconceive how we might most effectively and efficiently organize our study and teaching in European cultures. This may, for example, encourage the consolidation of modern and contemporary language, literature, and culture studies into a single unit, and combining earlier historical reflexes in another (perhaps a department [à la Classics] of medieval and early modern studies).

Medieval and Early Modern Studies:

In recent decades there has been a noticeable decline in the numbers of faculty working in pre-twentieth-century literary topics and the UW, though in some programs (French and Italian, Spanish and Portuguese) this has been less noticeable than in English and Germanics. The decline may be understandable, of course, given the profession's deepening commitment to works relevant to modern and contemporary concerns, and to broadening the scope of its subjects in terms of both genre and global interests. What has been lost, however, has not simply been FTEs, but also the kind of community of collegial interest that was provided by having a small but vital number of faculty working in earlier periods in individual departments. And with the overall reduction in the numbers of permanent faculty in a number of departments there have also come fewer opportunities for such faculty to establish commonalities with faculty in other departments of the Humanities, History, and Arts.

To take one example: in the 70s and 80s faculty in medieval and renaissance studies maintained a lively colloquium, involving colleagues from a number of UW departments (e.g., Architecture, Art History, Classics, Comparative Literature, Comparative Religion, English, Germanics, History, Music History, Philosophy, Romance, Scandinavian, Slavic), as well as colleagues from neighboring colleges and universities (including PLU, SPU, UPS, Walla Walla College, Western Washington U). At present, there simply may not be a sufficient number of core faculty at the UW working in literature and history departments before 1800 to sustain such an enterprise. The same might be said of a number of other genuinely interdisciplinary groups in the Humanities. This is unfortunate, since the work of most scholars in literature and culture in the earlier historical periods (as, indeed, in our present global moment) is, of necessity, interdisciplinary and comparatist: national (or regional) political (or linguistic) boundaries are simply not hermetic, and human culture remains substantially and richly transnational in both its origins and influences.

In the 1980s, and again in the 1990s, the group made some effort to develop an undergraduate major through the General Studies Program. Perhaps it is time for an expanded program along similar lines. The Comparative Literature Department could offer an existing unit where the kind of collegial community for faculty working in earlier periods could become a vital center for enriching scholarship and teaching in areas of study that have, historically, provided the core for Humanities. It would also ensure that our colleagues working in more recent cultural areas would have access to historical foundations for their own work. And an effort to reorient Comparative Literature as an intellectual and scholarly home for faculty working in earlier periods, particularly (perhaps) in the European context, could complement quite well the orientation of our modern and contemporary faculty on the interrelations of verbal and visual cultures.

This would, perhaps, permit the European regional literature departments to coalesce in their own commitment to modern and contemporary issues, and their international and global linkages. Faculty in both the early modern and the post-modern fields are comparatist and transnational in their own ways, but the differences between early (or pre-) national cultures and those of our contemporary times have significantly different emphases, not the least of which is that the *lingua franca* of the earlier period was more likely to be Latin or French than English, and any serious work in what we might jokingly refer to as the very long Middle Ages will necessitate advanced facility in a number of distinct languages and their literatures.

Interdisciplinary Humanities:

Each generation, or perhaps it is in fact every decade, experiences its own “crisis in the Humanities.” Some of the crises are the result of external pressures (calls for professional and vocational training to serve economic and social needs; political reactions to “free-thinking” or ideological opponents; shifts in cultural priorities). Some are the result of institutional initiatives and educational fashions. Some, however, are self-inflicted by faculty and students in the Humanities themselves, such as the recent shift toward turning the study of language and literature into a branch of the social sciences.

A quarter of a century ago, a proposal was made by a distinguished colleague in Comparative Literature at UW to his department Chair, that they should take the lead in seeking to establish in the College of Arts and Sciences a School of Interdisciplinary Humanities, as a way to respond to that era’s crisis. The proposal was to combine Comparative Literature with the new program in Comparative History of Ideas, with a nascent program Film Studies, and the department of Art History into a unit that would give central attention to the kinds of ideas that makes the visual and literary arts lasting and highly influential elements of human civilization. The school would continue to offer majors in these constituent units, but would also establish a genuinely interdisciplinary major in the Humanities that would structure its curriculum around two- or three-quarter team-taught courses that would vary from year to year, and revitalize, by an energetic engagement with a variety of “texts,” thought about the essential issues that have exercised artists and thinkers for millennia.

This visionary suggestion did, like many such, come to nothing. But the idea remains plausible, even precocious, today. At the heart of Comparative Literature (as suggested in a number of places in this self-study) is the desire to cross established institutional boundaries and to find the language to articulate how and why those boundaries are more apparent than real. An updating of this proposal for a School of Interdisciplinary Humanities, to include other units (such as the two in the preceding paragraphs of this section) could give cohesive structure to the proposed new modular Humanities major, and gain the UW the reputation as an educational innovator, and perhaps win it funding from external agencies and foundations, to bring about lasting change in the Humanities for this generation, at its descendants.

Part B: Unit-Defined Questions

A. What potential role might Comparative Literature play in the reconfiguration of the Humanities at the University of Washington over the coming decades, and how might the administration support this role? Could Comparative Literature be the home within which Humanities modules get piloted?

Long-term planning in the Humanities may require serious structural changes, such as those circulating around on-going discussions about developing a new-format Humanities major comprising a selection of “modules,” two (at least?) of which would be combined to comprise an interdisciplinary Humanities major. Some of these modules would be developed in existing units (perhaps as a reconfigured version of current minors); others could be designed by interdepartmental groups of faculty and organized on temporal or thematic principles. Such a new composite Humanities major would, nearly inevitably, produce groups of courses that, if the major is to be intellectually coherent, would require comparative or interdisciplinary approaches. A department like Comparative Literature could offer a “home” for engaging such comparatist efforts and provide courses, or the kind of “capstone” experience that would ensure connections between the student’s selected modules would be more than intellectually neighborly. This composite major would entail the development of a new course or courses specifically designed to meet the programmatic needs of the new Humanities majors. Calling upon the faculty of the department (including those with adjunct appointments) to oversee these comparative “bridge” or “capstone” courses would be a way of ensuring the genuinely interdisciplinary substance and quality of this experience for students.

While the current faculty in the literary “track” of Comparative Literature are divided between earlier and contemporary periods (and obviously Cinema Studies is distinctly modern/contemporary in its focus), a case could be made for Comparative Literature providing a logical home for the international and interdisciplinary study of earlier European culture, while also offering an articulated intellectual vision of inter- or trans-national studies that could guide development of modern and contemporary studies outside the Anglo-American linguistic boundaries demarcating the global reach of a department like English.

B. In what directions should the department grow over the coming years and what corresponding changes should we make in our curriculum?

Interest in courses on cinema and media has been growing markedly, as evidenced by the proliferation of courses and sections (in Comparative Literature and other departments). Some college-wide effort at coordinating the various (and increasing) number of cinema courses is past due, and efforts, for example, to develop an undergraduate CineMedia degree track will only increase the need for broader coordination. But our core Cinema Studies faculty is not large enough to manage such an effort without additional support—in the form of additional faculty lines, partial funding of faculty (with commitments to cinema) from other departments, and staff support. If, as seems likely given recent developments in various departments, study of regional literature evolves under a broader “cultural” rubric, with film and media of a less bookish sort playing an increasingly important role, then the evolving relations between literature and cinema in our department can help shape the directions other departments might follow.

