

SPRING 2010 COM L COURSE OFFERINGS updated November 19, 2009

COML 2000 Introduction to Visual Studies (LA-AS)

4474

Crosslisted with: VISST 2000, ENGL 2920, ARTH 2000

4 credits.

TR 2:55 - 4:10P

Dadi, M. I. (mid1)

Provides a broad introduction of modes of vision and the historical impact of visual images, visual structures, and visual space on culture, communication, and politics. The question of "how we see" is discussed in terms of (1) procedures of sight (from optical machines to the psychology of vision and the philosophy of aesthetics); (2) spaces of vision (from landscapes to maps to cities); (3) objects of vision (from sacred sites to illuminated books to digital art); and (4) performances of vision (race, sexualities, ethnicities, cultures). Of importance to the course is the practical and conceptual relation of 20th-century visual technologies (photography, cinema, video, and computing) to their historical corollaries in the arts. The course draws on the visual traditions of both Western and non-Western societies and study texts that have defined the premises and analytic vocabularies of the visual. Through viewings, screenings, collaborative writing, and art projects, students develop the critical skills necessary to appreciate how the approaches that define visual studies complicate traditional models of defining and analyzing art objects. Guest lecturers occasionally address the class. Requirements: two objective midterm exams; occasional listserv postings; two five-page papers.

COML 2020 Great Books (LA-AS)

13536

4 credits.

TR 11:40 - 12:55P

Banerjee, A. (ab425)

The course traces the evolution of the story of the road as theme, trope, and organizing principle of seminal books from the Renaissance to the postmodern. Through readings of Rabelais, Cervantes, Swift, Sterne, Twain, Gogol, Conrad, Hemingway, Nabokov, and Kerouac, we will explore how literary adventures structure our experience of the world.

COM L 2030 Introduction to Comparative Literature (LA-AS)

25565

4 credits.

TR 10:10 - 11:25A

Liu, P. (pyl3)

The course is intended to answer the question persistently asked by undergraduates: "What is Comparative Literature, anyway?" We will learn about different approaches to Comparative Literature and study the literatures of five different national/historical traditions: (Kafka, Faulkner, Lu Xun, Plautus, and Murakami). We will also read philosophical writings and works of literary criticism and ask three questions: 1) Why do Comparatists want to learn foreign languages and work with texts in the original? 2) How do we compare cultures and texts? 3) Is there such a thing as "world literature"? Writing assignments will include critical essays, short response papers, and creative projects.

COML 2040 Global Fictions (CA-AS)

25568

4 credits

TR 1:25 - 2:40P

Melas, N. (nam5)

This course will be an introduction and an inquiry into global perspectives on fiction. Can the reading of fiction point us towards becoming citizens of the world? How might we know this world? How might we imagine it? We will consider the condition of the stranger in this global era as well as construct a geography of reading. Readings will be drawn mainly but not only from the contemporary period and outside Europe. Readings may include works of Rushdie, Marquez, Conde, Munif, Castellanos, Oe, Ngugi, Wolf, Kincaid and Homer.

COML 2330 Origins of the Social (HS-AS)

24779

Crosslisted with: HIST 2330, ANTHRO 2130, GOVT 2729

4 credits.

TR 2:55 - 4:10p

Robics, C. (car27)

Political philosophy has often been preoccupied with the problem of "the social": how is society born? How do individuals come together and what allows gives their actions and discourses an overall framework? How does a population become a community governed by explicit and implicit rules, norms, mechanisms of

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inclusion and exclusion? And how does this social formation address questions of power and law, state and nation, equality and justice, identity and difference, citizenship and civility? This seminar provides an introduction to some of the major figures of European intellectual history who have attempted to think and rethink this problem of "the social". The class will focus on the close reading and the historicization of each text. Readings will include Hobbes, Locke, Rousseau, Marx, Stuart Mill, Durkheim, Mauss, Freud, Levi-Strauss, Derrida, Gayle Rubin, Monique Wittig, Carole Pateman, Judith Butler.

