

Department of Comparative Literature
Course offerings – Spring 2009 updated 1/15/2009

ROOM LOCATIONS AS OF 12/15/2008 – check <http://registrar.sas.cornell.edu/courses/roster/SP09/COML/>
for recent updates

COML 2000 - Introduction to Visual Studies

Crosslist as: [VISST 2000](#), [ENGL 2920](#), [ARTH 2000](#)

4CR

Stdnt Opt

2752

LEC

001

TR

01:25PM - 02:40PM

GSH G64

Rickard,J (jkr33)

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 listserve postings; two five-page papers.

COML 2020 - Great Books

4CR

Stdnt Opt

7630

LEC

001

MWF

01:25PM - 02:15PM

RCK 231

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.

COML 2230 - The Comic Theater

Crosslist as: [CLASS 2651](#), [THETR 2230](#)

3CR

Stdnt Opt

2683

LEC

001

MW

01:25PM - 02:15PM

GSH G64
Rusten,J (jsr5)

Sub-courses

9925
DIS
201
F
11:15AM - 12:05PM
URH G20
Staff
9926
DIS
202
F
12:20PM - 01:10PM
GSH 181
Staff
9927
DIS
203
F
01:25PM - 02:15PM
GSH 181
Staff

The origins of comic drama in ancient Greece and Rome, and its subsequent incarnations especially in the Italian renaissance (Commedia erudita and Commedia dell'arte), Elizabethan England, seventeenth-century France, the English Restoration, and Hollywood in the thirties and forties. Chief topics will be: the growth of the comic theatrical tradition and conventions; techniques and themes of comic plots (trickster, parody, farce, caricature); and the role of comedy in society. All readings are in English.

COML 2331 - French Thought after May 68

Crosslist as: [HIST 2331](#), [GOVT 2626](#)

4CR
Stdnt Opt
4682
SEM
101
TR
02:55PM - 04:10PM
STM 206
Robcis,C (car27)

The expression "May '68" is often used as a synonym for what has come to be known as "French Theory," encompassing the works of authors such as Derrida, Barthes, Foucault, Deleuze, Althusser, and Lacan, and generating new conceptual models to rethink power relations, gender, language, and subjectivity more generally. Less well-known perhaps, is the reaction on the part of many French intellectuals against this current of "French Theory" and its philosophical, social, and political implications. In this seminar, we will begin by reading some of the foundational texts that emerged out of the events of May '68, before turning to authors such as Lefort, Clastres, Gauchet, Furet, and Rosanvallon, who have all written about the limitations of the pensée 68.

COML 2410 - Literature and Ethics

4CR
Stdnt Opt
8262
SEM
101
TR
02:55PM - 04:10PM
URH G20
Weiner,A (aaw43)

What is the relationship between literature and ethics? This course will attempt to respond to this question by exploring texts from different periods and genres. We will consider the ethics of otherness, of violence, of mourning, of the potential and dangers of human creation, and of both the commitment and refusal to act in the political sphere. We will ask what the ethics of writing itself may be, of what the implications of creating and reading narratives are, and if these acts can—or should—be the same as the enactment of ethical behavior and awareness in everyday life. Readings from Plato, Sophocles, Rousseau, Mary Shelley, Baudelaire, Dostoevsky, Celan, Morrison, and Coetzee will be supplemented with philosophical texts from Montaigne, Kant, Levinas, Derrida, and Butler.

COML 2632 - Paranoia and Conspiracy Fact or Fiction

Crosslist as: [CLASS 2632](#)
3CR
Stdnt Opt
2721
LEC
001
TR
11:40AM - 12:55PM
URH 262
Fontaine,M (mf268)

Conspiracy theory pervades the literature of the ancient world, from Greek drama to Roman history. Historical writers of Ancient Greece and Rome often resort to paranoid and conspiratorial modes of analysis to explain why things happen the way they do. This course examines actual conspiracies in these societies alongside fictional representations of them in a range of texts, together with the rhetoric of self-delusion and fearmongering in which they are couched. Readings include selections from Homer's *Odyssey*, Greek tragedy, Roman Comedy, and Greek and Roman historians. Modern theories will also be considered.