To articulate more fully those “evolving relations” within the department, and sharpen the terms of the discussion, we might look to identifying common ground in the areas of theory and criticism, or textual studies. A focused effort to stimulate deeper, sustained discussions of core issues, more extensive than can occur in the ordinary course of faculty meetings and hallway conversations, would benefit not only the department but also many of the other units of the College. These discussions might most fruitfully be stimulated by funding a weekend conference, or better yet retreat, that could permit the current faculty of the department to consider proposals for reconceiving the undergraduate and/or doctoral degree programs for “comparative literature” in the 21st century.

C. How can we foster a stronger sense of community among our students?

Since there are many “tracks” in Comparative Literature—and not likely to be any one, or even few things that would help them all—this question probably should be sharpened and deal separately with graduate and undergraduate students; with those in literature and those in cinema; and, finally, with those in our three doctoral certificate programs.

Some efforts to define constituent “interest groups” or “common areas” for our students, perhaps bringing together majors and grad students with area faculty, might be worthwhile, and would contribute to providing local communities for our students—even if any single “identity” for Comparative Literature students will seldom transcend the institutional. But as is clear from the recurrent debates about the disciplinary core of Comparative Literature, such fragmentation into subsidiary communities, while to some extent inevitable, is seldom satisfying. Aside from our annual graduation celebration, we have few occasions where we come together as a whole department. We have been more successful with getting our faculty and graduate students together at potlucks and other events. Extending the invitation to our majors would necessitate our using larger (and more expensive) venues, no doubt, but could prove an effective community-builder. Combining such an event with our orientation of new majors early in the academic year would be an attractive place to start.

D. What role should language study play in our undergraduate and graduate programs? Should we revise the language requirements in any of them?

Competence in more than one language remains essential to any study in the field of Comparative Literature. While it may be the case that requiring intimate knowledge of multiple (or even *any*) foreign languages may limit the appeal of some of our programs, we feel it continues to be essential that students achieve genuine facility in, and functional use of, at least one language other than their native tongue, if they are to conduct any seriously comparative study of literatures and cultures. For advanced, doctoral scholarship, this is absolutely essential, and having a working knowledge of two (or even as at present three) foreign languages will likely remain our goal. Recent changes in our department’s make-up and in the field of Comparative Literature more generally, however, encourage us to revisit this issue with our current faculty.

Given the global reach of English, a case might be made that our emphasis on knowledge of foreign languages is less important than heretofore, and the recent relaxation of the College’s foreign language requirement in essence allows students to meet their foreign-language *graduation* requirement by meeting the University’s foreign-language *admissions* requirement. Yet we are far from being a monolingual, much less monocultural, world, and there is little doubt that this situation will continue. For this reason, if we are not simply to accede to the linguistic and cultural imperialism of some English Departments, and if a distinctive and important case can be made for requiring first-hand familiarity with the variety of nuanced differences in and between human languages (as well, of course, as their constituent dialects), then it should be essential to maintain the kinds of programs and principles that this department of Comparative Literature has historically stood for.

In the world of international cinema, where dubbing or subtitling is a common and practical norm, students may feel they can get by without knowing a foreign language—as their peers may by reading literary translations. That is no doubt true, but *getting by* is not a goal that we would willingly adopt for certifying our Cinema Studies or Comparative Literature majors, and while our lower-division cinema and literature courses may be filled with students who wish to meet their VLPA requirements, we could not willingly face a comparably large number of students in upper-division, specialized and advanced courses, without major expansion of our faculty. As a result, we would, for both pedagogical and practical reasons, firmly resist “watering down” our current language requirement for majors: facility in a second language contributes to the critical abilities of our majors and also establishes a threshold for admission to the major that ensures a relatively select number of majors that permits us to maintain a high-quality program and avoid overloading our faculty.

E. Should we consider joint graduate admissions with other departments?

Since our requirements are that doctoral students include advanced qualification in two major languages and facility with a third, it would make some reasonable sense to consider joint admissions. This might prove attractive to our PhDs when they enter the academic job market, since official qualification in Comparative Literature and another field would strengthen the case they would make for joining a department other than another Comparative Literature department. Such joint admissions might also contribute to the vitality of smaller programs which may have difficulty providing the critical mass of faculty and students that foster the rich collegiality on which doctoral education depends. Our experiences in collaborating with colleagues to admit, for example, graduate applicants in Italian and Spanish have been encouraging and may provide a model for further expanding the practice.

F. Can we secure more teaching assistantships that are funded within Comparative Literature, rather than continuing to depend so extensively on other departments to supply our graduate students with teaching assistant appointments?

Having teaching assistantships in Comparative Literature is a distinct benefit when it comes to recruiting candidates for graduate study, and remains an attractive option for them later in their studies. A modest increase in the number of such assistantships would be a wise investment of resources and provide a means to enrich the curricular offerings for our undergraduate students, majors and non-majors alike.

But as attractive as increased support for graduate students in Comparative Literature would be, it may be even more important to make permanent the kinds of arrangements with other language/ literature departments that permit Comparative Literature to count on the availability of positions for our students to teach in those departments. In this respect, the relationship with English has been a model of stability and consistency and, even in recent times of budget reductions, has provided a growing number of our graduate students with training opportunities and teaching assignments that have helped support their studies and enhanced their marketability. We expect this relationship to prosper and grow.

This, and other, existing arrangements have been productive, but often variable in their regular enactment, and sustainability. All too often, too, when budget cuts are made the funds allocated to Comparative Literature graduate students are usually, and not unsurprisingly, the first victims of those reductions in sister departments. Too much time, perhaps, has been required for seasonal renegotiation of the existing arrangements, and a formal—i.e., written and College-authorized—regularization of these agreements might be to everyone's benefit, even if they were necessarily subject to reconsideration in the face of budget shortfalls.

It has been particularly useful for our students to teach in the department of their major field of language/literature, and even *ad hoc* arrangements (such as those we've had with a number of our sister departments) are very much appreciated. These opportunities have provided our students with practical experiences and teaching credentials that allow them to compete well in a demanding marketplace with graduates of Comparative Literature and national (or regional) literature departments at other doctoral institutions. And if we move in the direction of encouraging joint admissions, then continuing (or even expanding) the current arrangements for our graduate students to hold TAs in other departments would make sense, and no doubt enhance their competitiveness for permanent appointments upon completion of their doctoral studies. Comparative Literature is still a doctoral degree that is viewed by many in regional literature departments as a bit out of the ordinary, and providing clear teaching credentials in at least one major language department offers practical help to jobseekers.

G. How can we better prepare our graduate students for the job market?

By working with regional literature departments, we have ensured at least some opportunities for our students to teach in those departments. Furthermore, by establishing a number of distinct certification "tracks" in our doctoral programs in Comparative Literature (Cinema Studies, Theory and Criticism,

Textual Studies) we have already provided an infrastructure for enhancing the marketability of our (and other) PhD programs. Since most of our students qualify for academic jobs in departments with national/regional cultures as their focus, their preparation in the pertinent languages is crucial, but so, too, are the skills they bring as a result of consciously comparatist training during their doctoral studies. The existence of defined and focused certificate programs provides one easy way for students to distinguish their scholarship and teaching within Comparative Literature. With the evolving curricula in Humanities departments, evident from those in our own College, having our doctoral students engage critically with textual, literary, and cinematic works should mark them as distinctive products of *our* department.

