

COML 2200 - Thinking Surrealisms

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Crosslist as: [ARTH 2019](#), [VISST 2190](#)

4CR

25604 SEM 101 MWF 12:20 – 1:10PM

Maxwell,B (bhm4)

Borrowing its title from a formulation of Marxist philosopher Ernst Bloch, and beginning from the "forays of demoralization" instigated by the Dadas, who bequeathed to surrealism the precious gift of unreconciliation to the given, this course ranges over several surrealist moments: the inception of surrealist precept and practice in Paris in the mid-1920s; the explicitly anti-fascist political phase of the 1930s and 40s; the supplementation of Parisian surrealism by Caribbean, Mexican, African American, Quebecois, and Mauritian writers and artists; the reflections of and on surrealism by Bloch, Walter Benjamin, and Theodor W. Adorno; the relations of surrealism to the Situationist International. Throughout, the course will ask what the proliferation of "thinking surrealisms" meant to the culture and politics of modernity. All readings in English.

COML 2270 - Life and Love In Two Languages

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4CR

25603 SEM 101 MWF 10:10AM - 11:00AM

Melas,N (nam5)

The course explores the multiple and fragmented worlds of the increasing number of those who speak, write or live in more than one language. Examining a range of scholarship on bi-lingualism and multi-literacy as well as multilingual fiction and film --from works written in second or third languages, to texts written in interlects between dominant and subjugated languages, to immigrant texts written between languages-- we will study the limits and possibilities of multilingualism within particular texts, even as we survey more broadly the fate of multiple languages in this rapidly globalizing world. Authors range from canonical figures such as Joseph Conrad and Franz Kafka and Chinua Achebe, to contemporary authors such as Luc Sante, Yoko Tawada and Edwidge Danticat. All texts read in translation.

COML 2754 –Introduction to Near Eastern Civilizations: The Literature of Princes, Prophets & Poets

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Crosslist as: [NES 2754](#)

3CR

25623 LEC 001 TR 10:10AM - 11:25AM

Toorawa,S (smt24)

This course (which also fulfils an NES major requirement) is a multidisciplinary introduction to Near Eastern civilizations, exploring history, literature, religion, art and archeology, and other aspects of the Near East's rich and diverse heritage from earliest times to the present.

In Fall 2009 we focus on Literature of Prophets, Princes and Poets. Together we will read and discuss such ancient works as the *The Epic of Gilgamesh*, *The Song of Songs*, and the *Qur'an* such medieval works as the *Travels of Ibn Battuta*, the *Shahnameh of Ferdowsi*, and the poems of Yehuda Ha-Levi, and modern material from the Arabic, Armenian, Hebrew, Persian and Turkish literary traditions. We will also watch films and be joined by outside speakers.

All material is in English translation. No prerequisites.

COML 3150 - Literature & Media in Japan

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Crosslist as: [ASIAN 3318](#), [VISST 3318](#)

3CR

25564 LEC 001 TR 02:55PM - 04:10PM

de Bary,B (bmd2)

Dissolving the conventional distinction between literary studies and media studies, the course will first consider the formation of a modern national literature within the environment of rapidly transforming media in late 19<sup>th</sup> century Japan. The primary focus, however, will be on dynamic relays and reciprocal influences among contemporary novels, films, *anime*, comics, video games, and digital arts. The course will use materials with translations or subtitles in English.

COML 3280 - Literature of The Old Testament

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Crosslist as: [RELST 3280](#)

4CR

25607 SEM 101 TR 08:40AM - 09:55AM

Carmichael,C (cmc13)

Analysis of small sections of well-known material for in-depth discussion.

COML 3480 - Shakespeare and Europe

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Crosslist as: [ENGL 3490](#)

4CR

7699 LEC 001 MWF 11:15AM - 12:05PM

Kennedy,W (wjk3)

In their own times, Shakespeare's plays registered a strong interest in the culture and society of Renaissance Europe beyond England. In later times, they cast a powerful spell over culture and society in nineteenth-and twentieth-century Europe. This course will examine their debts to and influences upon continental drama. Readings will focus upon Shakespeare's plays in relation to Italian comedy, early French tragedy, and plays by Friedrich Schiller, Bertolt Brecht, and Luigi Pirandello.

