

DEPARTMENT OF COMPARATIVE LITERATURE  
FALL 2008 COURSE OFFERINGS AS OF August 18 2008

PLEASE NOTE: as of FA 2008 the University will be using 4 digits catalog numbers and 4 or 5 digit class ID numbers

FIRST NUMBER IS THE CATALOG NUMBER

SECOND NUMBER IS THE CLASS ID NUMBER....THIS IS THE NUMBER YOU USE FOR ENROLLMENT

EXAMPLE: 2030 IS THE CATALOG NUMBER AND 2726 IS THE CLASS ID NUMBER



COML 2030 Introduction to Comparative Literature

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Class ID # 2726

4 credits.

TR 10:10 -11:25A.

Liu, P.

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 2150 Comparative American Literatures (also AMST 2150)

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Class ID # 11218

4 credits.

MW 8:40 - 9:55A.

Maxwell, B.

**CANCELED**

Twentieth-century writing from Canada, the United States, the Caribbean, and Latin America. A hemispheric American Studies perspective will encourage thinking about and across cultural, linguistic, and national demarcations. This course proposes taking seriously words from Africa, passed on by the novelist Paule Marshall: "Once a great wrong has been done, it never dies. People speak the words of peace, but their hearts do not forgive. Generations perform ceremonies of reconciliation but there is no end." Countering the literature of amnesia and baseless optimism, the works that we will read cannot forget, and decline to forgive, the historical traumas that so bitterly flavor them. Our concern largely will be with understanding the aesthetic strategies and innovations that these writers use to perform ceremonies not bent on reconciliation.

COML 3020 Literature and Theory (also ENGL 3020)

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Class ID # 8851

4 credits.

MWF 9:05 - 9:55A.

Culler, J.

Study of issues in contemporary theoretical debates, with particular attention to structuralism, deconstruction, psychoanalysis, and feminism. Readings by Barthes, Derrida, Foucault, B. Johnson, J. Rose, and others. No previous knowledge of literary theory is assumed.

COML 3480 Shakespeare and Europe (also ENGL 3490)

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Class ID # 6263

4 credits.

MWF 11:15 - 12:05P.

Kennedy, W. J.

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 3500 Education and Philosophical Fantasies (also RUSSL 3350)

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Class ID # 8250

4 credits.

TR 1:25 - 2:40P.

Carden, P.

A major philosophical tradition has conceived of education as encompassing the whole of our lives. What we should do or be is seen as the result of every choice we make. The whole of our human context is understood as a school in which we form ourselves. This all-encompassing vision of education has been embodied in the works of the great philosopher-fantasists who use the forms of fiction to explore fundamental issues of education. We'll examine several key philosophical fantasies, among them Plato's *Republic*, Rousseau's *Emile*, and Tolstoy's *War and Peace*. Our aim is to understand how the discourse on education became a central part of our modern tradition.

The course is designed for students who want to engage fundamental issues in the humanities. The College Scholar Program recommends it to their students and it also draws students from throughout the University.

COML 3716 Education of Princes: Medieval Advice Literature of Rulership and Counsel  
(also NES 3716, GOVT 3716)

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Class ID #10659

4 credits.

M 10:10 – 12:05P.

Toorawa, S.

In this course we will read works in the "mirrors for princes" genre, a type of political writing that flourished in the Muslim World and Europe in the Middle Ages and Renaissance, intended as a guide for rulers. By reading such works we will learn about the ethical and moral considerations that guided (or were meant to guide) rulers in the formulation of policies, and about theories of rule and rulership. We will be reading from several cultural, religious and political traditions. Authors include Aquinas, Castiglione, Christine of Pisan, Dante, al-Ghazali, Ibn al-Muqaffa, John of Salisbury, Machiavelli, Muhammad Baqir, Qabus, Nizam al-Mulk, and Tahir ibn Abdallah. All texts are in English translation.

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COML 3800 Poetry and Poetics of Americas (also AMST 3820, SPAN 3800, LATA 3800)

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Class ID # 11324

4 credits.

TR 1:25 - 2:40P.

Monroe, J.