COML 2728 Introductions to Modern Middle Eastern Literature

25816

Crosslisted with: NES 2728, JWST 2728

3 credits.

MWF 10:10 – 11:00A

Starr, D. (das86)

This course offers an introduction to modern literatures in Arabic, Hebrew, Persian and Turkish. All readings will be in English. We will discuss poetry, short stories and a novel from each tradition. Readings will be drawn from the work of an array of influential authors, including Nobel laureates S.Y. Agnon (Israel), Naguib Mahfouz (Egypt), and Orhan Pamuk (Turkey).

COML 3260 Christianity and Judaism # (LA-AS)

13532

Crosslisted with: RELST 3260

4 credits.

TR 8:40 - 9:55A

Carmichael, C. (cmc13)

A study of the New Testament as a product of first-century Palestinian and Hellenistic Judaism. Other text (also in translation): *The Passover Haggadah*.

COML 3300 Political Theory and Cinema (CA-AS)

25394

Crosslisted with: GERST 3550, GOVT 3705, FILM 3290

4 credits.

TR ~~10:10 – 11:25A~~

As of 11/19/2009, this course meeting time will be 1:25-2:40p.

This course will also have film screenings on Monday evenings from 7:30 – 9:30p.

Waite, G. (gcw1)

An introduction (without prerequisites) to fundamental problems of current political theory, filmmaking, and film analysis, along with their interrelationship. Particular emphasis on comparing and contrasting European and alternative cinema with Hollywood in terms of post-Marxist, psychoanalytic, postmodernist, and postcolonial types of interpretation. Filmmakers/theorists might include: David Cronenberg, Michael Curtiz, Kathryn Bigelow, Gilles Deleuze, Rainer Fassbinder, John Ford, Jean-Luc Godard, Marleen Gorris, Werner Herzog, Alfred Hitchcock, Allen & Albert Hughes, Stanley Kubrick, Fredric Jameson, Chris Marker, Pier-Paolo Pasolini, Gillo Pontecorvo, Robert Ray, Martin Scorsese, Ridley Scott, Oliver Stone, George Romero, Steven Shaviro, Kidlat Tahimik, Maurizio Viano, Slavoj Zizek. Although this is a lecture course, there will be ample time for class discussions.

COML 3440 The Tragic Theater #(LA-AS)

25172

Crosslisted with: CLASS 3645, THETR 3440

4 credits.

TR 8:40 – 9:55A

Ahl, F. (fma2)

Tragedy and its audiences from ancient Greece to modern theater and film. Topics: origins of theatrical conventions; Shakespeare and Seneca; tragedy in modern theater and film. Works studied will include: Aeschylus' *Agamemnon*, Sophocles' *Oedipus Tyrannus*, *Philoctetes*; Euripides' *Alcestis*, Helen, *Iphigeneia in Aulis*, *Orestes*; Seneca's *Thyestes*, *Trojan Women*; Shakespeare's *Julius Caesar*, *Titus Andronicus*, *Othello*, Strindberg's *The Father*; Dürrenmatt's *The Visit*; Bergman's *Seventh Seal*; Cacoyannis' *Iphigeneia*.

COML 3550 Decadence (LA-AS)

25827

Crosslisted with: ENGL 3550, FGSS 3550

Co-meets with: COML 6551, ENGL 6551, FGSS 6551

4 credits.

MW 3:35 – 4:25P

Hanson, E. (eh36)

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Please remember to sign up for a section.