COML 3630 - The European Novel

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4CR

25609 LEC 001 TR 10:10AM - 11:25AM

Saccamano, N (ncs5)

This course will survey the history of the novel until the mid-nineteenth century, focusing on the social, literary, and philosophical significance of its narrative forms. Topics to be discussed: the novel as a site of conflict between "high" and "low" culture; the relation of fictional narrative to historical and autobiographical narrative; the gender politics and class ideology of romance. Texts may include *Lazarillo de Tormes* or Cervantes' *Don Quixote*, Fielding's *Tom Jones*, Laclos's *Dangerous Liaisons*, Goethe's *The Sorrows of Young Werther*, Bronte's *Wuthering Heights*.

COML 3723 - The Arabian Nights: Then & Now

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Crosslist as: [NES 3723](#)

Co-meeting with: [NES 6723](#), [COML 6723](#)

4CR

25698 LEC 001 TR 02:55PM - 04:10PM

Toorawa,S (smt24)

The medieval Arabic cycle of stories known as The Arabian Nights or The Thousand and One Nights is a classic of world literature. In the first half of the course we will read the Nights and discuss both its dominant themes of mesdeceit, love, sex, revenge, violence, and justice and its storytelling contexts and antecedents (e.g. the *Sanskrit Jataka Tales*, and the *Middle Persian Tales of Bidpai*). And in the second we will explore the ways in which its themes and tales have been adapted and appropriated by authors such as and Jan Potocki in Polish, Edgar Allan Poe and John Barth in English, Jorge Luis Borges in Spanish, and Naguib Mahfouz in Arabic itself.

All material is in English translation. No prerequisites.

COML 3799 - Jews & Arabs in Contemporary Literature & Film

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Crosslist as: [NES 3799](#), [JWST 3799](#)

4CR

25624 LEC 001 TR 11:40AM - 12:55PM

Starr,D (das86)

This class explores fictional works that reflect upon the Israeli-Palestinian conflict. Topics addressed include: the Israeli occupation of the West Bank and Gaza Strip; Palestinian suicide bombings; and Israeli military incursions into Lebanon. Each unit will feature multiple works of film and literature from Arab and Jewish perspectives. We will consider the implications of representing violence and approaching politically fraught topics through fiction. While the films and literary texts we will discuss were all originally produced in Arabic or Hebrew, all course materials will be in English.

COML 3800 - Poetry and Poetics of Americas

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Crosslist as: [AMST 3820](#) , [LATA 3800](#), [SPAN 3800](#), [ENGL 3801](#)

4CR

15885 SEM 101 TR 01:25PM - 02:40PM

Monroe,J (jbm3)

As globalization draws the Americas ever closer together, reshaping our sense of a common (uncommon) American culture, what claims might be made for a distinctive, diverse poetry of the Americas? How might we characterize its dominant forms and alternative practices? What shared influences, affiliations, concerns and approaches might we find and what differences emerge? Ranging across North and South America, Central America and the Caribbean, this course will place in conversation such figures as Whitman, Neruda, Poe, Borges, Dickinson, Martí; Stein, Darío Rich, Parra, Bolano, Gander, Harjo, Fanny Howe, Baca, Susan Howe, Bracho, C. D. Wright, and Vicuna. Ability to read Spanish desirable but not required; texts not written in English will be available in both translation and the original.

COML 3850 - Partition/Fiction and Film

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Crosslist as: [ASIAN 3389](#), [VISST 3851](#)

4CR

25738 SEM 101 TR 11:40AM - 12:55PM

Banerjee, A (ab425)

The Partition of 1947 remains the defining moment of the birth of the nation in India, Pakistan, and Bangladesh. While academic discourse has only recently begun to tackle the human dimensions of this incredibly traumatic event -- with an estimated million dead and twelve million displaced -- Partition has been a rich subject for literature and cinema over the last half century. Now more than ever before, it continues to serve as a fulcrum in creating narratives of national, religious, linguistic, and gendered identity. The course surveys fictional and filmic treatments of the Partition from 1947 to 2007.

COML 4065 - Life as We Know It: Readings in the Biopolitical Paradigm

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Crosslist as: [SHUM 4822](#) , [ITAL 4822](#)

4CR

25438 SEM 101 M 12:20PM - 02:15PM

Campbell,T (tcc9)

In this seminar we will be reading some of the most important philosophical contributions to what Giorgio Agamben has called the biopolitical paradigm, that is the increasingly intense ways in which biology and politics have come to be superimposed over one another across the last thirty years. After an initial foray into the writings of Hannah Arendt on life and politics, we turn to Michel Foucault and his seminars from the 1970s where the terms, biopolitics and biopower, are most forcefully introduced. In the remainder of the semester we will trace how iterations of the term in Foucault square with more recent philosophical reflections, most of which originate in Italy (Agamben, Virno, Negri). We will be particularly interested in how easily the biopolitical coincides with the thanatopolitical in these writings, which signals the onset of a crises in the biopolitical paradigm, one registered most forcefully in the work of Roberto Esposito.