COML 3260 - Christianity and Judaism

Crosslist as: [RELST 3260](#)
4CR
Stdnt Opt
7627
SEM
101
TR
08:40AM - 09:55AM
GSH 236
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 3341 - 20th Century European Culture and Intellectual History

Crosslist as: [HIST 3341](#)

4CR

Stdnt Opt

10314

LEC

001

TR

10:10AM - 11:25AM

STM 206

Robcis,C (car27)

This course provides an introduction to some of the major landmarks in European cultural and intellectual history, from the turn-of-the-century to about the 1980s. We will pay special attention to the relationship between texts and their various contexts. Among other themes, we will cover the invention and development of psychoanalysis from Freud to Lacan; the formation of new nationalisms and fascisms; artistic manifestoes from Surrealism, Dada, Cubism, primitivism, and négritude; phenomenology, existentialism, the Frankfurt School, and structuralism; May '68 and its aftermath, with feminism, third-worldism, and anti-totalitarian thought.

COML 3530 - Monsters A-X

Crosslist as: [FREN 3530](#), [FGSS 3530](#)

4CR

Stdnt Opt

4438

LEC

001

MWF

10:10AM - 11:00AM

IVS 111

Long,K (kpl2)

This course will explore the classical, medieval, and early modern sources for our notions of monsters, including strange beasts, wild men, demons, witches, and cyborgs. What do these figures tell us about our own attitudes towards racial and gender differences, towards other species and towards nature more generally? Finally, what do these figures tell us about our idea of what constitutes life? Texts to be considered will include Aristotle, *On the Generation of Animals*, Pliny's *Natural History*, Chrétien de Troyes *Yvain*, Ambroise Paré's *On Monsters and Marvels*, *Beowulf*, Bram Stoker's *Dracula*, and various episodes of the X-Files (Detour, Bad Blood, El Mundo Gira, etc.) as well as critical material from Donna Haraway (*Simians, Cyborgs, and Women and Primate Visions*), Judith Butler (*Gender Trouble*), and Julia Kristeva (*Powers of Horror*).

COML 3650 - Contemporary Fiction

4CR

Stdnt Opt

7626

LEC

001

TR

10:10AM - 11:25AM

URH 262

Maxwell,B (bhm4)

A study of writing from the first half of the twentieth century, this course aims to acquaint students with certain key texts of European modernism. We will attend particularly to the making of literary types and characters; to traces of utopian and messianic elements; to the relations between memory and political revolution; and to the motive of resentment. Authors whose work (in translation) we will study include

Robert Walser, Franz Kafka, Bertolt Brecht, Alfred Döblin, Christa Wolf, Louis-Ferdinand Céline, Elio Vittorini, W. G. Sebald, Natalia Ginzburg, and Isaac Babel. Collateral theoretical readings by Brecht, Wolf, Georg Lukács, Ernst Bloch, Walter Benjamin, Siegfried Kracauer, Gershom Scholem, and Elias Canetti. We will view two recent films: István Szabó's *Mephisto* and *Institute Benjamenta* by the Brothers Quay.

COML 3725 - Ideology 2: Everyday Life

Crosslist as: [GOVT 3725](#), [FREN 3725](#)

4CR

Stdnt Opt

7634

LEC

001

TR

02:55PM - 04:10PM

RCK 105

Rubenstein,D (dsr27)

"This course elaborates a critique of everyday life in writings of twentieth and 21st century continental authors such as Henri Lefebvre, Michel de Certeau, Pierre Bourdieu, Jean Baudrillard and Guy Debord, among others. Topics to be considered include consumerism, neoliberalism, situationism as well as larger philosophical issues relating to time, space and technology."