As globalization draws the Americas ever closer together, reshaping our sense of a common (uncommon) "Americas" 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, Williams, Mistral, Pound, Paz, Olson, Burgos, Rich, Césaire, Walcott, Glissant, Oppen, Brathwaite, Parra, Ashbery, Zurita, Bernstein, Harjo, Perdomo, Cisneros, Castillo, and Vicuna. All texts not written in English will be available in translation as well as in the original.

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COML 4050 Theory of the Theatre and Drama (also THETR 4310, GERST 4310)

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Class ID # 9467

4 credits.

R 2:30 - 4:25P.

Yan, H.

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.

Class ID # 15121

4 credits.

R 2:30 – 4:25

Conley, V.

Limited to 15 students.

This course will focus on water as a *concept* of critical consequence. Just as spatial compression became a critical issue in the post-68 era, water is now of a similar order. Consumerism and electronic communication but also scarcity, new demographic shifts, uneven economic development and pollution made theorists become aware of unforeseen transformations of the nature and virtue of space. Henri Lefebvres *Production of Space*, appearing almost synchronously with Georges Perecs *Esp ces despace*, bore impact on what geographer David Harvey famously called *The Post-Modern Condition*. So today with water: while space and time are the two coordinates with which every culture defines itself, with fire, air and earth, water remains one of the four grounding elements of our own. Water, sensed to be the element out of which all life emerges and into which it retreats, has haunted the imagination since time immemorial. Across cultures, it is seen as lifegiving, purifying, unifying but also as threatening and deadly. Values ascribed to water change from one culture to the next and also evolve over time. Today, in view of dilemmas created by scarcity, pollution, climate change and others such as privatization, water rights, the concept of water is hardly what it was forty years ago. Post-1968 theorists have written of the environment and the ecoumene that include water, but few have touched on it in a specifically *critical* way.

This seminar will inquire as to how can we use critical writings of the last four decades to consider water as a critical conceptas what can be studied through both theory and practice. We will examine some of the history of water in the human imagination and review several works that focus on how water can indeed be a constitutive element of theory itself. We will then look at the changing representation of water in fiction and film. In the context of current dilemmas about the nourishing condition of the planet we will also address the question of the limits of critical theory as well as literatures whose degrees of effective *solvency* allow them to pass through and about disciplinary boundaries.

Readings include, first, background (Rachel Carlson, Gaston Bachelard and Carolyn Merchant); then, materials touching on a politics of water (Gilles Deleuze, Félix Guattari, Michel Serres and Etienne Balibar); third, anthropological studies (Veronica Strang and Vandana Shiva); finally, creative works of the same period (Patrick Chamoiseau, Hélne Cixous and others).

Verena Andermatt Conley is Visiting Professor of Literature and Comparative Literature and of Romance Languages and Literature at Harvard University. She has recently written on the environment (*Ecopolitics*, Routledge, 1997; *The War against the Beavers*, Minnesota 2003) and is finishing a project on the transformations of space in contemporary culture, provisionally entitled *Spatial Fictions*.

COML 4090 Spinoza and New Spinozism (also GERST 4090, GOVT 4769, JWST 4790)

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Class ID # 10805

4 credits.

TR 10:10 - 11:25A.

Waite, G.

Spinoza was excommunicated in his own time, wrote under constant threats of various kinds, and has remained both influential and a scandal to philosophy, psychoanalysis, ethics, political theory and practice. The "savage anomaly" (Tony Negri) has exerted particular, if subterranean, influence on Marx, Freud, and Nietzsche. "Every philosopher has two philosophies, his own and Spinoza's" (Henri Bergson). This seminar has two main aims: (1) to introduce Spinoza's basic philosophical and political writings; and (2) to trace some of his legacy, concentrating on the current, international group loosely grouped as the New Spinozists. These include: Gabriel Albiac, Louis Althusser, Etienne Balibar, Gilles Deleuze and Félix Guattari, Emilia Giancotti, Luce Irigaray, Kôjin Karatani, Jacques Lacan, Pierre Macherey, and Toni Negri, some of whom use Spinoza to develop a non- or even anti-Kantian and non- or even anti-Hegelian analysis of contemporary cultural and philosophical problems. Focusing especially on the Althusserian tradition of reading Spinoza, we will ask, with Fredric Jameson, if "the new world system, the ultimate third stage of capitalism is for us the absent totality, Spinoza's God or Nature, the ultimate (indeed perhaps the only) referent, the true ground of Being in our time." In addition to Spinoza's basic works, we will work through the anthology *The New Spinoza* (ed. Warren Montag and Ted Stolze), as well as monographs by Balibar, Deleuze, and Negri.