COML 4066 - Secular Disaffections: On Islam and the Politics of Emotion

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Crosslist as: [SHUM 4823](#) , [NES 4923](#), [RELST 4823](#)

4CR

25436 SEM 101 W 02:30PM - 04:25PM

Staff.

We will examine the role of affect, emotion and feeling in constituting secular subjectivities. How emotions are formulated to serve as the foundation of political concepts and projects is an important focus especially in terms of normative accounts and visceral reactions to Islam in contemporary Western liberal societies. We will examine the role of affect, emotion and feeling in constituting secular subjectivities. How emotions are formulated to serve as the foundation of political concepts and projects is an important focus especially in terms of normative accounts and visceral reactions to Islam in contemporary Western liberal societies.

COML 4190 - Independent Study

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1-4CR

Department Consent Required

6679 IND 601 TBA Staff  
6681 IND 602 TBA Staff

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).

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COML 4220 - Literature and Oblivion

4CR

25610 SEM 101 R 02:30PM - 04:25PM

Melas,N (nam5)

**Core Course for COM L Majors. Limited to 15 students.**

This course will attempt a critical study of the powers of art against oblivion. We will start with the paradox whereby poetic language necessarily destroys that which it seeks to preserve, just as a monument substitutes for the loss object it commemorates. A central concern will be the relation of art to history, particularly when arts negations encounter powerful worldly negations, such as those surrounding gender difference and colonial domination. Framed by Homer's Iliad and Derek Walcott's "postcolonial" Caribbean epic Omeros, the readings will also be a comparative exercise in reading across time and space and will include theoretical texts (Plato, Hegel, Nietzsche, Blanchot, Benjamin, Patterson) alongside literature. Particular attention will be directed to improving critical writing skills.

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COML 4250 - Marx, Freud, Nietzsche

*Crosslist as:* [GERST 4150](#), [GOVT 4735](#)

4CR

24921 SEM 101 TR 11:40AM - 12:55PM

Waite,G (gcw1)

This is an introduction to the three "master thinkers" who have helped determine the discourses of modernity and post-modernity. We consider basic aspects of their work: (a) specific critical and historical analyses; (b) theoretical and methodological writings; (c) programs and manifestos; and (d) styles of argumentation, documentation, and persuasion. This also entails an introduction, for non-specialists, to essential problems of political economy, continental philosophy, psychology, and literary and cultural criticism. Second, we compare the underlying assumptions and the interpretive yields of the various disciplines and practices founded by Marx, Nietzsche, and Freud: historical materialism and communism, existentialism and power-knowledge analysis, and psychoanalysis, respectively. We also consider how these three writers have been fused into a single constellation, "Marx-Nietzsche-Freud" and how they have been interpreted by others, including L. Althusser, A. Badiou, A. Camus, H. Cixous, G. Deleuze, J. Derrida, M. Foucault, H.-G. Gadamer, M. Heidegger, L. Irigaray, K. Karatani, J. Lacan, P. Ricoeur, L. Strauss, S. Zizek. This is a lecture course but there will be plenty of time for discussion. There are no prerequisites.

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COML 4280 - Biblical Seminar

*Crosslist as:* [RELST 4280](#)

4CR

25611 SEM 101 W 02:30PM - 04:25PM

Carmichael,C (cmc13)

A study of how biblical ethical and legal rules (in Exodus, Leviticus, and Deuteronomy) comment on incidents in the biblical narratives (Genesis-2 Kings). The link between law and narrative enables us to observe in detail how ancient thinkers evaluate ethical and legal problems of perennial interest.

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COML 4430 – Cold War Aesthetics in East Asia (title updated 4/8)

*Crosslist as:* [ASIAN 4465](#)

4CR

15107 SEM 101 TR 10:10AM - 11:25AM

Liu,P (py13)

This course is concerned with literature, music, film, and the Cold War in East Asia—the "partitioning" of China, Japan, and Korea into mutually hostile and temporally de-synchronized "zones" in the post-WWII era. How do aesthetic works explore this historical trauma and ideological rift? Beginning with the major historical and social scientific writings on the formation of "East Asia" as a region, we will study the shifting relations between U.S. and East Asian cultures through a comparison of two case studies: the

creation of North Korea/South Korea, and the division/unification of Taiwan/China. We will compare Korean and Chinese histories of anti-Communism, responses to the legacy of Japanese colonialism, industries of popular culture, and the strategic positions of South Korea and Taiwan as U.S. security concerns.

