COML 2005 - Punk: Literature, Art, Music  New course!
(crosslisted)
(also ENGL 2005)
Fall. 4 credits.
T. McEnaney.
In this course we will explore competing claims to punk’s origins (London or New York), U.S. punk’s regional differences (the New York scene’s connection to the art and literary worlds, Southern California’s skate and surf culture, etc.), its key movements (hardcore, straight edge, riot grrrl, crust, queercore), its race, class and gender relations, and its ongoing influence on global youth culture. We will read, listen, and watch a variety of media to analyze how punk draws from and alters previous aesthetic movements from Dadaism to Situationism. How might early punk fashion’s neo-primitivism comment on the fall of the British empire? What might 1980s musical adaptations (Dead Kennedy’s “Kill the Poor”) of 19th century poetry (Charles Baudelaire’s “Beat the Poor”) tell us about history and genre?

COML 2021 - Humans and Climate Change  New course!
(crosslisted)
(also EAS 2021)
Fall. 3 credits.
K. Pinkus and N. Mahowlad.
This course, one of three required for a proposed minor in Climate Change, explores the human dimension of climate change. Of course, changes in the climate are natural, but it is almost universally acknowledged that humans have contributed to an unprecedented speeding up of the processes with potentially cataclysmic effects. Drawing on disciplines including literature, cultural studies, history, economics, climate science, philosophy, anthropology, political/labor theory, and sociology the first half of the course asks the question “What did humans do to cause climate change?” and the second half of the course asks “what can humans do to mitigate and adapt to climate change?” A course packet of readings will include literary texts, works on climate and industrial history, policy-making, biodiversity, ethics, technology, agriculture, design and environmental justice. Students will also be required to view several films. In addition to short-essay response prelims, students will work together in small groups to produce an interdisciplinary project on a future city or social space. This course will count toward the major in Comparative Literature.

COML 2030 - Introduction to Comparative Literature
(LA-AS)
Fall. 4 credits.
A. Banerjee.
This 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 read some works of literary criticism and theory along with literary texts from different national traditions. The course acquaints students with the range and variety of the field by having members of the Department present texts that have been particularly important to them. Texts and topics may range from bawdy tales by Chaucer and Boccaccio to the trauma of post-colonial identity politics, and from modern American poetry to post-modern critical theory.

**COML 2200 - Thinking Surrealisms**
(crosslisted)
(also ARTH 2019, VISST 2190) (LA-AS)
Fall. 4 credits.
B. Maxwell.
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 3040 - An Introduction to the Literature of Colonialism**
@ (LA-AS)
Fall. 4 credits.
N. Melas.
Through an examination of selected works from the early 20th century to the present from France, England, Africa, and the Caribbean, this course will provide an introduction to the literature written alongside and against the historical phenomenon that has arguably had the most far reaching impact in modern history: European colonialism. How was culture instrumental in the political project of domination? How have writers of the postcolonial period attempted to write back? What problems and possibilities does colonialism present for cultural identity and cultural resistance? In addition to close reading of texts and a consideration of historical background we will also examine visual representations of colonialism, particularly film. Authors will include Conrad, Ngugi, Nandy, Condé, Duras, Salih, Fanon, Memmi, Djebar, Resnais, and Pontecorvo. All readings available in English.