COML 3820 - Greeks, Romans, and Victorians

Crosslist as: [CLASS 3642](#)

4CR

Stdnt Opt

2702

LEC

001

TR

10:10AM - 11:25AM

URH 369

Ahl,F (fma2)

This course explores how nineteenth-century, and especially Victorian English and Irish poets, dramatists, and to a lesser extent, novelists present Greco-Roman antiquity. The varied influences of Virgil and Homer, Seneca and Sophocles, Plautus and Aristophanes, Horace, and Greek lyric poetry will be discussed in selected works of Thomas More, Shelley, Byron, Swinburne, W. S. Gilbert, Oscar Wilde, and the pre-Raphaelite and Victorian poets.

COML 3860 - Literature and Film of South Asia

Crosslist as: [ASIAN 3387](#), [VISST 3870](#)

4CR

Stdnt Opt

7618

SEM

101

MW

02:55PM - 04:10PM

URH 204

Banerjee,A (ab425)

A survey of literary and filmic texts from the area encompassing present-day India, Pakistan, and Bangladesh. Discussions are organized around issues such as nation and narrative; historiography; secularism and religious nationalism; gender; marginalized and diasporic identities. All texts are in English translation/ subtitles.

Though focused on the twentieth century, the course will engage epic and folkloric discourses in context. Authors to be studied range from canonical figures of Rabindranath Tagore, M. K. Gandhi, Ismat Chughtai, and Sadat Hasan Manto to contemporary literary pioneers such as Mahasweta Devi, Kishwar Naheed, K. R. Ananthamurthy, and Taslima Nasreen. Films include auteur and independent cinema, Bombay potboilers, and documentaries.

COML 3930 - International Film of the 1970s

Crosslist as: [FILM 3930](#), [AMST 3930](#), [VISST 3930](#)

4CR

Stdnt Opt

8423

LEC

001

TR

10:10AM - 11:25AM

SWZ B21

Haenni,S (sh322)

W

07:30PM - 10:00PM

SWZ B21

Haenni,S (sh322)

Wednesday evening session is for screening.

More than being characterized by a retreat from political, critical cinema and by the reemergence of the Hollywood blockbuster such as *The Godfather*, *Star Wars*, and *Jaws*, the seventies was also a period of enormous innovation and cross-fertilization in film history and film style. Profound changes in the film industry and film technology, along with larger social, political, and cultural developments, enabled new ways of understanding—and using—the cinematic image as well as film sound. In this course, we focus on the transnational nature of seventies film: the influence of European art cinema on American film; the reworking and rejuvenation of American film genres (neo-noir, western, horror film, road movie); European responses to and appropriation of American film genres, film conventions, and subject matter; Asian influences in the United States, particularly the martial arts film; and the emergence of film subcultures, such as black independent film and blaxploitation. Screenings may include work by directors such as Robert Altman, Francis Ford Coppola, Michelangelo Antonioni, Rainer Werner Fassbinder, Charles Burnett and are guided by readings in film criticism and film history.

COML 3970 - Autobiography at the Turn of the Eighteenth Century **updated title**

Crosslist as: [ENGL 3410](#)

4CR

Stdnt Opt

12495

SEM

101

TR

11:40AM - 12:55PM **or time to be arranged**

Please attend the first class meeting T 11:40 in 348 GS.

GSH 348

Chase,C (cc97)

Updated course description:

“I wish to show my fellows a man in all the truth of nature,” Rousseau’s Confessions begins, “and this man will be myself.” Reading Rousseau, Wordsworth, and Mary Shelley, in this seminar we will explore what happens when a work starts out from “I myself.” Texts will include parts of Rousseau’s Confessions and Reveries, Wordsworth’s Prelude, and Mary Shelley’s Frankenstein, at the heart of which comes the confession of the monster or “creature.”

COML 4114 - The Animal/Literature and Critical Theory

Crosslist as: [SHUM 4926](#), [ASIAN 4488](#)

4CR

Stdnt Opt

7637

SEM

101

R

12:20PM - 02:15PM

ADW 109

Marran,C (cm549)

Recently the animal has come into focus as a subject of great scholarly attention in the humanities, representing an exciting as well as intellectually varied and stimulating field. It is, in a sense, a time of the animal. But it is also a time for the animal a time of unprecedented extinctions and of once unimaginable abuses. In this course we will follow the turn to the animal, asking along the way some fundamental questions: What is an animal? What makes the difference between the human and the animal? How have philosophers and novelists engaged the animal and to what ends? How has the animal been understood differently in colonized and colonizing cultures? Pursuing our questions we will read a variety of theoretical and literary texts from various global regions.