COML 4515 - Ariosto, Rabelais, Spenser

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*Crosslist as:* [ENGL 4515](#) , [ROMS 4515](#),

*Co-meeting with:* [COML 6515](#), [ENGL 6515](#) , [ROMS 6515](#)

4CR

25613 SEM 101 M 02:30PM - 04:25PM

Kennedy,W (wjk3)

A study of competing claims between narrative forms and national ideologies in Ariosto's epic romance, *Orlando Furioso* (Italy, 1516-32); Rabelais's prose fiction, *Gargantua and Pantagruel* (France, 1532-52); and Spenser's allegorical epic, *The Faerie Queene* (England, 1590-96).

COML 4740 - Topics in Modern European Intellectual and Cultural History

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*Crosslist as:* [HIST 4740](#) , [JWST 4674](#)

4CR

10227 SEM 100 T 02:30PM - 04:25PM

Lacapra,D (dcl3)

Limited to 15 students.

Topic: History and Literature

The course will focus on the problem of the relations between history and literature. Of particular interest will be the attempt to negotiate the relations between formal literary analysis and historical understanding. Another key concern will be the types of critical theory most relevant to this attempt. Readings include Joseph Conrad, Gustave Flaubert, J. M. Coetzee, W. G. Sebald, M. M. Bakhtin, Fredric Jameson, Walter Benjamin, and Theodor Adorno.

COML 4771 - Indigenous Art, Film and New Media: Anti-Colonial Strategies

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*Crosslist as:* [ARTH 4771](#), [ARTH 6771](#)

Co-meeting with: [ARTH 6771](#), [COML 6771](#), [ANTHR 6471](#)

4CR

26254 SEM 101 W 02:30PM - 04:25PM

Rickard,J (jkr33)

This course examines Indigenous art, new media and film from three distinct interrelated perspectives of aesthetics/theory, technology and history/culture. The relationship between technology and tradition reevaluates established assumptions between representation, power and the gaze. Decolonizing methodologies will establish the translatability of Indigenous oral tradition to visual expression as a form of cultural agency. The use of media as a cultural and political intervention will be discussed through the work of Hopi filmmaker, Victor Masayesva, Inuit filmmaker, Zacharias Kunuk, the Kayapo Media Collective, Aboriginal artist, Tracy Moffat, new media artist; Mohawk, Skawanati, Maori photographer, John Miller and more. The construction, circulation, and reception of Indigenous visual culture will be discussed within a transnational, diasporic and global frame.

COML 4860 - Contemporary Poetry and Poetics

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*Crosslist as:* [SPAN 4880](#)

Co-meeting with: [COML 6865](#), [ENGL 6880](#)

4CR

25614 SEM 101 W 12:20PM - 02:15PM

Monroe,J (jbm3)

What gives contemporary poetry and poetics its resonance and value? What are its dominant features, audiences, and purposes? In an increasingly global, pervasively technological culture, what's become of such familiar distinctions as the "traditional" and the "experimental," the "mainstream" and the "alternative"? How does contemporary poetry situate itself among other genres, disciplines, discourses, and media? How are we to understand its evolving public spheres and its relation to the central cultural and historical developments of our time? This seminar will explore these and related questions in a range of works that open onto the rich interplay of contemporary poetry and poetics with issues concerning personal and collective identity, language, and culture.

COML 4900 - Energy, Empire, Modernity

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*Co-meeting with:* [COML 6900](#)

4CR

16091 SEM 101 T 02:30PM - 04:25PM

Banerjee,A (ab425)

No technology is more freighted with the dual association between empire and modernity than those which extract, generate, harness, and manage energy. The course examines steam, electricity, nuclear power, and petroleum as focal points of this dynamic. Between the nineteenth and twenty-first centuries, each came to represent rationality, development, mobility, and nation-building on the one hand and territorial conquest, military expediency, economic expansion, and governance of subject populations on the other. Rarely, however, is the role of energy examined at the juncture of modernity and empire. That is what the course intends to do by juxtaposing literary, visual, philosophical, and social scientific treatments from the western/ northern perspective with those from colonial and postcolonial ones. The objective is to generate a critical vocabulary for the ways in which energy – and indeed, its potent metaphorical function as index of power – influences discourses of coloniality and modernity, and to investigate how the two categories are inextricably related to this day. Such an approach is particularly relevant for our current moment, when energy crises and power politics, both literal and symbolic, can no longer be mapped within a stable locus of “modern” societies or well-defined nation-states.