**COML 3450 - Theater, Film and Thought in the 20th Century** *New course!*
(crosslisted)
(also PMA 3760, ROMS 3450)
Fall. 4 credits.
M. Balsa Marin.
Ideas can be represented on a stage or projected on a screen just as compellingly as they can be displayed on the pages of a book. Departing from this basic premise, this course proposes a study of contemporary modernity’s major motifs and lines of critical thinking through a series of comparative analyses of highly influential, revolutionary theater plays, critical texts, and films from the first half of the 20th Century. Our reading list includes such eminent texts as Marx’s *Communist Manifesto*, Freud’s *Civilization and Its Discontents*, Breton’s *Surrealist Manifesto*, and Ortega’s *The Dehumanization of Art*. We will also study groundbreaking plays such as Pirandello’s *Six Characters in Search of An Author*, Valle-Inclán’s *Lights of Bohemia*, Brecht’s *The Threepenny Opera*, and Beckett’s *Waiting for Godot*. Our viewing list includes cinematic masterpieces like Dali and Buñuel’s *Un Chien Andalou*, Lang’s *Metropolis*, Whaler’s *Frankenstein*, and Chaplin’s *Modern Times*. 
**COML 3550 - Decadence**
(crosslisted)
(also **ENGL 3550, FGSS 3550**) (LA-AS)
Fall. 4 credits.
Co-meets with ENGL 6551/FGSS 6551.
E. Hanson.
“My existence is a scandal,” Oscar Wilde once wrote, summing up in an epigram the effect of his carefully cultivated style of perversity and paradox. Through their valorization of aestheticism and all that was considered artificial, unnatural, or perverse, the so-called “Decadent” writers of the late-nineteenth century sought to free the pleasures of beauty, spirituality, and sexual desire from their more conventional ethical moorings. We will discuss literary and visual texts by Charles Baudelaire, Edgar Allan Poe, J.-K. Huysmans, Leopold von Sacher-Masoch, A. C. Swinburne, Walter Pater, Renéé Vivien, James McNeill Whistler, and Aubrey Beardsley, with a particular focus on Oscar Wilde. Students may read French and German texts in the original or in English translation.

**COML 3570 - The Average Man**
(crosslisted)
(also **GERST 3570, GOVT 3570**) (LA-AS)
Fall. 4 credits.
P. Fleming.
This course examines the rise and dissemination of the notion of the average man in late 18th century and 19th century aesthetics, politics, and philosophical thought. After exploring Antiquity’s engagement with these concepts, the seminar addresses tragedy and realism with respect to the problem of trying to represent the average man and everyday life. From here we will move onto the emergence of statistics as a way of addressing the masses in modern metropolises as well as Poe’s and Baudelaire’s responses to the crowd. Finally, we will examine the questions surrounding the average and democracy, including Tocqueville’s and Mill’s observations on America as well as Nietzsche’s attempt at a definitive condemnation of mediocrity.

**COML 3640 - The European Novel**
# (LA-AS)
Fall. 4 credits.
M. Balsa Marin.
This course is designed to familiarize students with a selection of novels widely considered masterpieces of European literature. By studying works by authors from various countries and time periods, students will become acquainted with the principles of major aesthetic schools (Romanticism, Realism, Naturalism, Modernism) that still today underlie artistic endeavors not only in literature but also, as we will explore, in other arts such as painting, photography, and film. Our reading list includes Goethe’s *The Sorrows of Young Werther*, Emily Bronte’s *Wuthering Heights*, Flaubert’s *Madame Bovary*, Zola’s *Therese Raquin*, Chekhov’s short stories, *Joyce’s Dubliners*, Unamuno’s *Mist*, Wolf’s *To The Lighthouse*, Kundera’s *The Unbearable Lightness of Being*, and Saramago’s *The History of The Siege of Lisbon*.

**COML 3800 - Poetry and Poetics of the Americas**
(crosslisted)
(also **AMST 3820, ENGL 3801, LATA 3800, SPAN 3800**) (LA-AS)
Fall. 4 credits.
J. Monroe.
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, Martí, Dickinson, Dario, Poe, Borges, Stein, Mistral, Williams, Neruda, Pound, Césaire, Rich, Walcott, Glissant, Brathwaite, Ashbery, Zurita,
Fanny Howe, Parra, Susan Howe, Harjo, Cisneros, Bracho, and Vicuna. All texts not written in English will be available in translation as well as in the original.

**COML 3980 - Theorizing Gender and Race in Asian Histories and Literatures**
(crosslisted)
(also ASIAN 3388, FGSS 3580) @ (CA-AS)
Fall. 4 credits.
Co-meets with ASIAN 6688 /COML 6680 /FGSS 6580.
N. Sakai.
For a long time area studies have overlooked the questions of gender, race/ethnicity, and social class in fields related to East Asia and the trans-Pacific regions. Little attention has been paid to how to conceptualize gender and race/ethnicity; how to analyze the mutual implication of sexism, racism, and class essentialism (some call it “class racism”), and how to understand the relationships of these topics to the broader contexts of colonialism, imperialism, and nationalism. This course is designed to offer a series of discussions about the following problems: (1) the historically specific modes of sexism and racism in social spaces related to Japan and other places in the trans-Pacific; (2) the mutual implication of sexism, racism, and social class in various contexts including those of colonialism, imperialism, and nationalism; (3) the roles of gender, race, and social class in the United States’ knowledge production about East Asia in general; and (4) the conceptions of gender and race in the social formations particular to East Asia. The assigned readings include both English and Japanese materials. However, those who register in ASIAN 3388 are exempt from reading the materials in Japanese.