The objective of this course is to develop alacrity with the debates and terms used within the burgeoning field of animal studies with a focus on critical theory and literature. Issues of the animal in representation and posthumanist studies will be examined in a range of materials including fiction, poetry, and essay. The course will provide students the opportunity to write a substantial research paper on a fresh topic of marked and increasing scholarly consideration, and it will be of particular interest to students of literature and philosophy. The readings will range widely and include works by Cary Wolfe, Donna Haraway, Ishimure Michiko, Akira Mizuta Lippit, J.M. Coetzee, Jacques Derrida, Arundhati Roy, and others.

COML 4115 - The Intertidal Zone

Crosslist as: [SHUM 4924](#), [FREN 4924](#)

4CR

Stdnt Opt

12491

SEM

101

R

02:30PM - 04:25PM

ADW 109

Neyrat,F (fn45)

The purpose of this seminar consists in testing the concept of liquidation, in order to describe contemporary phenomena of transformation and destruction. We want to analyze the way in which an imaginary of liquids inhabits our representations, and to show the limits of these images by locating the existence of unscathed spaces and ontological cleavages which were not destroyed by the large modern process of destabilization of the world. We'll propose an aesthetics of space that would make it possible to avoid the pitfall of solidity-without-fault and flat liquidity. We will insist on the concepts of limits, transitions and shorelines, in order to answer this ecological question: how to live in an intertidal zone? Course readings will include works of Deleuze, Nancy, Heidegger, Sloterdijk, Schmitt, and others.

COML 4200 - Independent Study

1-4CR

Stdnt Opt

Department Consent Required

12727

IND

601

TBA

Staff

COML 4200 - Independent Study

1-4CR

Stdnt Opt

Department Consent Required

12728

IND

602

TBA

Staff

COML 4260 - New Testament Seminar

Sex and Religion in the Bible

Co-meeting with: [RELST 4260](#)

4CR

Stdnt Opt

7620

SEM

101

W

02:30PM – 04:25PM

URH 394

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. 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 4700 - Translation and Cultural Difference

Crosslist as: [ASIAN 4481](#)

4CR

Stdnt Opt

7163

SEM

101

TR

10:10AM - 11:25AM

URH 394

Sakai,N (ns32)

Problems concerning translation are explored in this course. Although there are many different modes of translation, we tend to be confined to the very narrow conception of translation as a trans-national transfer of

signification between two national or ethnic languages. We will survey the theories of translation with a special emphasis on the relationship between trans-national translation and trans-national transference.

Translation establishes a division of two spheres and thereby marks the limit of what can be expressed in one medium. Broadly understood, translation can take place not only between two national languages but also at a variety of boundaries within a single society. The seminar will investigate different economies of translation by which different social and cultural identities are constructed, emphasizing the disappearance of multi-lingualism in the modern nation-state and the mutation of translation economies which has given rise to new ways of imagining the organicist unity of the society. The historical transformation of translation and the accompanying genesis of linguistic and cultural identity will be examined in reference to historical materials.

The organization of the seminar will depend to a great extent upon the composition of the class since the students are required to assume certain roles in the division of labor in this seminar. Reading materials and the order of readings will be discussed at the organizational session.

COML 4741 - Topics in Modern European Intellectual History

Crosslist as: [HIST 4741](#), [JWST 4674](#), [HIST 6730](#), [COML 6730](#), [JWST 6674](#)

4CR

Stdnt Opt

4713

SEM

101

M

01:25PM - 04:25PM

ADW 201

Lacapra,D (dcl3)

Limited to 15 students.

Topic: Trauma in Literature, History, and Film

The course will focus on the complex relations among trauma, literature, film, and history, including the role of witnessing and testimony as well as gallows humor. It will treat a series of works (historical, theoretical, fictional, filmic, and generically hybrid) in which this problem arises in an acute form. Assignments include Leni Riefenstahl, Mel Brooks, J. M. Coetzee, W. G. Sebald, Benjamin Wilkomirski, Annette Wieviorka, N. Abraham & M. Torok, and F. Davoine & J.-M. Gaudillière.