COML 4930 - Senior Essay

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4CR

Multi-Term

3943 IND 601 TBA 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 4940.

COML 6050 - Contemporary Global Fiction

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Crosslist as: [ENGL 6830](#)

4CR

25617 SEM 101 W 03:35PM - 05:30PM

Cohen,W (wic1)

Contemporary—mainly post-1945—fiction, understood as the first full instance of world literature. Emphasis on global transformations of a primarily European genre. Issues of form—realism, modernism, postmodernism—and of relations among languages, nations, social systems, and continents in the modern world system. Most of the readings will be from relatively brief works—short stories, novellas, short novels, excerpts. The purpose is to develop a basis for generalization by gaining at least passing familiarity with fiction composed in many countries, on many continents, in many languages. Probable syllabus: Andrey Platonov, *The Foundation Pit* (1930, pub. 1987, Russian); Sadeq Hedayat, *The Blind Owl* (1937, Persian); Jorge Luis Borges, *The Garden of Forking Paths* (1941, Spanish); Tadeusz Borowski, *This Way to the Gas, Ladies and Gentlemen* (1948, Polish); Samuel Beckett, *Malone Dies* (1951, French); Saadat Hasan Manto, *Bitter Fruit* (by 1955, Urdu); Chinua Achebe, *Things Fall Apart* (1958, English); Clarice Lispector, *Family Ties* (1960, Portuguese); Vladimir Nabokov, *Pale Fire* (1962, English); Tayeb Salih, *Season of Migration to the North* (1966, Arabic); Italo Calvino, *Invisible Cities* (1972, Italian); Danilo Kiš, *A Tomb for Boris Davidovich* (1976, Serbo-Croatian); Mahasweta Devi, *Breast Stories* (1980, Bengali); Haruki Murakami, *The Wind-Up Bird Chronicle*, excerpts (1995, Japanese); Han Shaogong, *A Dictionary of Maqiao* (1995, Chinese); and Toni Morrison, *A Mercy* (2008, English). Secondary readings, designed not to provide interpretations of the texts but to address the thematic concerns of the course, will be chosen from Perry Anderson, Zygmunt Baumann, Pascale Casanova, Anthony Giddens, Jürgen Habermas, Michael Hardt and Antonio Negri, Fredric Jameson, Franco Moretti, Edward Said, Gayatri Chakravorty Spivak, and Immanuel Wallerstein, among others. Writing: 15-20 pages, in a single term paper or two-to-three shorter essays; probably an oral presentation as well, which can then be turned into a paper. If there is sufficient interest, the class could continue in the Spring as an independent study in which we might read a few of the longer works of the period—by these or other writers in these or other languages—or, alternately, concentrate on a shorter time-frame, such as the past 10-15 years. *Please prepare the assignment listed on the course's Blackboard site for the first meeting of the class, Wednesday, September 2.*

COML 6051 - Theory of Theatre and Drama

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Crosslist as: [THETR 6310](#)

Co-meeting with: [THETR 4310](#), [GERST 4310](#)

4CR

26241SEM101 R 02:30PM - 04:25PM

Yan,H (hy226)

This course is a survey of dramatic theory and theories of theatrical representation from Aristotle to the present. Although covering a span of over two thousand years, the point will be to focus our analysis on a smaller number of key representative texts from the European, American, and postcolonial traditions. In so doing, we will seek to develop a close reading of each text, while at the same time, exploring both their reception within the context in which they emerged as well as their importance in the ever-evolving process of the institutions of theatre and drama over greater periods of time. Participants will be expected to read carefully the primary and background texts assigned for each session and come to class prepared to raise and answer questions about the material at hand.

COML 6185 - Introduction to Systems Theory

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Crosslist as: [GERST 6190](#)

4CR

25573 SEM 101 T 07:30PM - 09:25PM

Gilgen,P (pg33)

Niklas Luhmann's systems theory is one of the great theoretical edifices of the last few decades. Ostensibly a sociological theory, Luhmann's work arguably has had its most disruptive, and most enduring, influence in the humanities. On the basis of his *Introduction to Systems Theory*, this course will provide a thorough examination of Luhmann's theoretical edifice and its theoretical building blocks, such as Talcott Parsons's systems theory, Heinz von Foerster's second-order cybernetics, George Spencer Brown's calculus of decision, Gregory Bateson's theory of information, and Humberto Maturana's concept of autopoiesis. In addition, we will follow the development of Luhmann's own theory and analyze closely several of Luhmann's other texts, such as *Observations of Modernity*, *Ecological Communication*, *Love as Passion*, and *The Reality of the Mass Media*. (All readings will be available in English).