**COML 4118 - Zoontotechnics**
(crosslisted)
(also ENGL 4862, SHUM 4862, STS 4862, VISST 4862)
Fall. 4 credits.
Limited to 15 students.
E. Obodiac.
This seminar will look at philosophical discourses on animality and living being through the lens of the current “digital turn” in the humanities. Digital media and theory not only generate new representations of animals, people, and other living-beings; digitality in general belongs to a larger technological framework that is changing life itself. Biotechnology, genome projects, and the interface between animals, machines, and human beings generate a new biosphere or vivarium ruled by the commonality of our digital condition.

**COML 4119 - Pirate Humanities**
(crosslisted)
(also GOVT 4795, SHUM 4864)
Fall. 4 credits.
Limited to 15 students.
B. Sarkar.
This course examines pirate assemblages as an ineluctable underside of capitalist modernity. We explore the cognitive, cultural, and political efficacies of the simultaneously romanticized and vilified figure of the pirate—and its recent avatar, the media pirate. Within a framework of control and emergence (derived largely from contemporary theories of risk, biopolitics, and securitization), the course seeks to develop a posthumanist understanding of the pirate.

**COML 4181 - Neurosis and Systemic Risk**  *New course!*
(crosslisted)
(also SHUM 4865)
Fall. 4 credits.
Limited to 15 students.
M. Smith.
One of the characteristic features of modernity is an understanding of catastrophe neither as fated nor as God-
given but rather as systemic— that is, as a predictable consequence of a dangerous system. This understanding of disaster arose hand-in-hand with the modern insurance and psychoanalytic professions, and with the identification, treatment, and compensation of conditions such as neuroasthenia, hyperactivity, nervous degeneration, nervous trauma, and post-traumatic stress. In this seminar, we will examine the mutual development of modern conceptions of neurosis and systemic risk. Our timeframe will be the mid-nineteenth century to the outbreak of World War II and our geographic scope will be Western Europe and the United States. The first half of the course will concentrate on the cultural impact of railroads in the late nineteenth century, and the second half on responses to World War I.

**COML 4190 - Independent Study**

Fall. Variable credit.

Permission of instructor required. Times to be arranged with the instructor.

COML 4190 and **COML 4200** may be taken independently of each other. Request for Independent Study forms are available in the Office of Undergraduate Advising, 55 Goldwin Smith Hall.

**COML 4250 - Marx, Freud, Nietzsche**

(crosslisted)

(also **GERST 4150**, **GOVT 4735** # (CA-AS))

Fall. 4 credits.

G. Waite.

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.

**COML 4290 - Postcolonial Poetry and the Poetics of Relation**

(crosslisted)

(also **ENGL 4840**, **FREN 4350**, **SPAN 4350** (LA-AS))

Fall. 4 credits.

Co-meets with **COML 6350** / **ENGL 6850** / **FREN 6350** / **SPAN 6350**.

Limited to 15 students.

J. Monroe.

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 4335 - The Will of the People  New course!
(crosslisted)
(also FREN 4330, GOVT 4636)
Fall. 4 credits.
Conducted in English.
T. McNulty.

When Jean-Jacques Rousseau introduced the concept of the "general will" in his classic text The Social Contract, he made what was then an unprecedented and scandalous claim: that the people, and not an individual agent, could be the subject of will. This claim was all the more revolutionary in that historically "the people" [le peuple] named precisely those poor masses who had no political representation, and who were subjects of the state only to the extent that they were subject to the will of a sovereign monarch. What then is "the people," and how is it constituted as the subject of will that is at once singular and plural? How does a people speak, or make its will known? Can popular will be represented or institutionalized? What do popular movements like the "Arab Spring" prisings or Occup Wall Street reveal about the stakes of popular will in a transnational or global capitalist context? This seminar will focus on theories of political will in the French and Francophone contexts (Rousseau, Robbespierre, Louverture, Michelet, Fanon, Sartre, Ranciere, and Badiou), complemented by selections from Plato, Aristotle, Livy, Kant, Marx, Arendt, Agamben and Hallward.