25832 DIS 201 R 03:35PM - 06:35PM TBA Hanson,E (eh36)

25833DIS 202 F 03:35PM - 04:25PM TBA Hanson,E (eh36)

25834 DIS 203 F 03:35PM - 04:25PM TBA Hanson,E (eh36)

"My existence is a scandal," Oscar Wilde once wrote, summing up in an epigram the effect of his carefully cultivated style of perversity and paradox. Through their valorization of aestheticism and all that was considered artificial, unnatural, or perverse, the so-called "Decadent" writers of the late-nineteenth century sought to free the pleasures of beauty, spirituality, and sexual desire from their more conventional ethical moorings. We will discuss literary and visual texts by Charles Baudelaire, Edgar Allan Poe, J.-K. Huysmans, Leopold von Sacher-Masoch, A. C. Swinburne, Walter Pater, René Vivien, James McNeill Whistler, and Aubrey Beardsley, with a particular focus on Oscar Wilde. Students may read French and German texts in the original or in English translation.

COML 3701 Global Martial Arts Film and Literature

25646

Crosslisted with: ASIAN 3370, FILM 3701

4 credits.

TR 12:20 – 2:15P

Liu, P. (pyl3)

With recent blockbusters such as *Kill Bill*, *Kung Fu Hustle*, *Hero* and *The Matrix*, a spiritual and bodily discipline from medieval Asia called “martial arts” has turned into an object of popular consumption in transnational cinema. This course studies the Asianization of global postmodern culture by comparing the historical routes, institutional bases, and ideologies of representations of martial arts in film and literature. Our questions will include the historical origins of martial arts and martial arts cinema; differences between “wuxia” and “kung fu”; contemporary Hong Kong, Taiwan, and Hollywood popular culture; Orientalism, race, and masculinity in transnational cinema; kinship, rites, honor, and duty in Chinese society; kung fu as philosophy; and the relation of martial arts to women, ethics, nation, work and pleasure.

COML 3703 Special Topics in Drama and Performance

359464

Crosslisted with: THETR 3130, FGSS 3103

4 credits.

W 2:30 – 4:25p

Yan, H. (hy226)

Women Playwrights, Women Directors: A Genealogy of Modern Drama and Performance

By working through a selection of works by prominent modern and contemporary women playwrights and women directors writing and producing from Asia, America, Africa, Europe, as well as across these regions and continents, this course introduces students to a constellation of world dramatic literatures and theatre productions that is central to the making of a distinct transnational aesthetic and variable formations of cross-cultural consciousness throughout the twentieth century and beyond. Readings include Qiu Jin, Yuan Changying, Bai Fengxi, Huang Shuqin, Tai Lihua; Lorraine Hansberry, Cherrie Moraga, Joan Schenkar, Suzan-Lori Parks; Efua Sutherland, Ama Ata Aidoo, Tess Onwueme, Susan Pam-Grant; Florence Bell and Elizabeth Robbins, Cicely Hamilton, Nelly Sachs, Marguerite Duras, Simone Benmussa, Caryl Churchill, Timberlake Wertenbaker, Sarah Daniels, among others. A collection of performance art works and visual materials is used.

COML 3735 Puppetry: Comic, Dramatic and Political

25899

Crosslisted with: THETR 3735

4 credits.

TR 2:55 – 4:10P

Maxwell, B. (bhm4)

Puppetry is eminently suited to cross-cultural, cross-generic comparative aesthetic study. Puppetry also might well be the most frequently used metaphor in characterizations of hierarchical political life and its operatives, "democratic" or authoritarian. At the same time, puppetry as practice, not metaphor, has been an immense, longstanding, and perennially effective vehicle of political protest. Additionally, the links between puppets, dreaming, and surrealism will occupy us. Throughout the course, we will attend to aesthetic and political theories that can increase understanding of puppetry, and in some cases might be illumined by it (to imagine one example: a puppet theatre debate between puppet feminists, puppet Marxists, and puppet deconstructionists, refereed by a puppet homeless person).

COML 3840 Art of Historical Aavant-Garde (LA-AS)

25403

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Crosslisted with: GERST 3770, ARTH 3672, VISST 3672, ROMS 3770

4 credits.