In an era like our own, that emphasizes interdisciplinary studies, certificate programs like these add distinguishing features to a doctoral field that might otherwise seem fundamentally “individual” in its shape and substance. We may even wish to consider whether we should reconsider our current guidelines, and *require* doctoral students in Comparative Literature to complete at least one of these denominated certificate programs.

Additional Questions Raised at the “Charge” meeting:

- 1. Describe the department’s plan for the size of its graduate program, taking into account**
 - a) the job market for graduates, and**
 - b) the foreseeable need for instructional support offered by graduate students. Include what resources would be needed to sustain this program size, especially with regard to graduate student support.**

The department, given its present faculty and budget, does not intend to expand its graduate program beyond its current size. Admitting 8-10 new graduate students a year is a reasonable number, and with our current resources (counting both permanent funds and their recent temporary supplements for instruction: i.e., hiring TAs), we can expect to be able to provide support for such a cohort of doctoral students), as long as additional support can be counted on from our sister departments.

- 2. Describe the appropriate balance between cinema studies and textual/literature studies in the department.**

Redefining the relationship between the faculty supporting the cinema and literature tracks of our programs is a challenge facing the Department. In general that relationship has been healthy and mutually productive, as students of film benefit greatly from taking literature classes, and *vice versa*. On the other hand (as we have already discussed above in respect to practical steps for our future), because the Cinema Studies Program developed under the aegis of Comparative Literature, many of the degree requirements, and even the very names of the degree and of the department, reflect the interests of the literature students and faculty rather than the Cinema Studies majors and faculty. Allowing the students to graduate with a degree in Cinema Studies (or, to reflect a shift in the discipline and our culture in recent years, Cinema and Media Studies, as reflected in the title of our new graduate certificate) would perhaps make the major much more attractive to students who simply do not identify themselves as Comparative Literature majors, and may serve them better as they move on in their careers. On the other hand, continuing to insist that our students—undergraduate and graduate alike—develop dual, complementary competencies in textual and visual media may be a way of ensuring that our students are prepared to take leadership roles in twenty-first-century American, and world, culture.

Appendix A: Undergraduate Degree Program Details

1. Program descriptions: Literature Major and Minor and Cinema Studies Major (pp. 32-35)
2. Total Students by Academic Year 2002-2012 (p. 36)
3. Numbers of Majors per Quarter 2002-2012 (p. 37)
4. Average Quarters in the Major 2002-2012 (p. 38)
5. Average Quarters in the Major, Freshmen vs. Transfer Students 2002-2012 (p.39)
6. Graduates in Literature, Cinema, and Multiple Majors 2002-2012 (p.40)

Comparative Literature/Literature Major

Introduction

The Comparative Literature Program studies literature and film as they transcend the confines of a national culture. It explores the relationships among different cultures and between literature, cinema and other fields of knowledge, both visual and verbal, such as art history, philosophy, religion, and political thought. Typical areas of inquiry include traditions and periods, genres, and motifs; patterns of influence and reception of works among national cultures; and the general principles of literary and cinematic theory and criticism. Students who major in Comparative Literature select either the Literature Option or the Cinema Studies Option.

Pre-requisites to declaring the major:

- Minimum 2.0 overall GPA
- Completion of either the English Composition requirement or a W-course
- Completion of one of C Lit 250, 251 or 252

Major requirements - 45 credits from the groups below:

- Three differently numbered courses from among C LIT 320, C LIT 321, C LIT 322, C LIT 323, C Lit 360, C LIT 361, C LIT 362 At least one must come from each series (15 credits)
- One 300-level cinema studies course (5 credits)
- C LIT 400 (5 credits)
- One additional course in Comparative Literature at the 300 or 400 level. (5 credits)
- One course in a literature at a third year level or above in the student's foreign language (3-5 credits). Minimum preparation for such a course is completion of two years of college language study (sometimes higher) in the foreign language, or prior knowledge of the language.
- The remaining credits are to be earned normally in 300 and 400 level literature courses from among the offering of Comparative Literature and the following participating departments: Asian Languages and Literatures, Classics, English, Germanics, Near Eastern Languages and Civilization, Romance Languages and Literatures, Scandinavian Studies, and Slavic Languages and Literatures. They may be in the original language or in translation. (10-12 credits).
- One course taken in the program must focus primarily on literature written before 1800.

No course presented toward fulfillment of the 45-credit major requirements may be taken on a credit/no credit or satisfactory/non-satisfactory basis. There is no formal application procedure for declaring the Comparative Literature major; however, a minimum GPA of 2.0 is required in order to be admitted to the program.

***Note:** Minimum foreign language prerequisite to meet this requirement: completion of the second year (often higher) of the foreign language. Students should consult the departmental adviser to determine the prerequisite language course for the foreign literature course, e.g. German 203 for German 311; French 302 for French 304.

Minor in Comparative Literature

The Department of Comparative Literature offers a minor which requires a minimum of 30 credits from the following:

- C LIT 250, C LIT 251 or C LIT 252 (5 credits)
- C LIT 400 (5 credits)
- Two differently numbered courses from among C LIT 320, C LIT 321, C LIT 322, C LIT 323, C LIT 360, C LIT 361, C LIT 362. (10 credits)
- One course in a literature other than the student's native literature, studied in the original language (3-5 credits). Minimum preparation for such a course is completion of two years of college language study (sometimes higher) in the foreign language.
- The remaining credits are to be earned normally in 300 and 400 level literature courses from among the offering of Comparative Literature and the following participating departments: Asian Languages and Literatures, Classics, English, Germanics, Near Eastern Languages and Civilization, Romance Languages and Literatures, Scandinavian Studies, and Slavic Languages and Literatures. They may be in the original language or in translation. (5-7 credits). Note: Not more than one cinema studies course may be counted toward the Comparative Literature minor.

Cinema Studies

Introduction

The Cinema Studies Program offers a degree track within the Comparative Literature major that allows a specialization in the study of film. Cinema Studies allows students to develop their understanding of how films function as a distinctive mode of transmitting and critiquing cultural values and practices. The Comparative Literature Department also hosts an array of Cinema Faculty from a number of backgrounds.

The program is structured around two series of core courses devoted to film theory and film history. Students are required to complete at least fifteen credits from among these six courses. The core is complemented by upper-division film elective courses taken from Comparative Literature or any UW department in consultation with the Comparative Literature undergraduate advisers.

Prerequisites:

- Minimum 2.0 overall GPA
- Completion of either the English Composition requirement or a W-course
- Completion of C LIT 270, 271 or 272 or the equivalent.

Required courses - 50 credits from course groups listed below

15 credits from Cinema Studies core courses:

(Choose at least one course in film theory and one course in film history)

- C LIT 301 Theory of Film: Analysis (5 credits)
- C LIT 302 Theory of Film: Critical Concepts (5 credits)
- C LIT 303 Theory of Film: Genre (5 credits)
- C LIT 310 History of Film: 1895-1929 (5 credits)
- C LIT 311 History of Film: 1930-1959 (5 credits)
- C LIT 312 History of Film: 1960-present (5 credits)
- C LIT 313 History of Film: 1989 to Present (5 credits)

10 credits from Comparative Literature core courses:

- C LIT 400 (5 credits)
- One Literature course from C LIT 320, 321, 322, 323 (5 credits) A minimum of two years of foreign language study (e.g. German 203 or equivalent); one national cinema course (5 credits) The national cinema course should correspond with the foreign language selected (e.g. German language/German cinema). Students who are native speakers of a language other than English should contact the departmental adviser regarding the second year of foreign language requirement.