COML 4539 - Islamic Spain: Culture and Society
(crosslisted)
(also JWST 4539, MEDVL 4539, NES 4539, RELST 4539, SPANL 4539) @# (CA-AS)
Fall. 4 credits.
Co-meets with COML 6539 / JWST 6539 / MEDVL 6539 / NES 6539 / RELST 6539 / SPANL 6539.
R. Brann.

This course examines the culture and society of al-Andalus (Islamic Spain) from 711, when Islam arrived in Iberia, until 1492 and the demise of Nasrid Granada. Through extensive discussion and analysis of Arabic, Latin, and Hebrew primary documents and literary texts of various genres (in translation), the course challenges ideological bases of conventional thinking regarding the social, political, and cultural identity of medieval "Spain." Among other things, the class investigates the origins of lyric poetry, the relationships among the various confessional and ethnic communities in al-Andalus and the problems involved in Mozarabic Christian and Andalusi Jewish subcultural adaptations of Andalusi Arabo-Islamic culture.

COML 4741 - Topics in Modern European Intellectual History
(crosslisted)
(also HIST 4741, JWST 4675) (HA-AS)
Fall. 4 credits.
Co-meets with COML 6730 / HIST 6730 / JWST 6674
D. LaCapra.

Topic varies depending on the semester it is being offered in. Topic for Fall 2012: The Postsecular Turn.

In the recent past various commentators have remarked on a “postsecular” turn in modern experience and thought. This turn places in question a simplistic idea of secularization in which the religious gives way to a secular world through a total break. The model of secularization (if the term is retained) becomes instead one of displacement whereby the religious (or the sacred) makes uncanny, at times unrecognizable returns in so-called secular phenomena from personal experience to social and political movements. Belatedly, one recognizes “postsecular” turns in earlier texts, artifacts, and processes along with the way group conflict (for example, state versus church or in-group versus scapegoated “outsiders”) and traumatic experience (such as the loss of religion or undergoing ethnic “cleansing”) may conceal less evident processes of displacement that help to account for the intensity and even the violence of certain developments. The course shall investigate the uses and abuses of the concept of the postsecular (including the ritual, the quasi-sacrificial, and the redemptive) as well as the extent to which the concept may or may not apply to various objects of study. Readings include Karl Löwith, Friedrich
Nietzsche, Sigmund Freud, Martin Heidegger, Georges Bataille, Nicolas Abraham & Maria Torok, Michel de Certeau, and Jane Bennett. There shall also be a viewing of the “enchanting” yet disturbing film “Sundays and Cybele” (“Les Dimanches de Ville d’Avray”)

**COML 4930 - Senior Essay**
Fall, spring. 4 credits.
Staff.
Times TBA individually in consultation with director of 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 is assigned on the basis of research and a preliminary draft completed in the first semester. A letter grade is awarded on completion of the second semester.

**COML 4940 - Senior Essay**
Fall, spring. 4 credits.
Staff.
Times TBA individually in consultation with director of 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 is assigned on the basis of research and a preliminary draft completed in the first semester. A letter grade is awarded on completion of the second semester.

**COML 4999 - Seminar in Theory**
Fall. 4 credits.

**Required course for COML Majors**
Enrollment limited to: undergraduate students.
J. Culler.
Study of trends and issues in contemporary literary cultural and theory, with attention to structuralism and post-structuralism, feminism, psychoanalysis, queer theory, and human-animal studies, and to questions concerning the nature of language and meaning, interpretation, and identity. Primary readings include work by Roland Barthes, Jacques Derrida, Michel Foucault, Judith Butler, and Barbara Johnson.

**COML 6190 - Independent Study**
Fall. 1-4 credits, variable.
Permission of instructor required. Times to be arranged with the instructor.
COML 6190 and **COML 6200** may be taken independently of each other.
Applications available in 240 Goldwin Smith Hall.
Staff.