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#### COML 6190 - Independent Study

1-4CR

Department Consent Required

6683 IND 600 TBA Staff

6685 IND 601 TBA Staff

Applications are available in 247 Goldwin Smith.

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#### COML 6235 - Heidegger's Literature

*Crosslist as:* [GERST 6650](#)

4CR

25627 SEM 101 W 02:30PM - 04:25PM

Schwarz, A (as163)

Compared to other philosophers Heidegger very rarely mentions literary authors in his works. When he does, however, attention needs to be paid to the reasons for his specific choices. Of course, Heidegger also devotes entire essays to particular authors and literary works but those are also singular and beg the question why certain authors and works enter Heidegger's thought and others not. In this seminar we shall analyze the relationship between Heidegger's philosophical project and his examinations of literary works. Guiding questions for the seminar will be: What is the status of a literary or poetic text in Heidegger's conceptualizations of language? Do literary texts serve as mere examples for philosophy or do they write their own philosophies? What is the status of "named" works of art in Heidegger's thought? We shall also discuss Heidegger's relationship to pre-Romantic and Romantic philosophies of language (Herder, Hamann, Humboldt, Schelling). Other authors under study will include: Goethe, Schiller, Stifter, Rilke, Trakl, Nietzsche, George, Sophocles, Höelderlin et al. Secondary texts will be compiled in a reader. Primary texts will be available in both German and English. Seminar will be held in English.

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#### COML 6333 - Negrismo & Negritude: Africanist Poetics and Politics

*Crosslist as:* [FREN 6150](#), [SPAN 6150](#)

*Co-meeting with:* [FREN 4150](#), [SPAN 4150](#)

4CR

26224 LEC 001 TR 01:25PM - 02:40PM

Aching, G (gla23)

This course examines the dynamic though often tense convergence of ethnographic writing, surrealist practices, communist politics, and anti-colonialism in the Spanish and French-speaking Caribbean from roughly 1925 to 1945. Even though we will have opportunity to explore significant aspects of these social, artistic, and political activities in the region during this period, our principal goal is to analyze how these rival activities informed the discourses of "negrismo" and "négritude" and provided them with their artistic and political radicalism. Primary readings include works by Luis Palés Matos (from *Tuntún de pasa y griferia*), Nicolás Guillén (*Motivos de son*), Emilio Ballagas (from *Cuaderno de poesía negra*), Alejo Carpentier (*Ecué Yamba-O*), Lydia Cabrera (from *Cuentos negros*), Aimé Césaire (*Cahier d'un retour au pays natal*), Jean Price-Mars (*Ainsi Parla l'oncle*), Jacques Roumain (*Gouverneurs de la rosée*, and *Léo Damas* (from *Pigments*). These readings will be placed in dialogue with writings by Freud, André Breton, Suzanne Césaire, Édouard Glissant, Jean-Paul Sartre, René Ménil, José Lezama Lima, Antonio Benítez-Rojo, Josaphat Kubayanda, A. James Arnold, and Michael J. Dash. This course will be conducted in English.

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#### COML 6400 Africana Thought

*Crosslist as:* ASRC 6400, ENGL 6401

4 CR

TBA M 02:00PM – 04:25PM

Farred, G.

There is an old and hoary chestnut that pits theory against politics, presuming, arguing, that theory is not, has no, politics. This course is not designed to either rebut or ignore that antagonism. Instead, the intent here is simply to read a range of theorists, from John Stuart Mill ("On Liberty") to Alain Badiou, to think how the politics of theory and the theory of politics. Badiou, Mill, Carl Schmitt and Jacques Ranciere, never shy away from their sense of the political. If anything, this course will delight in how unreflectively these thinkers take the matter of politics. In fact, and here Schmitt is crucial, at issue will be: how could we not think our politics theoretically?

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COML 6465 - Black Feminist Theory

Crosslist as: [ASRC 6207](#) , [ENGL 6207](#) , [FGSS 6207](#)

4CR

25578 SEM 101 W 02:00PM - 04:25PM

Boyce Davies,C (ceb278)

This course examines black feminist theories, paying particular emphasis on the cross-cultural experiences of women as expressed both theoretically and creatively. It follows the chronologies and variations of modern black feminisms, beginning with the U.S. articulations and moving towards how particular feminist positions are constructed and theorized in other locations across the African diaspora such as Black British feminism, Caribbean feminism, African feminism. Thus we will explore the various theories and texts within their socio-political and geographical frames and locations, analyzing these as appropriate against or in relation to a range of feminist activisms and movements.