Approved Electives

Remaining 20 credits to be earned in approved 300-400-level cinema elective courses offered by Comparative Literature or other UW departments.

Foreign Language

A minimum of two years of foreign language study (e.g. German 203 or equivalent); one national cinema course;* remaining credits to be earned in approved 300-400-level cinema elective courses offered by Comparative Literature or other UW departments.

***Note:** The national cinema course should correspond with the foreign language selected (e.g. German language/German cinema). Students who are native speakers of a language other than English should contact the departmental adviser regarding the second year of foreign language requirement.

A minor in the Cinema Studies option is not available.

Other Cinema Credit Options:

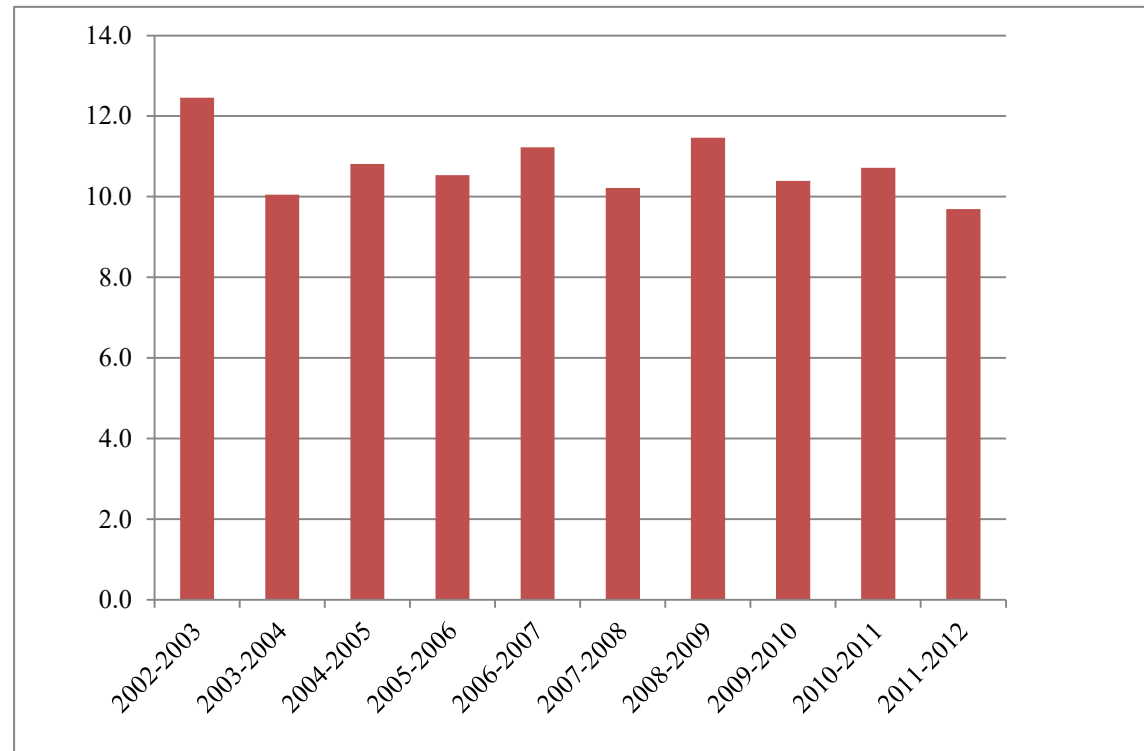
- C LIT 490, independent studies: students can develop special projects related to cinema such as research on a special topic in cinema studies for maximum of five credits towards the elective requirements.
- C LIT 491, internship: students can pursue internship opportunities for a maximum of 10 general elective credits towards the major requirements. It is possible to have 5 credits of C LIT 491 count towards core elective requirements by permission and arrangement of the supervising internship professor only.
- C LIT 493, honors seminar
- C LIT 495, honors thesis: students can prepare a cinema-related honors thesis for an additional 5 credits beyond the major requirements.

**Comp Lit-Cine Students
Per Quarter Including Yearly Totals**

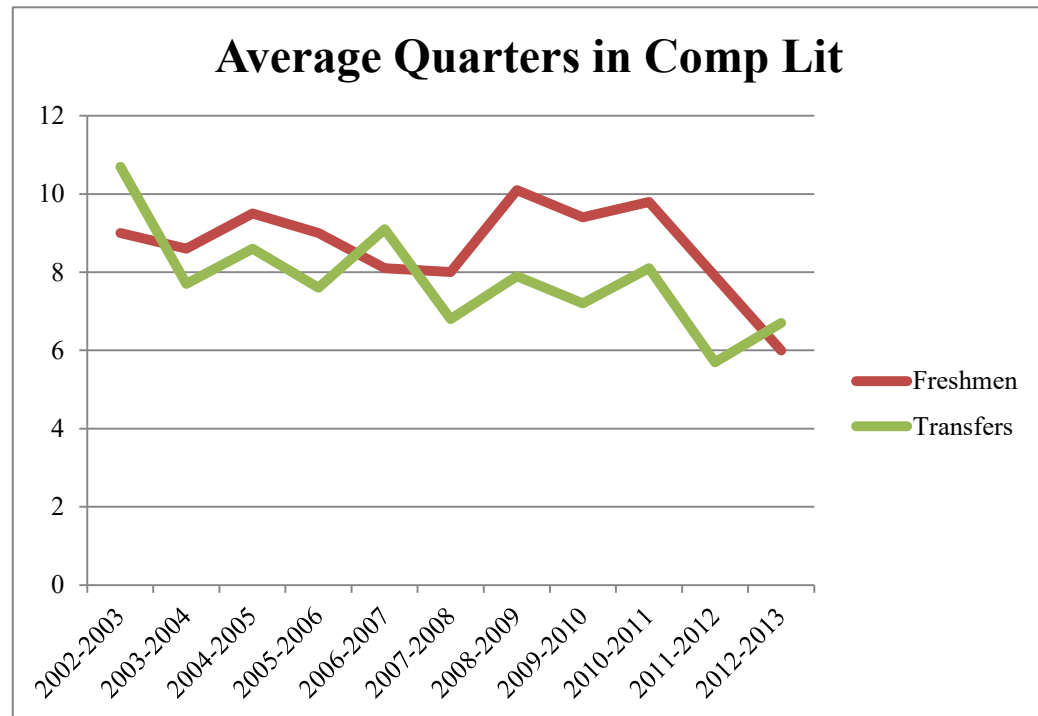
Spring 2002-Autumn 2012

Year	WINTER			SPRING			AUTUMN			Yearly Av
	CN	LIT	Total	CN	LIT	Total	CN	LIT	Total	
2002	86	53	139	92	49	141	96	58	154	145
2003	111	57	168	121	47	168	109	59	168	152
2004	106	58	164	99	52	151	84	58	142	152
2005	103	56	159	104	62	166	80	50	130	152
2006	90	51	141	93	59	152	69	58	127	140
2007	81	59	140	84	59	143	63	52	115	133
2008	73	54	127	73	50	123	70	42	112	121
2009	77	38	115	92	35	127	83	27	110	117
2010	84	34	118	92	31	123	65	31	96	112
2011	62	36	98	64	40	104	46	27	73	92
2012	52	28	80	58	22	80	50	14	64	75