**COML 6341 - Aesthetics of Excess: Psycho-Philosophical Approaches to Cinematic Technologies**
(crosslisted)
(also **ENGL 6341, FREN 6341, PMA 6441, VISST 6341**)
Fall. 4 credits.
Limited to 15 students.
T. Murray.
The rise of cinema and mechanized representational technologies has provided an informative backdrop for a century long reflection on aesthetics and the excesses of affect, sentiment, and corporeality in relation to modern/postmodern formulations of subjectivity, community, politics, race, and sexuality. Emphasizing French Psycho-Philosophical approaches to cinematic technologies, the course will rehearse the intellectual backdrop for understanding this Aesthetics of Excess with readings in Freud, Bergson, Artaud, Heidegger, and Merleau-Ponty in order to frame discussion of later twentieth and twenty-first century reflections on the balance between aesthetics and cinematic and new media technologies. In dialogue with a range of films and digital artworks, we will analyze texts to be chosen from Fanon, Barthes, Simondon, Lyotard, Deleuze, Derrida, Kristeva, Laplanche, Stiegler, Duguet, Bellour, Nancy, and Rancière.
COML 6380 - Grammatology of Nationality and Regime of Translation
(crosslisted)
(also ASIAN 6626)
Fall. 4 credits.
Basic knowledge of either classical Japanese or classical Chinese.
N. Sakai.
An introduction to literary, theatrical and intellectual works on the Tokugawa period (1600-1868). The course will examine the grammatological transformation of Tokugawa literary and theatrical works in the 18th century, and the developments of critical thought in ethics and social philosophy. This year we will focus on the problems of enunciation and phonocentrism and read the philosophical and historical works of the twentieth century in order to understand the ways in which cultural activities and literature during the Tokugawa period are comprehended historically, in reference to language studies in Confucian scholarship and the National Studies (kokugaku). In conjunction with the course “Translation and Cultural Difference” in which general theoretical problems of translation are dealt with, “the Grammatology of Nationality and the Regime of Translation” is offered. In this course we will discuss the specific topics, such as ideograms, phonetic signs, performativity, and calligraphy, to the historical conditions of East Asia in reference to the texts of Confucian studies, translated texts of classics, new poetics, and theatrical scripts.

COML 6350 - Postcolonial Poetry and the Poetics of Relation
(crosslisted)
(also ENGL 6850, FREN 6350, SPAN 6350)
Fall. 4 credits.
Co-meets with COML 4290/ENGL 4840 /FREN 4350 /SPAN 4350 (LA-AS)
Limited to 15 students.
J. Monroe.
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 6539 - Islamic Spain: Culture and Society
(crosslisted)
(also JWST 6539, MEDVL 6539, NES 6539, RELST 6539, SPANL 6539)
Fall. 4 credits.
Co-meets with COML 4539 /JWST 4539 /MEDVL 4539 /NES 4539 /RELST 4539 /SPANL 4539.
R. Brann.
This course examines the culture and society of al-Andalus (Islamic Spain) from 711, when Islam arrived in Iberia, until 1492 and the demise of Nasrid Granada. Through extensive discussion and analysis of Arabic, Latin, and Hebrew primary documents and literary texts of various genres (in translation), the course challenges ideological bases of conventional thinking regarding the social, political, and cultural identity of medieval “Spain.” Among other things, the class investigates the origins of lyric poetry, the relationships among the various confessional and ethnic communities in al-Andalus and the problems involved in Mozarabic Christian and Andalusi Jewish subcultural adaptations of Andalusi Arabo-Islamic culture.
COML 6550 - Aestheticsm
(crosslist)
(also ENGL 6550 , FGSS 6560)
Fall. 4 credits.
Hanson,E.
“Of such wisdom,” Walter Pater wrote, “the poetic passion, the desire of beauty, the love of art for its own sake, has most. For art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments’ sake.” In pursuit of such wisdom, “this fruit of a quickened, multiplied consciousness,” this course offers a survey of Victorian aestheticism, including the Pre-Raphaelite Brotherhood, the Arts and Crafts Movement, and the Decadents, with a special focus on Oscar Wilde. We will also discuss aesthetic philosophy, painting, music, opera, architecture, and design of the period, as well as readings in recent criticism and theory.