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COML 6515 - Ariosto, Rabelais, Spenser

Crosslist as: [ENGL 6515](#) , [ROMS 6515](#)

Co-meeting with: [COML 4515](#), [ENGL 4515](#), [ROMS 4515](#)

4CR

25619 SEM 101 M 02:30PM - 04:25PM

Kennedy,W (wjk3)

A study of competing claims between narrative forms and national ideologies in Ariosto's epic romance, *Orlando Furioso* (Italy, 1516-32); Rabelais's prose fiction, *Gargantua and Pantagruel* (France, 1532-52); and Spenser's allegorical epic, *The Faerie Queene* (England, 1590-96).

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COML 6675 - Derrida & the Philosophy of Hospitality

Crosslist as: [GOVT 6675](#) , [HADM 5590](#)

Co-meeting with: [GOVT 4646](#)

4CR

25468 SEM 101 M 12:20PM - 02:15PM

Rubenstein,D (dsr27), Shaffer,L (ls272)

Beginning with an examination of hospitality in Plato, Xenophon, Kant, Levinas, and the Bible, we focus on the writings of Jacques Derrida on hospitality from the 1990's until his death. We also consider contemporary readers of hospitality and cosmopolitanism such as Tracy McNulty, Pierre Bourdieu, Seyla Benhabib, Bonnie Honig, James Davidson, Andrew Sandoval-Strausz, and Wayne Koestenbaum. These theoretical texts would be put in tension with practitioners such as Danny Meyers, E.M. Statler, films (Frears, Loach), novels (Kirin Desai) and labor manifestos (Ehrenreich, Levinson.).

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COML 6720 - Seminar in European Intellectual History

Crosslist as: [HIST 6720](#)

4CR

16103 SEM 101 M 01:25PM - 04:25PM

Lacpra,D (dcl3)

Please see instructor.

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COML 6723 - The Arabian Nights: Then & Now

Crosslist as: [NES 6723](#)

Co-meeting with: [COML 3723](#), [NES 3723](#)

4CR

25697 LEC 001 TR 02:55PM - 04:10PM  
Toorawa,S (smt24)

The medieval Arabic cycle of stories known as The Arabian Nights or The Thousand and One Nights is a classic of world literature. In the first half of the course we will read the Nights and discuss both its dominant themes deceit, love, sex, revenge, violence, and justice and its storytelling contexts and antecedents (e.g. the Sanskrit Jataka Tales, and the Middle Persian Tales of Bidpai). And in the second we will explore the ways in which its themes and tales have been adapted and appropriated by authors such as and Jan Potocki in Polish, Edgar Allan Poe and John Barth in English, Jorge Luis Borges in Spanish, and Naguib Mahfouz in Arabic itself.

All material is in English translation. No prerequisites.

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COML 6771 - Indigenous Art, Film and New Media: anti-colonial Strategies

*Crosslist as:* [ARTH 6771](#), [ANTHR 6471](#)

*Co-Meeting with:* [ARTH 4771](#), [COML 4771](#), [ANTHR 4771](#)

4CR

26255 SEM 101 W 02:30PM - 04:25PM

Rickard,J (jkr33)

This course examines Indigenous art, new media and film from three distinct interrelated perspectives of aesthetics/theory, technology and history/culture. The relationship between technology and tradition reevaluates established assumptions between representation, power and the gaze. Decolonizing methodologies will establish the translatability of Indigenous oral tradition to visual expression as a form of cultural agency. The use of media as a cultural and political intervention will be discussed through the work of Hopi filmmaker, Victor Masayesva, Inuit filmmaker, Zacharias Kunuk, the Kayapo Media Collective, Aboriginal artist, Tracy Moffat, new media artist; Mohawk, Skawanati, Maori photographer, John Miller and more. The construction, circulation, and reception of Indigenous visual culture will be discussed within a transnational, diasporic and global frame.

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COML 6792 - Theory of the Lyric

*Crosslist as:* [ENGL 6792](#)

4CR

25622 SEM 101 T 10:10AM - 12:05PM

Culler,J (jdc9)

Exploration of the notion of lyric as a literary genre and of lyric poems from Sappho to Ashbery. What can be said for and against influential conceptions of the lyric and about the function or utility of such a category? How do remarkable poems from a wide range of Western literatures, by such poets as Sappho, Horace, Petrarch, Shakespeare, Goethe, Keats, Baudelaire, Dickinson, Hopkins, Valery, Auden, Ashbery, Ammons, Gluck, and Mullins, generate or put in question various conceptions of lyric?