COML 4190 Independent study

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Class ID # 5588 (section 601)

Class ID # 5589 (section 602)

Variable credit up to 4.

S/U or Letter.

Staff.

Applications are available in 247 Goldwin Smith.

COML 4290 Postcolonial Poetry and the Poetics of Relation (also ENGL 4840, FREN 4350, SPAN 4350)

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Class ID # 11304

4 credits. Limited to 15 students.

W 12:20 - 2:15P.

Monroe, J.

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.

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COML 4430 Cold War Aesthetics in East Asia (also ASIAN 4465)

Class ID #10872

4 credits. Limited to 15 students.

T 12:20 - 2:15P.

Liu, P.

Catalog Title: Partitioned Postmodernity and Anomalous Colonies in East Asia

This course is concerned with the Cold War in East Asia-the "partitioning" of China, Japan, and Korea into mutually hostile, geographically fractured and temporally de-synchronized "zones" in the post-WWII era-and how this historical experience produced a postmodern aesthetics in East Asia. We will be interested in recent research projects on Taiwan, Hong Kong, South Korea and Japan as informal colonies of the U.S. and on the "East Asian economic miracle" as an exception to capitalist development. Literary works will complement our theoretical discussions.

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COML 4500 Renaissance Poetry (also ITAL 4500)

Class ID # 10873

4 credits. Limited to 15 students.

W 2:30 - 4:25P.

Kennedy, W. J.

Topic for Fall 2008: Economic transactions and exchanges in the poetry of Petrarch, Michelangelo, Labe, Ronsard, Shakespeare, Mary Wroth, and others.

A reading and discussion of key texts in lyric poetry from Italian, French, English, and other European literatures of the Renaissance.

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COML 4580 Narrative of Travel, Migration and Exile

Class ID# 11172

4 credits.

Core course for Comparative Literature Majors.

Limited to 15 students.

M 2:30 - 4:25P.

Banerjee, A.

The course explores the relationship between space, place, and subjectivity through texts whose motivation and premise explicitly involve dislocation rather than emplacement. Readings are drawn from multiple contexts and periods, with emphasis on those that question established cartographic notions of east and west, north and south. These texts, individually and in a comparative framework, will provide opportunities for critiquing not only spatial concepts such as home and the world, inclusion and exclusion, center and

periphery, but also temporal labels such as pre-/ early-/post-colonial, -modern, or –national. Discussions will be framed by theoretical readings from Foucault, Said, Anderson, Pratt, and Bhabha among others.

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COML 4740 Topic of Modern European Intellectual and History (also HIST 4740, JSWT 4674)

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Class ID # 7953

4 credits. Limited to 15 students.

T 2:30 - 4:25P.

LaCapra, D.

Topic: Fall 2008: The Human and the Animal

The problem of the relation between the human and the animal has been a recurrent concern over time in the so-called Western tradition, both in theology and in philosophy among other areas. A crucial issue is the quest for a decisive criterion dividing the human from the animal, the functions it serves in fantasy and reality, and the ways it has been challenged or contested. Another issue is the anthropocentric replication of stereotypes of the animal along with the binary opposition between human and animal even in seemingly critical approaches and in forms of both humanism and posthumanism. The role of a market economy, the nature of factory farming and of experimentation on animals, and the possibilities and limits of “human-rights” and “animal-rights” discourses will also be topics for discussion. More generally, the seminar will investigate the animal/human relation in thought and practice in various fields, including philosophy, theology, history, literature, and popular culture. Readings include Peter Singer, Eric Schlosser, Deborah Blum, J. M. Coetzee, Franz Kafka, H. G. Wells, Leslie Marmon Silko, Jean-Paul Sartre, Boria Sax, and Jacques Derrida.