TR 1:25 - 2:40P

McBride, P. (pcm29)

At the height of modernism (1910-1930), avant-garde artists and intellectuals began arguing that art could be employed to "reconstruct the universe" as one Futurist manifesto put it. They joined forces with the most radical political movements of their day and created innovative artistic practices "ranging from collage, montage, and the found object to the installation and the happening" that continue to shape our perception of art and popular culture. This course will focus on strategies for politicizing art as well as formulating a new relation between high and popular culture in Germany, Italy, and France in the first half of the twentieth century. Our investigation of avant-garde art will include original documents of Italian Futurism, Expressionism, Dada, and Surrealism.

COML 4020 Dis/abled Bodies: Literature, Philosophy, and Culture

25697

Core course for COML Majors

4 credits.

LIMITED TO 15 STUDENTS

T 2:30 - 4:25P

Weiner, A. (aaw43)

This seminar will question ideas about what constitutes a "normal" or "able" body, seeking instead to respond to literary, philosophical, and cultural articulations of physical, mental, emotional, and sensory differences. We will engage various debates in disability studies in order to challenge assumptions and posit new models of imagining the body, its interpretive and performative spaces, and the ethical valances of its transgressions. We'll also consider the possibilities and problems of what a "rights"-based discourse means for (re)defining disability socially and politically. Literary works from Sophocles, Shakespeare, Mary Shelley, Kafka, Faulkner, and Coetzee will be placed in dialogue with critical and theoretical readings from Freud, Kristeva, Foucault, Elaine Scarry, Jean-Luc Nancy, Judith Butler, Donna Haraway, Rosemarie Garland Thomson, and Tobin Siebers.

COML 4115 Link, Network, Nexu

25343

Crosslisted with: SHUM 4936, FREN 4936, GOVT 4748, STS 4361, BSOC 4361

4 credits.

R 2:30 - 4:25p

Massumi, B. (TBA)

This course will consider a related constellation of philosophical conceptions of locality and globality, connection and continuity, which challenge common assumptions underlying presentday notions of the network. The philosophical paradigms to be examined include the concepts of the "nexus" and "extensive continuum" (A.N.Whitehead), "non-local linkage" and "transspatiality" (Raymond Ruyer), "intensity" and "multiplicity" (Bergson), "reticulation" (Gilbert Simondon), and "smooth space" (Deleuze/Guattari). These concepts will be deployed and their implications explored through a consideration of current issues, such as the military doctrine of "network-centric warfare" and network-oriented social-movement politics.

COML 4200 Independent Study

21776

IND 601 21776

21778

IND 602 21778

Variable credit up to 4.

S/U or Letter.

Students must prepare a proposal for independent study (proposal forms are available in the Office of Undergraduate Admissions and Advising, 55 and 172 Goldwin Smith Hall.

COML 4260 New Testament Seminar # (HA-AS)

13518

Crosslisted with: RELST 4260

4 credits.

W 2:30 - 4:25P

Carmichael, C. (cmc13)

LIMITED TO 15 STUDENTS

Discussing attitudes to sexuality in the Bible, we will examine in Old and New Testament texts the clash between ancestral behavior and subsequent laws, as well as the contrast between legal and religious ideas.

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Topics will include: marriage and divorce, incest, intermarriage, gender discrimination, guilt and shame, homosexuality, women and purity, sexual language and symbols. It should be possible to say something new about the topics and also, because of the perennial nature of the issues, to say something that is relevant to contemporary life.

COML 4290 Postcolonial Poetry and the Poetics of Relation

25600

Crosslisted with: ENGL 4840, FREN 4350, SPAN 4350

Co-meets with: COML 6350, ENGL 6850, FREN 6350, SPAN 6350

4 credits.

W 12:20 - 2:15P

Monroe, J. (jbm3)

What kinds of poetry might be usefully characterized as postcolonial and what are the stakes of such a designation? What relation do specific poetic features have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the postcolonial in particular? With special reference to Edouard Glissant's influential concept of a "poetics of relation," attending as well to our own situatedness as readers—perhaps also, though not necessarily, as writers—of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean and U.S. poetry as especially fruitful sites for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.