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COML 6820 - Cultural Materialism and Geopolitics

4CR

25620 SEM 101 W 10:10AM - 12:05PM

Liu,P (py13)

What is a “materialist” analysis of culture? Are the “material” and the “cultural” mutually exclusive? What are some useful models for the interpretations of culture developed by Marxist and non-Marxist authors, and how do we *historicize* their differences? How does “culture” defined as the non-economic sphere of life relate to the conflict of “cultures” in the anthropological sense? This course examines the foundational texts in “cultural materialism” (Marx, Lukacs, Gramsci, Althusser, Spivak, Jameson) and the implications of a dualistic construction of material vs. cultural life for geopolitical thinking. We will be interested in the different ways in which tropes of “matter” and “world” are appropriated to delineate new temporal and spatial relations in postcolonial conversations (Fanon, Said, Lye, Chatterjee, Gilroy). By paying special attention to debates about uneven development, the materiality of race and the body, and alternative modernities, we will seek to understand “materialism” itself as an overdetermined category in twentieth-century political history.

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COML 6860 - Althusser and Lacan

*Crosslist as:* [GERST 6860](#) , [GOVT 6795](#) , [FREN 6230](#)

4CR

25866 SEM 101 T 02:30PM - 04:25PM

Waite,G (gcw1)

Reading knowledge of French not required.

This seminar takes up the old "dialogue" or "confrontation" between Marxism and psychoanalysis as it continues in our "postmodern" or "post-communist" era, based on close readings of selected works by Louis Althusser and by Jacques Lacan. Specific topics include: the significance of their personal relationship; the role of "anti-philosophical" Lacanian concepts in Althusser's philosophy or "aleatory materialism"; writers of common interest (from Spinoza to Freud); the homology between the "return to Marx" and the "return to Freud"; their modes of interpretation and argumentation; the technique of "symptomatic reading"; differing concepts of "structure," "overdetermination," and "contradiction"; the question whether "ideology is (the) unconscious"; and their critiques of Marxism, Stalinism, and capitalism. Other writers include: Badiou, Balibar, Butler, Copjec, Freud, Gramsci, Machiavelli, Marx, Mao, Negri, Spinoza, Zizek.

#### COML 6865 - Contemporary Poetry &Poetics

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*Crosslist with:* [ENGL 6880](#)

*Co-meeting with:* [COML 4860](#), [SPAN 4880](#)

4CR

25621 SEM 101 W 12:20PM - 02:15PM

Monroe,J (jbm3)

What gives contemporary poetry and poetics its resonance and value? What are its dominant features, audiences, and purposes? In an increasingly global, pervasively technological culture, what's become of such familiar distinctions as the "traditional" and the "experimental," the "mainstream" and the "alternative"? How does contemporary poetry situate itself among other genres, disciplines, discourses, and media? How are we to understand its evolving public spheres and its relation to the central cultural and historical developments of our time? This seminar will explore these and related questions in a range of works that open onto the rich interplay of contemporary poetry and poetics with issues concerning personal and collective identity, language, and culture.

COML 6900 - Energy, Empire, Modernity

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*Co-meeting with:* [COML 4900](#)

4CR

17579 SEM 101 T 02:30PM - 04:25PM

Banerjee,A (ab425)

Limited to 15 students.

No technology is more freighted with the dual association between empire and modernity than those which extract, generate, harness, and manage energy. The course examines steam, electricity, nuclear power, and petroleum as focal points of this dynamic. Between the nineteenth and twenty-first centuries, each came to represent rationality, development, mobility, and nation-building on the one hand and territorial conquest, military expediency, economic expansion, and governance of subject populations on the other. Rarely, however, is the role of energy examined at the conjuncture of modernity and empire. That is what the course intends to do by juxtaposing literary, visual, philosophical, and social scientific treatments from the western/ northern perspective with those from colonial and postcolonial ones. The objective is to generate a critical vocabulary for the ways in which energy – and indeed, its potent metaphorical function as index of power – influences discourses of coloniality and modernity, and to investigate how the two categories are inextricably related to this day. Such an approach is particularly relevant for our current moment, when energy crises and power politics, both literal and symbolic, can no longer be mapped within a stable locus of “modern” societies or well-defined nation-states.