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COML 4750 Contemporary Readings of the Ancients: Derrida (also GOVT 4705, FREN 4700)

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Class ID # 12540

4 credits. Limited to 15 students.

M 10:10 – 12:05P.

Rubenstein, D.

This seminar is designed to address a dual purpose. As a general overview, it will reacquaint the student with representative texts within the classical tradition. Methodologically, it is intended to introduce different interpretative strategies (e.g., post-structuralist, deconstructive, psychoanalytic, post-colonial) involved in the contemporary revisiting of ancient political thought. More specifically, we will consider what is at stake (theoretically) in reading the ancients today.

This semester we will focus on Derrida's reading of Plato and St. Augustine. We will begin with Derrida's close reading of Plato's Phaedrus ("Plato's Pharmacy") and trace his conceptual adumbration of the pharmakon to other critical and philosophical scenes: addiction (Avital Ronell's *Crack Wars*) and terrorism ("Autoimmunities...", *Philosophy in a Time of Terror*.)

The next textual encounter will be between St. Augustine's *Confessions* and Derrida's *Circonfessions*. Here we consider the questions of national and religious identity in relation to other Derridean texts (*Monolingualism of the Other*, "Faith and Knowledge: The Two Sources of Religion at the limits of Reason Alone") and that of his interlocutor Helene Cixous (*Jacques Derrida as a Young Jewish Saint*.)

We return to conclude with Plato's Apology, Crito and Phaedo, read in tension with Derrida's last extended interview, his writings on death and the death penalty.

Throughout the seminar we will explore the affinities between Socratic teaching, the figuration of (self) knowledge and Derrida's conceptual interrogation of globalization, citizenship, hospitality, friendship, pedagogy, eros and death.

Graduate students are welcome to enroll in the seminar.

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COML 4830 Imagining the Holocaust (also ENGL 4580, JWST 4580)

Class ID # 13188

4 credits.

T 10:10 – 12:05P.

Schwarz, D.

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.

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COML 4900 Power, Technology, Empire, and Modernity

Class ID #11448

4 credits. Limited to 15 students.

W 2:30 - 4:25P.

Banerjee, A.

No technology is more freighted with the dual association with empire and modernity than those which harness and generate power. The course focuses on three transformative power technologies: steam, electricity, and nuclear power. 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 their role in both socio-economic and cultural production examined at the juncture of the two. That is precisely what the course aims to do by juxtaposing literary, visual, philosophical, and social scientific treatments of power technology from the west/ north with those from colonial and postcolonial perspectives. The objective is to generate a critical vocabulary for the ways in which power technologies – and indeed, their potent metaphorical function as index of power – have influenced discourses of modernity as well as empire over the last two centuries, culminating in our present moment of globalization when they can no longer be considered solely in the context of the modern,

industrialized world. Texts include Tayeb Salih's *Season of Migration to the North*, E. M. Forster's *A Passage to India*, Khushwant Singh's *Train to Pakistan*, and Akira Kurosawa's film *Dersu Uzala*; Marietta Shaginian's *Hydrocentral*, Arundhati Roy's *Power Politics*, and Anand Patwardhan's documentary *Narmada Diaries*; James George's *Ocean Roads*, Andrei Tarkovsky's science fiction film *Stalker*, and Vidhu Vinod Chopra's Bollywood blockbuster *Mission Kashmir*.

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#### COML 4910 Comparative Modernities (also ARTH 4690)

Class ID# 12584

4 credits. Limited to 15 students.

M 2:30 - 4:25P.

Dadi, I.