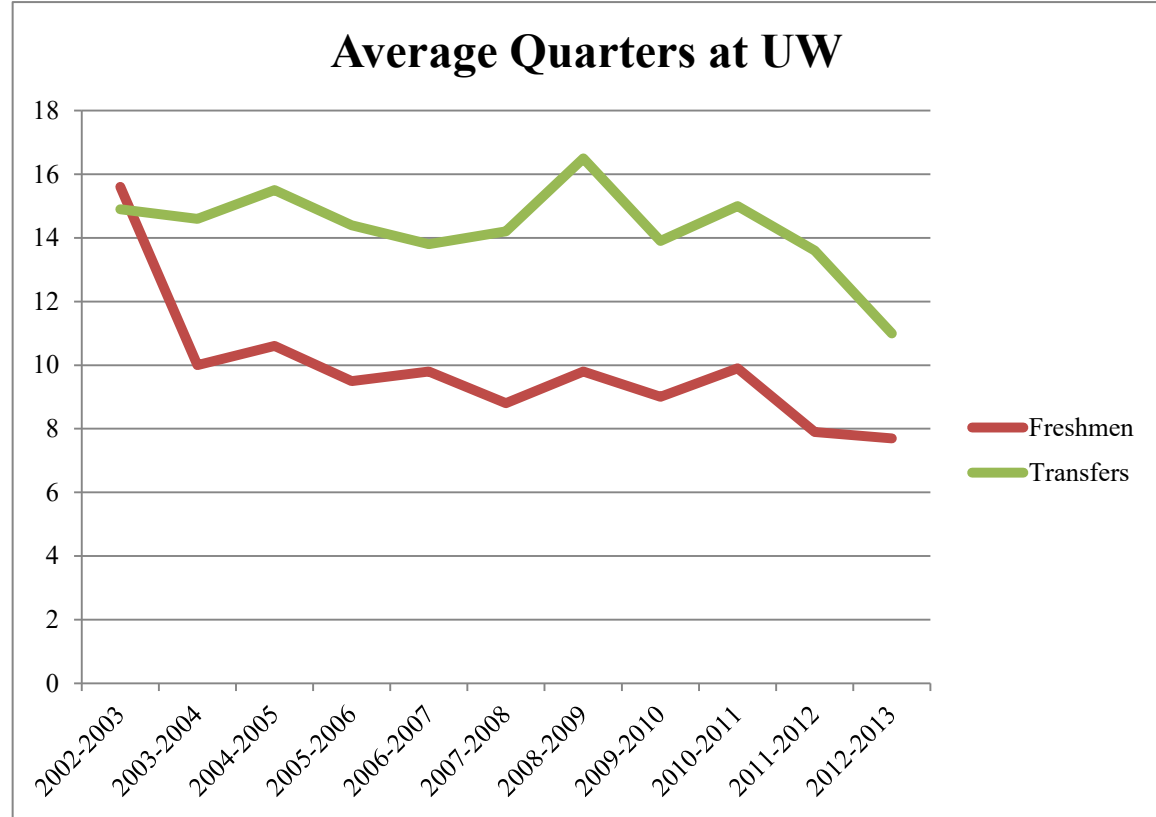
AcademicYear	Average Quarters in Major
2002-2003	12.5
2003-2004	10.1
2004-2005	10.8
2005-2006	10.5
2006-2007	11.2
2007-2008	10.2
2008-2009	11.5
2009-2010	10.4
2010-2011	10.7
2011-2012	9.7



Academic Year	Freshmen	Transfers
2002-2003	9	10.7
2003-2004	8.6	7.7
2004-2005	9.5	8.6
2005-2006	9	7.6
2006-2007	8.1	9.1
2007-2008	8	6.8
2008-2009	10.1	7.9
2009-2010	9.4	7.2
2010-2011	9.8	8.1
2011-2012	7.9	5.7
2012-2013	6	6.7



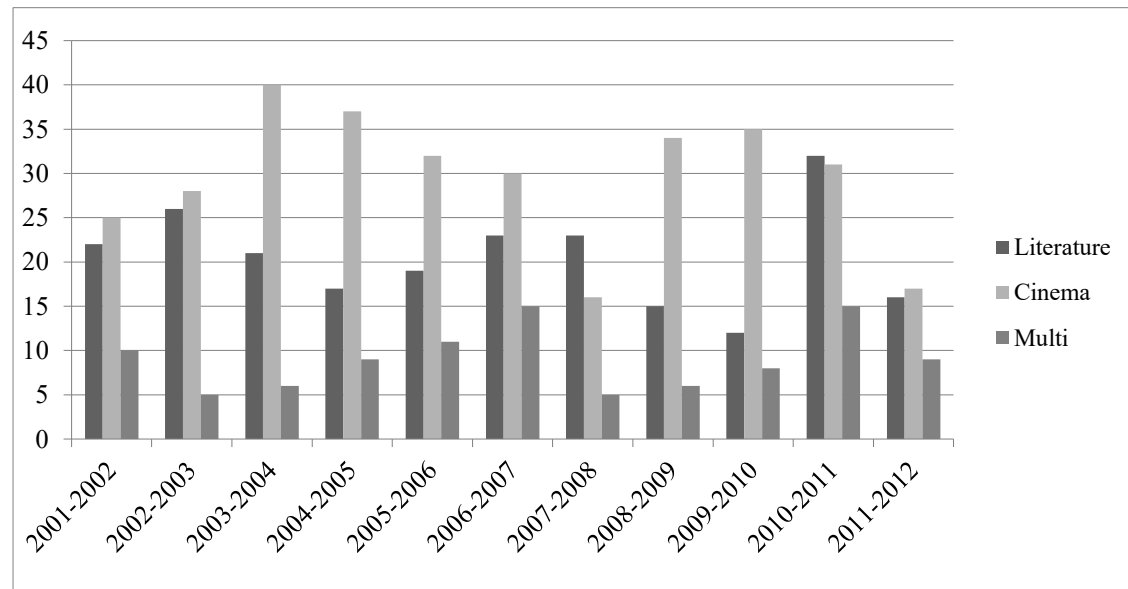
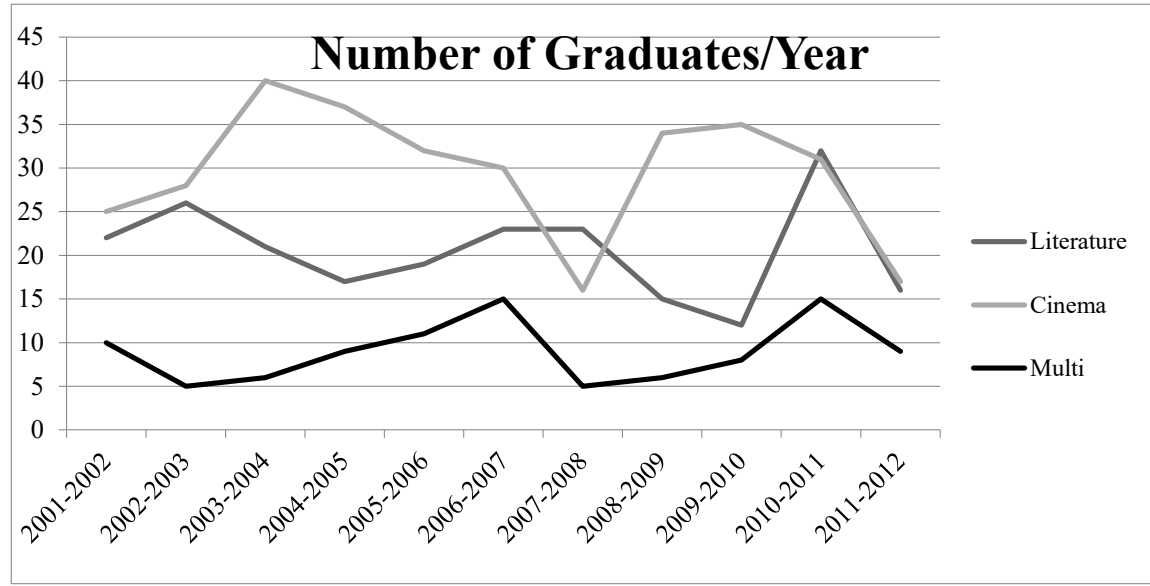
Academic Year	Freshmen	Transfers
2002-2003	15.6	14.9
2003-2004	10	14.6
2004-2005	10.6	15.5
2005-2006	9.5	14.4
2006-2007	9.8	13.8
2007-2008	8.8	14.2
2008-2009	9.8	16.5
2009-2010	9	13.9
2010-2011	9.9	15
2011-2012	7.9	13.6
2012-2013	7.7	11