COML 6560 - Aesthetic Theory: The End of Art
(crosslisted)
(also ARTH 6560 , GERST 6560)
Fall. 4 credits.
P. Gilgen.
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 that may include Kant, Schiller, Schelling, Schlegel, Novalis, Hölderlin, and Hegel. Further readings may include writings by contemporary philosophers and theoreticians—such as Adorno, Allison, Arendt, Danto, de Duve, Deleuze, de Man, Derrida, Eagleton, Ginsborg, Guyer, Lyotard, Rancière, Schaeffer, and others—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 6630 - Nietzsche and Heidegger
(crosslisted)
(also GERST 6630)
Fall. 4 credits.
The readings are provided in German (and French or Italian in some cases) and in English translations, when these exist. Discussion and papers in English. Students from all disciplines are welcome.
G. Waite.
This graduate seminar provides a basic introduction to the thinking of Nietzsche and Heidegger, and to the latter’s interpretation and appropriation of the former. A major concern is the articulation of philosophy and politics, particularly in the case of Heidegger. We are also interested in the types of argumentation and styles of writing of both thinkers, including in light of the hypothesis that they were working in the ancient tradition of prudent exotericism, viz. that they never wrote exactly what they thought and that they intended their influence to come slightly beneath the level of conscious apprehension. We also consider their impact on the long list of intellectuals across the ‘Left-Center-Right’ spectrum, including (depending on seminar-participant interest): Adorno, Agamben,
COML 6676 - Critical Continental Thought
(crosslisted)
(also GOVT 6676)
Fall. 4 credits.
D. Rubenstein.

Topic: Marx and Foucault: This seminar will examine the writings of two political theorists central to the critical re-thinking of concepts of political economy, government/governmentality and (ir) rationality. We will be reading canonical works of Marx and Foucault, investigating their interrelation and their theoretical reception by Althusser, Gramsci, Derrida, and Deleuze, among others.

COML 6680 - Theorizing Gender and Race in Asian Histories and Literatures
(crosslisted)
(also ASIAN 6688, FGSS 6580)
Fall. 4 credits.
N. Sakai.

For a long time area studies have overlooked the questions of gender, race/ethnicity, and social class in fields related to East Asia and the trans-Pacific regions. Little attention has been paid to how to conceptualize gender and race/ethnicity; how to analyze the mutual implication of sexism, racism, and class essentialism (some call it “class racism”), and how to understand the relationships of these topics to the broader contexts of colonialism, imperialism, and nationalism. This course is designed to offer a series of discussions about the following problems: (1) the historically specific modes of sexism and racism in social spaces related to Japan and other places in the trans-Pacific; (2) the mutual implication of sexism, racism, and social class in various contexts including those of colonialism, imperialism, and nationalism; (3) the roles of gender, race, and social class in the United States’ knowledge production about East Asia in general; and (4) the conceptions of gender and race in the social formations particular to East Asia. The assigned readings include both English and Japanese materials. However, those who register in ASIAN 3388 are exempt from reading the materials in Japanese.

COML 6702 - No Milieu for Philosophy: Contemporary Italian Thought and the Political
(crosslisted)
(also ITAL 6510)
Fall. 4 credits.
Campbell, T.

Deleuze and Guattari famously quipped that Italy lacked “a milieu” for philosophy, that its thinkers remained comets and that Italy had the habit of “burning” its comets. In this course we will not take issue so much with Deleuze and Guattari’s evaluation as wonder if the period from the Italian 1968 to today might not in fact represent the elaboration of a “philosophical milieu” for Italian thought. As such the questions we will take up in this seminar concern the notion of milieu as a middle ground between philosophical extremes and subsequently, an investigation into what contemporary Italian political philosophers share. Readings from Giorgio Agamben, Michael Hardt and Toni Negri, Roberto Esposito, Franco Berard (“Bifo”), Paolo Virno, Adriana Cavarero, Rosi Braidotti, as well as some works of a new generation of scholars will be discussed.

COML 6730 - Topics in Modern European Intellectual History
(crosslisted)
(also HIST 6730, JWST 6674)
Fall. 4 credits.
Co-meets with COML 4741, HIST 4741, JWST 4675.
D. LaCapra.