Since the late nineteenth century, the effects of capitalism across the globe have been profoundly transformative, and have continued to intensify with the demise of the older colonial empires, the rise of national independent states, and the onset of neoliberal globalization. This transformation is manifested in the constitution of the visible in the domains of high art, mass culture and popular culture, yet remains inadequately theorized and studied in a comparative context. The recent rise of globalization studies, and the visibility of immigrant cultural practices within the West itself has resulted in the focusing of a near exclusive attention upon contemporary artists working today both in the West and the non-West, and upon historical studies of earlier decades in cases of immigrant and diaspora artists working in the West. However, the question of visual modernity in the non-West before around 1990--barring a few privileged moments and sites--is largely ignored in art historical scholarship, or studied in geographical isolation.

This course will introduce students to the study of non-Western modernist and postmodernist art practice in a comparative framework, by locating them in the context of postcolonial theoretical and methodological approaches. The course is designed as a seminar, and assumes active participation by advanced undergraduate and graduate students who have a prior knowledge of Euro-American modernism and art history, and who wish to better understand the great artistic transformations in the twentieth century in a global context.

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#### COML 4930 Senior Essay

Class ID # 3112

0 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 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. The course number for the second semester will be COML 4940.

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#### COML 6020 Literature and Theory (also ENGL 6020)

Class ID # 8772

4 credits.

MWF 9:05 - 9:55A.

Culler, J.

Studies of issues in contemporary theoretical debates, with particular attention to structuralism, deconstruction, psychoanalysis, and feminism. Readings by Barthes, Derrida, Foucault, J. Butler, B. Johnson, and others. No previous knowledge of literary theory is assumed.

COML 6051 Theory of the Theatre and Drama (also THETS 6310)

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Class ID # 13200

4 credits.

R 2:30 - 4:25P.

Yan, H.

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 6190 Independent Study

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Class ID # 5590 (section 600)

Class ID # 5591 (section 601)

Variable credit up to 4.

S/U or Letter.

Staff.

Applications are available in 247 Goldwin Smith Hall.

COML 6300 Aesthetics in the Eighteenth Century (also ENGL 6300)

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Class ID # 8154

4 credits. Limited to 15 students.

W 3:35 - 5:30P.

Saccamano, N.

A study of the emergence and development of aesthetics as a theoretical discipline specifying the genetic process, forms, effects, and judgments peculiar to art. Through readings of primarily British and French criticism and philosophy, we will examine the empirical and psychological basis of aesthetics as indicative of the progress or crisis of modernity in the period; but we will also investigate Kant's attempt to supply a transcendental foundation for aesthetics in a self-reflexive subject toward the end of the century. Some topics that will orient our discussion: the relation of empirical epistemology and linguistic theory to neoclassical conceptions of figurative language; the consequences of an aesthetics of the sublime for formal and generic theories of literature and art; mimesis as resemblance and mimesis as the work of nature and genius; tragedy and the pleasures of pain; taste, ideology, and the socio-historical conditions of aesthetic production and reception. Of particular concern will be the complex relation of aesthetics to ethics throughout the period. Authors may include: Longinus, Boileau, Du Bos, Locke, Pope, Shaftesbury, Hume, Burke, Lessing, Rousseau, and Kant. Time and interesting permitting, we might also discuss some recent work on Enlightenment aesthetics, ethics, and politics.

COML 6350 Postcolonial Poetry and the Poetics of Relation (also ENGL 6850, FREN 6350, SPAN 6350)

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Class ID # 11308

4 credits. Limited to 15 students.

W 12:20 - 2:15.

Monroe, J.

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 6460 Panafricanism and Feminism: Theoretical Intersections (also AS&RC 6510)

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Class ID # 12802

4 credits.

M 2:00 – 4:25p

Boyce Davies, C.

This course examines the particular theoretical intersections of panafricanism and feminism through a study of works which address the lives of activist women and men who lived political lives which demanded an articulation of this intersection. It will examine representative texts in each of these broad fields, paying particular attention to those works which explicitly address the intersection. Students will select and study the work of one thinker in either category and examine the written life from a few angles. In particular, we will address the conflicts, disjunctures and slippages between these positions; the possibilities and limitations as expressed by these thinkers; and the issues of collaboration, erasure articulated. Students will also have the opportunity to identify and discuss popular culture which addresses these themes.

COML 6500 Renaissance Poetry (also ENGL 6220, ITALL 6500)

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Class ID # 11247

4 credits. Limited to 15 students.