COML 4760 - Libertine Literature

Crosslist as: [FREN 4760](#), [FREN 6780](#), [COML 6781](#)

4CR

Stdnt Opt

12370

SEM

101

W

02:30PM - 04:25PM

MCG 365

McNulty,T (tkm9)

In France, the emergence of libertine literature as a distinct genre coincides with political and philosophical debates about universalism, the rights of man, and equality. What do the first libertine writers have to tell us about the nature of the human subject and its relationship to the law or to the universal? What are their insights into human eroticism, the relation between the sexes, violence and power? How does libertine literature deal with the female subject, and how, if at all, does the genre change in the hands of female authors? Those questions will lead to a theoretical examination of the relationship between libertinage and the psychic structure of perversion (sadism, masochism, fetishism) understood as a contestation of the late or signifier and its castrating effects. Works by such authors as Sade, Casanova, LaFontaine, Sacher-Masoch, Rachides, Bataille and Reage will be read alongside critical texts by Freud, Deleuze, Butler, Barthes, and others.

COML 4860 - Contemporary Poetry and Poetics

Crosslist as: [SPAN 4880](#), [ENGL 4880](#)

4CR

Stdnt Opt

7622

SEM

101

W

12:20PM - 02:15PM

GSH 181

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? With special attention to poetry since 9/11, 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 4923 - Renaissance Venice, Queen of Seas

Crosslist as: [SHUM 4923](#), [ARTH 4923](#), [MUSIC 4224](#), [ROMS 4923](#), [HIST 4923](#)

4CR

Stdnt Opt

7188

SEM

101

T

12:20PM - 02:15PM

ADW 110

Kennedy,W (wjk3)

This interdisciplinary seminar will focus upon the social and economic history of the Venetian Republic; its cultural and educational institutions under the aegis of Renaissance Humanism; the evolution of its art, architecture, music, poetry, drama, and opera; and its unique contacts with the Islamic cultures of the Middle East, central Asia, and north Africa. Readings include texts by Italian historians such as Gasparo Contarini and Francesco Guicciardini, French authors such as Jean Bodin and Philippe Desportes, Turkish writers such as Mustafa Ali and Evilya Celabi, Venetian poets such as Gaspara Stampa and Veronica Franco, and English commentators such as William Shakespeare and Henry Blount, with consideration of paintings by Giovanni Bellini, Titian, and Tintoretto, and music by Adrian Willaert, Cipriano de Rore, and Claudio Monteverdi.

COML 4940 - Senior Essay

8CR

Graded

12729

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 essay 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 as will the 8 credits.

COML 4960 - Imagining the Mediterranean

Crosslist as: [NES 4738](#), [JWST 4738](#)

4CR

Stdnt Opt

4319

SEM

101

TR

08:40AM - 09:55AM **or time to be arranged**

Please attend the first class meeting T 8:40 in A. D. White 110.

ADW 110

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 the 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 twentieth century literature from and about the Mediterranean. The readings will focus on particular cases, such as the relationship of Lorcas poetry to the cante jondo of Andalusia, the mixture of highbrow poetry and 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.

COML 6141 - The Man Without Qualities

Crosslist as: [GERST 6140](#)

4CR

Graded

2641

SEM

101

M

02:30PM - 04:25PM

OLL 303

McBride,P (pcm29)

This seminar focuses on Robert Musil's novel *The Man without Qualities*. Our discussion will unfold along two tracks. On the one hand, we will draw on Musil's essays and notebooks to situate his highly reflexive project within contemporary attempts to move beyond a realist narrative paradigm in the experiments of Symbolism, Expressionism, and (after World War I) the documentary writing of the New Objectivity in Weimar Germany. Musil's endeavor thus provides a prism for interrogating key preoccupations often grouped under the label 'modernism': estrangement as a privileged mode of aesthetic experience; the relation of language, thought, and reason; the death of the subject; the incompleteness of narrative; the entwinement of history and storytelling. Within this line of inquiry, special attention will be given to analyzing irony, essayism, and mysticism as characteristically modernist strategies for circumscribing the ethical and political dimensions of writing. The second thread we will pursue concerns the ways Musil's novel resonates with influential attempts at conceptualizing narrative in our time. Possible readings will include texts by Adorno, Auerbach, Bakhtin, Bal, Benjamin, Blanchot, Bohrer, de Man, Eco, Genette, Kristeva, Lyotard, Moretti, Todorov.