COML 4365 Caribbean Crossings (CA-AS)

25699

Crosslisted with: FREN 4365

Co-meets with: COML 6365, FREN 6365

4 credits

T 10:10 – 12:05P

Melas, N. (nam5)

A critical overview of Caribbean literature in French, English and Creole with particular attention to the historical, political and aesthetic nodes of connection and disconnection between them. Topics will include the differential cultures of the plantation system and forms of resistance to it, nationalist and anti-colonial movements, language and racial politics, local cultures in global flows. Reading knowledge of French helpful but not required.

COML 4600 New York, Paris, Baghdad: Poetry of the City

25770

Crosslisted with: NES 4727, FREN 4080, NES 6727, COML 6870

4 credits.

W 10:10 – 12:05P

Toorawa, S. (smt24)

The city is a recurrent theme and focus in much poetry, especially poetry of the modernists. We will read these poets to discover how they write the City, how they read it, and how other poets have responded. We will accompany Adonis, Baudelaire, Bayati, Cavafy, Lorca, Whitman (and others) to New York, Paris, Baghdad, Alexandria, Beirut, Cordoba (and elsewhere). All readings will be in translation. There will be weekly thought papers and one final project.

COML 4675 Creativity and Constraints

25559

Crosslisted with: FREN 4520

4 credits.

TR 11:40 – 12:55P

McNulty, T. (tkm9)

Against our tendency to identify invention and discovery with an unbounded horizon—the open expanse of an uncharted territory, the limitless products of the imagination, or the unmarked potential of the blank page—this course will consider the role of boundaries, limits, obstructions and constraints in shaping the creative process. Our discussions will draw upon a wide range of sources, from medieval lyric to contemporary architecture, from site-specific artworks to games and game theory, from the role of constraints in Sigmund Freud's conception of the psychoanalytic transference to Gaston Bachelard's and Henri Lefebvre's meditations on space, from literary mappings of civic space to Martin Heidegger's articulation of building, dwelling, and thinking. More specifically, we will focus on twentieth-century collectives and movements whose members have sought in self-imposed limits or constraints both a renewal of the creative process and a means of transforming the social, political and urban spaces in which they live: Surrealism and Dada, the French literary collective Oulipo, the Situationists, and the Danish film collective DOGMA, among others. Students will have the opportunity to conceive and execute artistic, social or political projects inspired by course readings in addition to writing formal papers.

COML 4791 European Cinema/Metropolitan Culture (Seminar in the Cinema II)
27078

Crosslisted with: FILM 4760
4 credits.
M 2:30 – 4:25P
Haenni, S. (sh322)

At least since the formation of the European Union, but possibly much earlier, the very idea of a "European Cinema" (as distinct from the national cinema idea) has been fantasized about and nurtured through transnational funding initiatives. This course establishes the concept of "European cinema" from industrial, social and aesthetic perspectives. It then tracks European cinema by looking at specific European cities. Case studies may include Europe's best-known metropolises—London, Paris, Berlin—but also cities found on the periphery, such as Marseille, Naples, Helsinki, Warsaw or Moscow. Films will be drawn from a range of genres and periods, from the famous "city symphonies" of the 1920s to the Eurothriller and the contemporary banlieue films. Topics may include the changing nature of the old European city, the relationship between built and cinematic form, migration and cosmopolitanism, class and gender, and will be framed by historical and theoretical readings.