W 2:30 - 4:25P.

Kennedy, W.J.

Topic for Fall 2008: Economic transactions and exchanges in the poetry of Petrarch, Michelangelo, Labe, Ronsard, Shakespeare, Mary Wroth, and others.

A reading and discussion of key texts in lyric poetry from Italian, French, English, and other European literatures of the Renaissance.

COML 6600 Visual Ideology (GERST 6600, ARTH 6060, VISST 6060)

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Class ID # 10841

4 credits. Limited to 15 students.

T 2:30 - 4:25P.

Waite, G.

Some of the most powerful analyses of "visual culture" have come from outside or on the peripheries of the academic institutions designed to study it. At the same time, in a climate when focus is on currently more fashionable media, the great contributions to visual analysis made by art historians looking at oil paintings tends to be neglected. This seminar analyzes the interactions between "traditional" disciplines, such as iconography and connoisseurship, and innovations coming from philosophy, psychoanalysis, historiography, sociology, literary theory, feminism, and Marxism. We will develop: (1) a general theory of "visual ideology," that is, the gender, social, racial, and class determinations on the production, circulation, consumption, and appropriation of visual "culture" from the Renaissance and Baroque till now; and (2) specific critical practices that articulate those determinations. Examples are drawn mainly from the history of oil painting, but issues related to architecture, city planning, photography, and cinema also come up. In addition to art historians, authors include: Althusser, Benjamin, Copjec, Deleuze, Derrida, Freud, Carlo Ginzburg, Karatani Kojin, Lacan, Lyotard, JosÈ Antonio Maravall, and Nietzsche

COML 6720 Seminar in Modern European Intellectual and History (also HIST 6720)

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Class ID # 11455

4 credits. Limited to 15 students.

M 2:30 – 4:25p

LaCapra, D.

Topic: Fall 2008: TBA.

COML 6760 The City in Ruins (also ENGL 6971, FREN 6970)

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Class ID # 10837

4 credits. Limited to 15 students.

M 1:25 - 3:20P.

Hertz, N.

As long as there have been cities, people have been fascinated by their destruction. We shall examine that fascination, beginning with the earliest Mesopotamian city-lament poems and concluding with contemporary responses to the ruins of the World Trade Center, of Baghdad (back to Mesopotamia, still lamentable after all these years!), and of the decay of inner-city neighborhoods. Topics will include: medieval iconography of ruins, the Renaissance rediscovery of Rome, eighteenth-century and Romantic painting and poetry, the combination of forces (urban renewal, urban warfare) that demolished sections of central Paris (1848-1871), and some recent speculative writing on ruins by Benjamin, Derrida and Sebald.

## COML 6900 Power, Technology, Empire, and Modernity

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Class ID #12241

4 credits. Limited to 15 students.

W 2:30 - 4:25P.

Banerjee. A.

No technology is more freighted with the dual association with empire and modernity than those which harness and generate power. The course focuses on three transformative power technologies: steam, electricity, and nuclear power. 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 their role in both socio-economic and cultural production examined at the juncture of the two. That is precisely what the course aims to do by juxtaposing literary, visual, philosophical, and social scientific treatments of power technology from the west/ north with those from colonial and postcolonial perspectives. The objective is to generate a critical vocabulary for the ways in which power technologies – and indeed, their potent metaphorical function as index of power – have influenced discourses of modernity as well as empire over the last two centuries, culminating in our present moment of globalization when they can no longer be considered solely in the context of the modern, industrialized world. . Texts include Tayeb Salih's *Season of Migration to the North*, E. M. Forster's *A Passage to India*, Khushwant Singh's *Train to Pakistan*, and Akira Kurosawa's film *Dersu Uzala*; Marietta Shaginian's *Hydrocentral*, Arundhati Roy's *Power Politics*, and Anand Patwardhan's documentary *Narmada Diaries*; James George's *Ocean Roads*, Andrei Tarkovsky's science fiction film *Stalker*, and Vidhu Vinod Chopra's Bollywood blockbuster *Mission Kashmir*.