COML 6200 - Independent Study

1-4CR

Stdnt Opt

Department Consent Required

12730

IND

601

TBA

Staff

COML 6200 - Independent Study

1-4CR

Stdnt Opt

Department Consent Required

12731

IND

602

TBA

Staff

COML 6560 - Aesthetic Theory: The End of Art

Crosslist as: [GERST 6560](#)

4CR

Stdnt Opt

2709

SEM

101

W

07:30PM - 09:25PM

GSH 156

Gilgen,P (pg33)

This course investigates the emergence of aesthetics as its own discipline at the end of the eighteenth century. In a first phase, we will examine the rationalist articulation of aesthetics in Baumgarten's work and the empiricist theory of taste, particularly Burke's Enquiry. Drawing on the findings of these two traditions, Kant's Critique of Judgment (1790) inaugurated a preoccupation in German philosophy around 1800 with the philosophical status of the beautiful and of art. Especially in Romantic theory and practice, art was meant to provide a solution to the philosophical dilemmas in the wake of Kant's critical philosophy. But already in Hegel's Phenomenology, and more explicitly in the Encyclopedia and the Lectures on Aesthetics, art lost this elevated position vis-à-vis philosophy. Taking this observation as a guiding thread, the main part of the course is structured around in-depth readings of Kant, Schiller, Schelling, Schlegel, Novalis, Hoelderlin, and Hegel. Further readings will include writings by Contemporary philosophers and theoreticians--such as Derrida, Lyotard, de Man, Adorno, and Danto--whose work on aesthetics takes its starting point from the philosophical issues surrounding the emergence of aesthetic theory only to transcend these historical confines and formulate contemporary positions on the status of the aesthetic. The following questions will be addressed: What are the conditions for the move from the subjective judgment of taste (Kant) to objective beauty (Romantics, Hegel)? How is the relation of art and nature reconceived by the Romantics? What is the relation of aesthetic theory and the history of art? Is philosophy the end of art?

COML 6620 - Erotics of Visuality

Co-meeting with: [ENGL 6600](#), [FGSS 6610](#)

4CR

Stdnt Opt

11958

SEM

101

T

07:30PM - 09:30PM

GSH 258

Hanson,E (eh36)

This seminar examines the most influential applications of queer theory in the field of cinema studies. For the past two decades, the study of sexuality in film has been dominated by three critical traditions. First, there is the "politics of representation" approach, which is preoccupied with identity politics and sexual stereotyping; second, a largely feminist "psychoanalysis of desire" that draws upon the work of Jacques Lacan and Christian Metz to define the gender politics of cinematic narrative and spectatorship; and third, a largely Marxist "cultural studies" approach that seeks to define the socioeconomic context through which the meanings of films and of spectatorship itself is constructed. Queer theory, with its emphasis on the analysis of sexual rhetoric, offers an occasion to rethink these traditions and their peculiar blind spots, as well as proposing a more rigorously deconstructive approach to film criticism. The syllabus includes theorists from each of these traditions, but the emphasis will be on those feminists and queer theorists who have turned their gaze to the cinema. Students are required to attend weekly screenings of films by Hitchcock, Wyler, Mankiewicz, Bunuel, Coppola, Friedkin, Fassbinder, Julien, and Almodovar, among others. One seminar paper, short writing assignments, and one oral presentation.