COML 4830 Imagining the Holocaust (LA-AS)

24896
Crosslisted with: ENGL 4580, GERST 4570, JWST 4580
4 credits.
R 12:20 - 2:15P
Schwarz, D. (drs6)

What is the role of the literary imagination in keeping the memory of the Holocaust alive for our culture? We shall examine major and widely read Holocaust narratives which have shaped the way we understand and respond to the Holocaust. As we move further away from the original events, why do the kinds of narratives with which authors render the Holocaust horror evolve to include fantasy and parable? Employing both a chronological overview and a synchronic approach- which conceives of the authors having a conversation with one another- we shall discover recurring themes and structural patterns in the works we read.

We shall begin with first person reminiscences-Weisel's *Night*, Levi's *Survival at Auschwitz*, and *The Diary of Anne Frank*- before turning to searingly realistic fictions such as Hersey's *The Wall*, Kosinski's *The Painted Bird*, and Ozick's "The Shawl." In later weeks, we shall explore diverse kinds of fictions and discuss the mythopoeic vision of Schwarz-Bart's *The Last of the Just*, the illuminating distortions of Epstein's *King of the Jews*, the Kafkaesque parable of Appelfeld's *Badenheim 1939*, and the fantastic cartoons of Spiegleman's *Maus*, books. We shall also include Kineally's *Schindler's List*, which was the source of Spielberg's Academy Award-winning film, and compare the book with the film.

COML 4940 Senior Essay

21780
8 credits.
Staff.

Hours to be arranged individually in consultation with the Director of the Senior Essay Colloquium. Approximately 50 pages to be written over the course of two semesters in the student's senior year under the direction of the student's advisor. An "R" grade will be assigned on the basis of research and a preliminary draft completed in the first semester. A letter grade will be awarded on completion of the second semester.

COML 4960 Imagining the Mediterranean @ (LA-AS)

7286
Crosslisted with: NES 4738, JWST 4738
4 credits.
TR 2:55 – 4:10P
Holst-Warhaft, G. (glh3)

Through a series of readings in poetry and prose from Greece, Spain, Morocco, Turkey, Israel and Egypt, the course examines how Mediterranean writers interact with the sensuous aesthetics of landscape, music, and ritual in the Mediterranean. We will be concerned with how poetry, music, dance and image interact in the region, and how this relationship is reflected in 20th-century literature from and about the Mediterranean. The readings will focus on particular cases, such as the relationship of Lorca's poetry to the Andalusia, lowbrow musical form in Greece, and the nostalgia for the mythical city of Alexandria in Cavafy and other Alexandrian authors. We will also consider how the myth of the Mediterranean has affected modern literary imagination within and beyond the region.

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COML 6160 Translation, In Theory

25959

Crosslisted with: ASIAN 6619, VISST 6610

4 credits.

T 2:30 – 4:25P

Debary, B. (bmd2)

The question of translation, whether defined as a practice, theory, or metaphor, has assumed increasing significance in contemporary cultural criticism. Uncovering processes of translation, often subsumed under the figure of invisibility, may bring hidden histories and voices into view. Translation may be a practice of power, or a method of its undoing. Translation may consolidate hegemonic structures, or decenter them by destabilizing assumed boundaries, binaries, and authenticities. Because it entails a necessary exposure to a *différand*---the excess of signification in language--- translation has become, for some philosophers, an exemplary ethical practice. Similarly, translation has emerged as a prominent motif in contemporary arts that deal with new interfaces made possible by globalization, new media, and the relationship between art and science. The course will provide an introduction for graduate students to influential contemporary theories of translation that are often situated at the intersection of, for example, post-modern and post-colonial theory, or of visual studies with work on gender, race, and technology.

Final projects, depending on students' areas of interest, may be presented as translations of theory and/or considerations of theories of translation.

COML 6200 Independent Study

21782

IND 601

21784

IND 602

Variable credit up to 4.

S/U or Letter.

Staff.

Applications available in 247 Goldwin Smith.

COML 6200 Independent Study

25580

IND 603

Variable credit up to 4.

S/U or Letter.

TBA

Cohen, W. (wic1)

Please meet with Professor Walter Cohen.