**Number of Degrees Granted
Per Year 2002-2012**

Year	Literatur	Cinema	Multi
2001-2002	22	25	10
2002-2003	26	28	5
2003-2004	21	40	6
2004-2005	17	37	9
2005-2006	19	32	11
2006-2007	23	30	15
2007-2008	23	16	5
2008-2009	15	34	6
2009-2010	12	35	8
2010-2011	32	31	15
2011-2012	16	17	9

**Two Tracks: Cinema
Literature
Multitrack = Both Cine and Lit**



Appendix B: Graduate Degrees and Certificates

1. Program descriptions: MA and Ph.D., Certificate Programs (pp.42-49)
2. MA Degrees Granted 2002-2012 (p. 50-51)
3. Ph.D. Degrees and Dissertation Titles 2002-2012 (p. 52-54)
4. Ph.D. Degrees in the Theory and Criticism Program 2002-2012 (p. 55)
5. Textual Studies Program Students 2002-2012 (pp. 56-58)

DEGREE REQUIREMENTS:

Master of Arts Program

Admission:

Requires the completion of a Bachelor of Arts degree in Comparative Literature, English, or any other literature, or equivalent training. Advanced knowledge of at least one language besides English is also required. A minimum 3.0 gpa required for the last two years of study.

Program:

Course work

Minimum of 45 quarter credits at the 400 and 500 level, of which at least 25 must be in courses at the 500 level. Of the required work, three courses must be taken in comparative literature. The remaining credits must include study in two or more literatures with at least three courses being taken in each of two literatures.

Language Requirements

Advanced reading knowledge in at least one language other than English and a basic reading knowledge of a second must be demonstrated before starting to write the M.A. essay. Language competence is attested either by exams or by completion of satisfactory coursework in the language.

M.A. Essay

After completion of course work students prepare a master's essay under the supervision of two graduate faculty members. Essays normally run 25-30 pages on the model of scholarly articles in the student's field of interest.

Ph.D. Program

Admission:

Master of Arts degree in Comparative Literature, English, or any other literature, or equivalent background; advanced reading knowledge in two languages other than English.

Post-M.A. Admissions Students applying for admission with an M.A. or equivalent graduate training in other disciplines, or who may require additional language preparation will be admitted as “Post M.A.” students. Formal application for admission to the Ph.D. program must be made no later than the end of the first year of residency.

Application for admission to the Ph.D. program Continuing UW students seeking admission to the Ph.D. program must submit a letter of application to the Graduate Studies Committee, identifying anticipated areas of specialization for the Ph.D. examinations and providing the candidate’s current thinking concerning the pathway to the completion of the degree. The applicant must also include two brief letters of evaluation from the members of the M.A. reading committee or other faculty with whom the applicant has studied. The entire application is to be submitted with the M.A. Essay, as approved by the M.A. reading committee.

Program:

Course work

Minimum of 90 post-baccalaureate degree credits at the 400 and 500 level, of which at least half in each section of the program must be at the 500 level. Of these total credits the program must include: 1) at least 30 credits in comparative literature courses; 2) 30 credits in the literature of major interest to the student; 3) 20 credits in the student’s minor field (or, if more than one minor field is chosen, at least 15 credits in each); 4) 10 elective credit courses chosen from any area of the student’s choice. One of two minor fields may be extra-literary. To count for degree credit, independent studies must be approved by the Graduate Program Coordinator before the student registers for the course.

Language Requirements

Advanced reading knowledge in two languages other than English and a basic reading knowledge of a third must be demonstrated before Ph.D. examinations are administered. Language competence is attested either by exams or by completion of satisfactory coursework in the language.

General Examination

The General Examination requires one quarter to complete and is taken after the 90 credit course requirement and language requirements have been completed. The examination must be taken within three quarters of completion of course work. It consists of the following two sections: 1) nine-hour written examinations in each of the following three areas: a) a period exam in the student’s primary national literature; b) comparative literature exam; and c) comparative theory exam; 2) an oral comprehensive examination evaluating the student’s overall preparation for dissertation work.

Dissertation

Dissertation topics can be chosen from a broad range of areas including: 1) the comparative study of authors or themes in different languages; 2) issues in the fields of theory of literature and history of criticism; 3) the study of literary authors or themes whose significance transcends national or linguistic boundaries; 4) the study of such phenomena as transmission, reception, and influence. Candidates may request any member of the graduate faculty in their major or minor field to supervise the dissertation.

Final Examination

Candidates must pass an oral examination devoted to the dissertation and to the field or fields with which it is concerned.

Theory and Criticism Program

Application:

Before being eligible for the Program in Theory and Criticism, applicants must have been admitted to one of the participating departments and have received a Master's degree in a subject represented by these departments or in a related field.

Students applying from outside the university to a participating department must be in residence for two quarters at the University of Washington before admission to the program. However, they should make their intention known to the director upon arrival or earlier.

The minimum grade point requirement for entrance is 3.7. The applicant should submit a letter of recommendation from a faculty member acquainted with his or her work in a course in theory, unofficial transcripts, and a one-page statement of purpose.

Degree Requirements

Continued satisfactory work in the student's home department

Maintenance of satisfactory progress toward the degree with a minimum GPA of 3.7

Completion of 7 graduate courses from the Program in Theory and Criticism, including at least one course on 20th century theory and criticism and one course on pre-20th century theory and criticism. Courses taken may count both towards program requirements and towards requirements of the student's home department

Reading knowledge of two languages other than English, ancient or modern

Passage of the written and oral Ph.D. examinations in the student's home department. The examining committee should have 2 faculty members from the Program in Theory and Criticism

Acceptance of the dissertation prospectus by the dissertation committee, which should have 2 faculty members from the Program in Theory and Criticism

Submission of a Ph.D. dissertation to the dissertation committee and passage of an oral defense of the dissertation

Transfer Credit

Courses in theory and criticism from other UW departments and from other institutions will be evaluated by the director and program faculty to determine whether they may be accepted towards program coursework requirements.