COML 6701 - Thinking Life

Crosslist as: [ITAL 6750](#)

4CR

Stdnt Opt

12518

LEC

001

M

12:20PM - 02:15PM

MCG 145

Campbell,T (tcc9)

In much recent philosophical work originating in Italy, no term is more spoken about or theorized than biopolitics. Whether it be Giorgio Agamben's negative biopolitics in works like *The Open*, Hardt and Negri's positively euphoric version of biopolitics in *Multitude*, Paolo Virno's own biopolitical grammar set forth in the 1990s, or more recently Roberto Esposito's affirmative, anti-idolatrous biopolitics in *Bios* and *Third Person*, the biopolitical is at the center of some of the most important interventions in political philosophy being done today. This seminar offers students the chance to become more acquainted with the different strands of contemporary biopolitical thought by offering a genealogical mapping of the term through its various political and philosophical manifestations. Beginning with Hannah Arendt's interpretation of bios politikos, continuing through Michel Foucault's crucial seminars ('Society Must be Defended' and the soon to be published English translation of *The Birth of Biopolitics*), we will be reading what amounts to a canon of the biopolitical. Readings will include Agamben's *The Coming Community*, *Homo Sacer*, and *The Open*, Hardt and Negri's *Empire* and *Multitude*, Esposito's *Communitas* and *Bios*, as well as the important interventions of Paolo Virno and Maurizio Lazzarato. We'll also be devoting significant space to other non-Italian encounters with the biopolitical (Stoler, Mbembe, Montag, Sloterdijk). Questions to be discussed include: the relation of the biopolitical to the impolitical; idolatry and the dispositif of the person in post-Marxist thought; the biopolitics of neo-liberalism; modern immunities and the community; thanatopolitics as the ground for an affirmative biopolitics; and necro-power and necro-economics. All readings are available in English. In English.

COML 6726 - Psychoanalysis & Ideology

Crosslist as: [GOVT 6726](#)

4CR

Stdnt Opt

11032

SEM

101

R

10:10AM - 12:10PM

ADW 109

Rubenstein,D (dsr27)

This course will survey the contribution of several strands of contemporary psychoanalysis to the study of ideology. After some preliminary texts from Freud and object-relations theorists (Winnicott, Melanie Klein, Bollas), we will examine several works of Lacan ("Kant with Sade" and Encore, among others) and their relation to fascist ideology, the problem of radical evil and to feminism/queer theory. Other works to be covered will include Althusser's Writings on Psychoanalysis, Derrida's "Geopsychoanalysis and the Rest of the World" and Resistances. We conclude with the work of the Lubljana school starting with Zizek's Sublime Object of Ideology and continuing with Mladen Dolar (A Voice and Nothing More) and Alenka Zupancic.

COML 6730 - Topics in Modern European Intellectual and Cultural History

Crosslist as: [HIST 4741](#), [COML 4741](#), [JWST 4674](#), [HIST 6730](#), [JWST 6674](#)

4CR

Stdnt Opt

4722

SEM

101

M

01:25PM - 04:25PM

DW 201

Lacapra,D (dcl3)

Limited to 15 students. This course is a co-listed course with HIST 4741.

Topic: Trauma in Literature, History, and Film

The course will focus on the complex relations among trauma, literature, film, and history, including the role of witnessing and testimony as well as gallows humor. It will treat a series of works (historical, theoretical, fictional, filmic, and generically hybrid) in which this problem arises in an acute form. Assignments include Leni Riefenstahl, Mel Brooks, J. M. Coetzee, W. G. Sebald, Benjamin Wilkomirski, Annette Wieviorka, N. Abraham & M. Torok, and F. Davoine & J.-M. Gaudillière.

COML 6781 - Libertine Literature

Crosslist as: [FREN 4760](#), [FREN 6780](#), [COML 4760](#)

4CR

Stdnt Opt

Department Consent Required

12371

LEC

001

W

02:30PM - 04:25PM

MCG 365

McNulty,T (tkm9)

In France, the emergence of libertine literature as a distinct genre coincides with political and philosophical debates about universalism, the rights of man, and equality. What do the first libertine writers have to tell us about the nature of the human subject and its relationship to the law or to the universal? What are their insights into human eroticism, the relation between the sexes, violence and power? How does libertine

literature deal with the female subject, and how, if at all, does the genre change in the hands of female authors? Those questions will lead to a theoretical examination of the relationship between libertinage and the psychic structure of perversion (sadism, masochism, fetishism) understood as a contestation of the late or signifier and its castrating effects. Works by such authors as Sade, Casanova, Lautreamont, Sacher-Masoch, Rachides, Bataille and Reage will be read alongside critical texts by Freud, Deleuze, Butler, Barthes, and others.