COML 6350 Postcolonial Poetry and the Poetics of Relation

25604

Crosslisted with: ENGL 6850, FREN 6350, SPAN 6350

Co-meets with: COM L 4290, ENGL 4840, FREN 4350, SPAN 4350

4 credits.

W 12:20 - 2:15P

Monroe, J. (jbm3)

What kinds of poetry might be usefully characterized as postcolonial and what are the stakes of such a designation? What relation do specific poetic features have to geopolitical, cultural, historical, economic circumstances, and to the condition(s) of what has come to be called the postcolonial in particular? With special reference to Edouard Glissant's influential concept of a "poetics of relation," attending as well to our own situatedness as readers-perhaps also, though not necessarily, as writers-of poetry within U.S. (and) academic context(s), this seminar will focus on Caribbean and U.S. poetry as especially fruitful sites for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.

COML 6365 Caribbean Crossings

25700

Co-meets with: FREN 6365

Crosslisted with: COML 4365, FREN 4365

4 credits.

T 10:10 – 12:05P

Melas, N. (nam5)

A critical overview of Caribbean literature in French, English and Creole with particular attention to the historical, political and aesthetic nodes of connection and disconnection between them. Topics will include

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the differential cultures of the plantation system and forms of resistance to it, nationalist and anti-colonial movements, language and racial politics, local cultures in global flows. Reading knowledge of French helpful but not required.

COML 6551 Decadence

25906

Crosslisted with: ENGL 6551, FGSS 6551

Co-meets with: COML 3550, ENGL 3550, FGSS 3550

4 credits.

MW 3:35 – 4:25P

Hanson, E.(eh36)

Please remember to sign up for a section.

25906 DIS 201 R 03:35PM - 04:25PM TBA Hanson,E (eh36)

"My existence is a scandal," Oscar Wilde once wrote, summing up in an epigram the effect of his carefully cultivated style of perversity and paradox. Through their valorization of aestheticism and all that was considered artificial, unnatural, or perverse, the so-called "Decadent" writers of the late-nineteenth century sought to free the pleasures of beauty, spirituality, and sexual desire from their more conventional ethical moorings. We will discuss literary and visual texts by Charles Baudelaire, Edgar Allan Poe, J.-K. Huysmans, Leopold von Sacher-Masoch, A. C. Swinburne, Walter Pater, René Vivien, James McNeill Whistler, and Aubrey Beardsley, with a particular focus on Oscar Wilde. Students may read French and German texts in the original or in English translation.

COML 6870 Poetry of The City

25851

Crosslisted with: NES 6727

Co-meets with : COM L 4600, NES 4727, FREN 4080

4 credits.

W 10:10 – 12:05P

Toorawa, S. (smt24)

The city is a recurrent theme and focus in much poetry, especially poetry of the modernists. We will read these poets to discover how they write the City, how they read it, and how other poets have responded. We will accompany Adonis, Baudelaire, Bayati, Cavafy, Lorca, Whitman (and others) to New York, Paris, Baghdad, Alexandria, Beirut, Cordoba (and elsewhere). All readings will be in translation. There will be weekly thought papers and one final project.

COML 6891 Critical Theory and Literature: Lukács, Benjamin, Adorno

26516

Crosslisted with: GERST 6480

4 credits.

W 2:30 – 4:25P.

Hohendahl, P. (puh1)

In recent years the literary criticism of Lukács, Benjamin, and Adorno has received renewed attention, but in many instances this interest has remained abstract and without regard for the literary works that were the basis for their theoretical reflections. Instead, the seminar will focus on their contributions to literary criticism and literary theory in the context of modern literary history. The seminar will examine the aesthetic and methodological questions raised in Critical Theory by looking equally at the literary works and the interpretations offered by Lukács, Benjamin and Adorno. Special attention will be given to the period of German Classicism and European Modernism. Among the literary authors to be examined will be Goethe, George, Kafka, Brecht, Proust, and Beckett.