Dissertation Prospectuses

The prospectus for a dissertation in theory and criticism should follow the guidelines set forth by the student's home department. The prospectus is either a chapter-by-chapter proposal or a general statement setting forth the questions to be addressed in the dissertation. A bibliography of works to be consulted is usually appended. Prospectuses range from 10 to 20 pages in length. The prospectus should emphasize the orientation to theory and criticism of the dissertation. The term "theory and criticism" is employed here in the broad sense of inquiry into the grounds of practices in literary and related humanistic studies.

The prospectus should be presented to the student's dissertation committee shortly after completion of the oral examination. The committee chair may call a meeting of the committee and the candidate to discuss the prospectus.

Textual Studies Program

Admission

The Program offers doctoral certification in the field of Textual Studies as a complement to a Ph.D. in another program at the University of Washington. To be admitted to the Textual Studies Program, a candidate must be: currently enrolled and in good standing in a Ph.D. program at the UW.

Formal application to Textual Studies requires a letter stating the student's educational background, his or her specific interests in Textual Studies, and two letters of recommendation. After these materials have been reviewed by the program Director(s), the applicant will be informed in writing regarding his/her admission to the Program.

Program

Upon admission to the Program, a doctoral candidate obtains certification in Textual Studies by completing, in addition to existing requirements for the original Ph.D., a total of 30 credit hours in Textual Studies. These include the four interdisciplinary courses of the Textual Studies Program:

Humanities 520 (Seminar in Textual Theory): an introduction to the relations of textual studies to the traditional disciplines of philology, codicology, textual criticism, editing, and literary criticism, as well as art, architecture, education and law, and to the major contemporary controversies in the field of textual studies;

Humanities 521 (Seminar in Scribal Texts): an examination of the theoretical and methodological issues attending the study of texts produced in oral and manuscript cultures;

Humanities 522 (Seminar in Printed Texts): a seminar in the history of printing, dealing with the materials and techniques of printers in the eras of the hand press (15th-18th centuries): the machine press (19th-20th centuries) and the electronic press (late 20th century); and

Humanities 523 (Hypertext and Textual Studies): a seminar on the capabilities of computer and network technology and their application in the creation, reproduction, and study of literary texts.

The remaining ten seminar credits will be obtained in approved courses offered by participating units.

In addition, the candidate shall provide evidence of formal participation in Textual Studies, either as an active member of a Textual Studies research group or by completing a Ph.D. dissertation on a topic connected with textual research and scholarship. Before advancing to dissertation work, the student will demonstrate his or her general knowledge of the field of Textual Studies by completing an examination or writing a critical essay on an assigned topic. A student's Ph.D. supervisory committee shall include at least one member of the Textual Studies Faculty.

Cinema and Media Studies Program

The Graduate Certificate Program in Cinema and Media Studies (CMS) is available to any student currently enrolled in a PhD program in the College of Arts and Sciences.

Course Requirements

This certificate program requires a total of four Cinema and Media Studies courses (20 credits). One of these is a requisite introductory course that offers a basic grounding in the theory, history and criticism of moving images, and introduces central debates, topics and methods in the field of cinema and media studies. The remaining three courses will be electives. One of these electives (five credits) may be an independently directed study. One of these electives (five credits) may be a 400-level seminar. All of these credits must be earned in graded courses. Successful completion of the CMS Certificate requires a cumulative GPA of 3.5 for courses required for the Certificate as well as a grade of 3.5 or higher for each course counted toward the Certificate.

Concluding Requirements

As a conclusion to the requirements of the Certificate Program, each student will choose one of two options, as follows. An exception applies only to those students currently enrolled in the DXARTS PhD program, as explained below.

1. **Research Paper.** One option takes the form of a research paper (approximately 20-25 pages). A two-person committee, comprised of Cinema and Media Studies faculty, evaluates the paper. The paper should be developed from a course paper in a previous Cinema and Media Studies seminar. If the student has worked with a Cinema and Media Studies faculty member on an earlier version of that paper, that faculty member should be on the committee. One of the two faculty members will supervise the development of the paper. The second member will function as a reader.

This option will allow the respective student to work closely with a faculty member on their writing and research in a manner otherwise limited by the constraints of a 10-week seminar. The goal of this option is thus to produce a paper of publishable quality, and students will be encouraged to explore peer-reviewed journals related to the field and to consider the different methodologies and concerns relevant to these publication venues. Publication of the research paper, however, is not required. Rather, once both faculty members have approved the paper, the concluding requirement will be complete.

This Research Paper may be written in the context of a credit/no credit independent study, in which case it will comprise a “fifth” course in Cinema and Media Studies. However, the student may also choose to develop this concluding Research Paper independently of credit hours.

2. **Qualifying Examination and Dissertation.** Alternately, the student may choose to include one or more Cinema and Media Studies topics on their PhD Qualifying Examination. In these cases, at least one member of the Graduate Group in Cinema and Media Studies must be a formal member of the Ph.D. Qualifying Examination committee. Under most circumstances, the Graduate Group member in the student’s home department will serve in this function. The dissertation must contribute in some way to the field of Cinema and Media Studies, and at least one member of the faculty group must be a member on the student’s dissertation committee.

In the event that a student initially opts to incorporate film and media studies materials in the dissertation, but either alters the project to exclude these materials or does not finish the dissertation, he/she may then opt to write a research paper and conclude the certificate requirements in this way.

Exception to Concluding Requirements

The one exception to these two options for the concluding requirement applies to those students who are currently enrolled in the DXARTS PhD program. In these cases, the DXARTS “Final PhD Project,” rather than a dissertation, will constitute the concluding requirement. DXARTS students will pursue their “Final PhD Project” in accordance with the requirements established by the DXARTS program and under the supervision of DXARTS faculty.

	Mura, Nicolas Christian	7
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Number of M.A. degrees awarded: 2002-2012: 47

- 13 currently in UW Comp Lit Ph.D. program (28%)
- 13 received Ph.D. from UW Comp Lit (28%)
- 3 entered UW Comp Lit Ph.D. program (left before completing Ph.D.) (6%)
- 3 entered/received Ph.D. from another department at U of Washington (6%)
- 15 left the UW after M.A. (32%)

Textual Studies Doctoral Certificates (2002-present)

Margaret Roland (English and Textual Studies, PhD, 2002—our first TS PhD)

Dissertation: “Material Malory: The Caxton Winchester Documents and a Parallel-Text Edition”

Current Position: Chair, Department of English, Marylhurst University

Awards/Service: James Randall Leader Prize for best essay in the journal *Arthuriana* (2006); NEH Summer Seminar on the Early Printed Book, Antwerp and Oxford (2007); Huntington Library Fellowship (Gilbert and Ursula Farfel Fellow) (2008); Executive Board (and Treasurer), Society for Textual Scholarship, 2006-present

Gabrielle Dean (English and Textual Studies, PhD, 2005)

Dissertation: “Seeing things and marking time: visual presence and the self in Emily Dickinson and Gertrude Stein”

Current Position: Curator of Modern Literary Rare Books and Manuscripts, Johns Hopkins University

Awards/Service: CLIR Fellowship (Johns Hopkins Library), 2008-09; 2009 Fredson Bowers Memorial Prize (from the Society of Textual Scholarship) for best essay in textual studies

Maureen Jackson (Comparative Literature and Textual Studies, PhD, 2008)