COML 6791 - Acoustic Horizons

Crosslist as: [ENGL 6791](#), [VISST 6791](#), [SHUM 6791](#)

4CR

Stdnt Opt

10838

SEM

101

T

01:25PM - 02:15PM

ADW 201

Murray, T (tcm1)

The course will explore the aesthetics and politics of sound along the artistic interface of cinema, video, installation, and new media art. From analysis of synchronization of sound and image in the talking movie to its disruption in experimental film, video, and narrative sound art, we will consider the prominence of sound as a carrier of gender, ethnic and cultural difference. We also will explore the theory of sound, from tracts on futurism, feminism, new music, and glitch, to more recent acoustic applications of eco-theory in which sound merges with discourses of water, air, wind and fire. In addition to studying a wide range of artistic production in audio, sound, new media and screen arts (Duras, Marker, Akerman, Cage, Cardiff, Jones, Viola, Out-of-Sync, Eno, Ikeda, Migone) and the corollary relation of the phenomenal growth of digital acoustic horizon in the Pacific Rim (Australia, Japan, China, Taiwan, Korea). we will discuss the dialogical impact of theoretical discussions of sound in psychoanalysis and aesthetics (Freud, Laplanche, Doane, Kristeva, Bonitzer, Barthes, Deleuze, DJ Spooky, Kahn).

COML 6960 - Rites of Contact: Emergent German Literature and Critical Method

Crosslist as: [GERST 6960](#), [NES 6960](#)

4CR

Stdnt Opt

2638

SEM

101

R

02:30PM - 04:25PM

OLL 303

Adelson, L (laa10)

Since the West German and Turkish governments signed a labor recruitment agreement nearly fifty years ago, the Turkish population in the Federal Republic has become the largest group of "foreigners"-real or so-called-to reside permanently in Germany. While the legal criteria for citizenship in unified Germany have only recently been adjusted in response to the multifaceted consequences of transnational migration, authors of varied cultural backgrounds have arguably been producing new forms of German literature for decades. This cultural phenomenon, which includes émigrés who publish in German translation as well as multilingual authors whose literary language of choice is German regardless of their country of origin, has only intensified since 1989. Departing from an anachronistic sociological model that still interprets this literature as a plea for compassionate intercultural dialogue, this course juxtaposes prose fiction about cultural contact and critical theories of difference with two primary goals in mind. 1) Students will be introduced to representative examples of contemporary German literatures of migration, an aesthetic phenomenon whose scope, significance, and sophistication have grown much faster than the critical resources used to address it. 2) Critical modes of conceptualizing cultural contact in Germany will be explored and compared, methodologically in relation to each other and analytically in tension with the literary field. A primary focus on German literature of Turkish migration will be complemented by literary and

analytical readings reflecting other transnational phenomena such as postsocialism, postcolonialism, and globalization. Exemplary rather than comprehensive readings structure the syllabus, but theories discussed will be drawn from those that address situational marginality, minor literatures, borderland cultures, postcolonial hybridity, translational alterity, intercultural hermeneutics, intertextual pastiche, cosmopolitan networks, bilingual aesthetics, ethnic drag, and the like. Literary selections include works by authors such as Aras Ören, Emine Sevgi Özdamar, Zafer enocak, Kemal Kurt, Selim Özdo an, Feridun Zaimo lu, Doron Rabinovici, Barbara Honigmann, Maxim Biller, TORKAN, Sherko Fatah, Galsan Tschinag, Yoko Tawada, José Oliver, Zsuzsa Bánk, Christoph Hein, and Urs Widmer. Course participants must possess good reading knowledge of German and English.