Dissertation: “Mixing Musics: The Urban Landscape of Late Ottoman and Turkish Synagogue Music”

Current Position: Harry Starr Fellowship in Judaica, Harvard University

Awards/Service: Hazel D. Cole Postdoctoral Fellowship in Jewish Studies at UW, 2008; Second Prize for best Essay (\$10,000) in The Sakip Sabanci International Research Award (Turkey), 2008; ACLS New Faculty Fellow (Carleton College, 2010-12)

Heather Stansbury (English and Textual Studies, PhD, 2008)

Dissertation: “Romantic Incest: Gender, Desire, and Defiance”

Current Position: Lecturer, English, University of Washington, Seattle

Matthew Vechinski (English and Textual Studies, PhD, 2009)

Dissertation: “Literary by Design: The Functional Aesthetics of the Twentieth-Century Novel”

Current Position: Adjunct Lecturer, English, Carroll University

Awards/Service: Christopher Isherwood Foundation Fellowship (Huntington Library), 2008-09; Dissertation Fellowship (The Harry Ransom Humanities Research Center, University of Texas, Austin), 2008-09

Nancy White (Comparative Literature and Textual Studies, PhD, 2010)

Dissertation: “Revisionary Superheroes, Seriality, and Secret Identity: The Rise of Revisionism in Comics and Graphic Novels from 1940-2011”

Current Position: Lecturer, CHID, University of Washington, Seattle

Jennifer Bryant, (English and Textual Studies, PhD 2011)

Dissertation: “Still Points, Turning Worlds: Memorial Dynamics and the Materiality of Memory”

Current Position: Lecturer, English, University of Washington, Seattle

Ileana Marin, (Comparative Literature and Textual Studies, PhD, 2011)

Dissertation: “The Victorian Aesthetics of Erasure in Fiction and Illustration”

Current Position: Lecturer, Comparative Literature/Honors, University of Washington, Seattle

Christina Wygant (English and Textual Studies, PhD, 2011)

Dissertation: “‘The Twice Told Tale’: Colonial Love Plots, Slavery, and Racial Ideology in Editorial Versions of John Gabriel Stedman's Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam” (Honors)

Current Position: Lecturer, CHID, University of Washington, Seattle

Sima Daad, (Comparative Literature and Textual Studies, PhD, 2012)

Dissertation: “Medieval Persian Texts and Modern Contexts: Mohammed Qazvini and the Modern Reception of Chahar Maqale (The Four Discourses)”

Current Position: Lecturer, Comparative Literature, University of Washington, Seattle

Textual Studies Students Completing Dissertation:

Barbara Budnick (Art History)

Brandon Centerwall (English and Textual Studies).

Lezlie Cross (Drama)

Lauren Grant (English)

Chelsea Jennings (English)

Paige Morgan (English)

Qian Lin (Asian Languages and Literature)

Melissa Lucas (Scandinavian Studies)

Danielle Magnusson (English).

Christopher Martin, (English)

Sharmila Mukherjee (English)

Elizabeth Rubasky Roewe (English)

Current Position: Lecturer, English, Gonzaga University

Todd Rygh (English)

Arendt Speser (English)

Other Textual Studies Students (Completing Coursework):

Meagan Loftin (English)

Abigail Fine (Drama)

Carolyn Callaghan (English)

Appendix C: Cinema and Media Studies Seminars

1. Cinema and Media Studies Certificate Required and Elective Courses (pp. 60-61)

CINEMA AND MEDIA STUDIES CERTIFICATE REQUIRED AND ELECTIVE COURSES				
Course Number	Class	Class Description	Instructor	Quarter/Year
*C LIT 520	Methods & Issues in Cinema Studies		Bean	Autumn 2012
C LIT 497 B/ 596 B	Special Studies in Comp Lit	Chinese Cinema	Braester	Autumn 2012
C LIT 474/574	Scandinavian Auteurs		Nestingen	Spring 2012
C LIT 596 E	Special Studies in Comp Lit	Historiography	Bean	Spring 2012
C LIT 497	Special Topics in Cinema Studies	Russian Jewish Film	Diment	Winter 2012
C LIT 596	Special Studies in Comp Lit	Cinephilia: Cinematic Experience in Historical Context	Braester	Winter 2012
C LIT 596 C	Special Studies in Comp Lit	Spanish Cinema	Mercer	Autumn 2011
C LIT 497	Special Topics in Cinema Studies	New Hollywood	Tweedie	Spring 2011
*C LIT 520	Methods & Issues in Cinema Studies		Bean	Spring 2011
C LIT 596 B	Special Studies in Comp Lit	Histories of Cinema in the Age of New Media	Braester	Spring 2011
C LIT 497 A	Special Topics in Cinema Studies	Middle East Through Cinema	Papan-Matin	Winter 2011
C LIT 596 A	Special Studies in Comp Lit	Cinema and The Late 20th Century	Tweedie	Winter 2011
C LIT 596 B	Special Studies in Comp Lit	Cinema of Werner Herzog	Ames	Autumn 2010
*C LIT 520	Methods & Issues in Cinema Studies		Bean	Spring 2010
C LIT 574 A	Scandinavian Auteurs		Nestingen	Spring 2010
C LIT 497 A	Special Topics in Cinema Studies	Russian Film/ Early Russ Soviet Cinema	Diment	Winter 2010
C LIT 497 B	Special Topics in Cinema Studies	Middle East And Cinema	Papan-Matin	Winter 2010
C LIT 596	Special Studies in Comp Lit	Modernism and European Cinema, 1945-1968	Tweedie	Winter 2010
C LIT 493 A /497 A / 596 C	Honors Seminar / Special Topics in Cinema Studies/ Special Studies in Comp Lit	Mexican Cinema	Steele	Autumn 2009
C LIT 493 B / 497 B / 596 B	Honors Seminar / Special Topics in Cinema Studies/ Special Studies in Comp Lit	Melodrama	Mahadevan	Autumn 2009
C LIT 496	Special Studies in Comp Lit	"Out of the Past"	Konick	Spring 2009
C LIT 496	Special Studies in Comp Lit	Lit, Film and Culture of the former Yugoslavia	Crnkovic	Spring 2009

		and the Yugoslav Successor States		
C LIT 576	East-West Literary Relations	Asian Visual Culture	Braester	Spring 2009
C LIT 596	Special Studies in Comp Lit	Film Theory	Tweedie	Spring 2009
C LIT 497	Special Topics in Cinema Studies		Alaniz	Winter 2009
C LIT 596	Special Studies in Comp Lit	Seminar in Cinema	Ungar	Winter 2009
C LIT 497	Special Topics in Cinema Studies	Film and Opera	Brown	Spring 2008
C LIT 596	Special Studies in Comp Lit	Third Cinema	Braester	Spring 2008
C LIT 497	Special Topics in Cinema Studies	Women in Cinema	Crnkovic	Winter 2008
C LIT 596	Special Studies in Comp Lit	Globalization and Cinema	Tweedie	Winter 2008
C LIT 596	Special Studies in Comp Lit	Contemporary Latin American Fiction and Film	Steele	Autumn 2007
C LIT 497	Special Topics in Cinema Studies		Clauss	Winter 2007
C LIT 596	Special Studies in Comp Lit	Chinese Cinema	Braester	Winter 2007
C LIT 596	Special Studies in Comp Lit	Early German Cinema	Ames	Autumn 2006
*C LIT 520 Required for the CMS Certificate				