Topic for Fall 2012: The Postsecular Turn.
In the recent past various commentators have remarked on a “postsecular” turn in modern experience and thought. This turn places in question a simplistic idea of secularization in which the religious gives way to a secular world through a total break. The model of secularization (if the term is retained) becomes instead one of displacement whereby the religious (or the sacred) makes uncanny, at times unrecognizable returns in so-called secular phenomena from personal experience to social and political movements. Belately, one recognizes “postsecular” turns in earlier texts, artifacts, and processes along with the way group conflict (for example, state versus church or in-group versus scapegoated “outsiders”) and traumatic experience (such as the loss of religion or undergoing ethnic “cleansing”) may conceal less evident processes of displacement that help to account for the intensity and even the violence of certain developments. The course shall investigate the uses and abuses of the concept of the postsecular (including the ritual, the quasi-sacrificial, and the redemptive) as well as the extent to which the concept may or may not apply to various objects of study. Readings include Karl Löwith, Friedrich Nietzsche, Sigmund Freud, Martin Heidegger, Georges Bataille, Nicolas Abraham & Maria Torok, Michel de Certeau, and Jane Bennett. There shall also be a viewing of the “enchanting” yet disturbing film “Sundays and Cybele” (“Les Dimanches de Ville d’Avray”)

**COML 6792 - Lyric Poetry**  
(crosslisted)  
(also ENGL 6792)  
Fall. 4 credits.  
J. Culler, D. Fried.  
The theory and history of lyric poetry, with special emphasis on lyric address, lyric forms with a rich history, such as ode, sonnet, and elegy, the roles of formal features such as meter and rhyme, relations of genre and gender in the lyric, the place of lyric in prose contexts, and the pedagogy of lyric. A wide range of poems and critical, analytic, and theoretical texts will be studied. This course welcomes graduate students planning advanced projects in fiction, cultural studies, or other non-poetry fields in literary study who wish a graduate-level discussion of poetry, as well as graduate students intending to focus on lyric or other topics in the study of poetry.

**COML 6891 - Critical Theory and Literature: Lukacs, Benjamin, Adorno**  
(crosslisted)  
(also GERST 6480)  
Fall. 4 credits.  
P. Fleming.  
In recent years the literary criticism of Lukács, Benjamin, and Adorno has received renewed attention, but in many instances this interest has remained abstract and without regard for the literary works that were the basis for their theoretical reflections. This seminar will focus on their contributions to literary criticism and literary theory in the context of modern literary history. The seminar will examine the aesthetic and methodological questions raised in Critical Theory by looking equally at the literary works and the interpretations offered by Lukács, Benjamin, and Adorno. Special attention will be given to the period of German Classicism and European Modernism. Among the literary authors to be examined will be Goethe, Hölderlin, George, Kafka, Brecht, and Beckett.

**COML 6921 - Digital Bodies/Virtual Identities**  
(crosslisted)  
(also ARTH 6960 , ENGL 6960 , VISST 6960)  
Fall. 4 credits.  
T. Murray.  
This seminar will read theory, contemporary art and video to question the status of the “the body” as it is scanned, morphed, pixelized, pinged, and otherwise encoded in the digital sphere. Do recent procedures of digitized virtualization of the body contribute to or alter notions of identity developed in philosophy, psychoanalysis, and identity politics? How does the cross-globalization of the tracked and scanned body contribute to our understanding of corporeal specificity and ethnic, national, or economic particularity? Do feminist and queer appropriations of new technology alter assumptions about sexuality and gender in the digital age? And do increasingly interactive artistic and theoretical practices in the East and the West contribute to a reformulation of
the specificity of national and/or Western paradigms of the body? The seminar will provide a brief introductory overview of philosophical and psychoanalytical discussions of the “virtual” body prior to mapping the impact on traditional theorizations of more recent corporeal mutations in the cyber sphere.

**COML 6970 - Cosmopolitanism**
(crosslisted)
(also ENGL 6970)
Fall. 4 credits.
Limited to 15 students.
N. Saccamano.
This course will examine cosmopolitanism as a cultural, moral, and political concept both historically, with reference primarily to the eighteenth century, and theoretically, in contemporary debates. The aim will be to elaborate critically the universalist and egalitarian premises of the Enlightenment notion of cosmopolitical subjects and to evaluate what progressive or ideological functions this notion continues to play in discourses on sovereignty, human rights, religious tolerance, and cultural dissemination and aesthetic community. Works by Hobbes, Voltaire, Hume, Rousseau and Kant will be read with those by Arendt, Balibar, Benhabib, Cavallar, Held, Dallmayr, Derrida, and other contemporary theorists.

**Courses of Interest**

**GERST 3600 Words and Music**
A. Groos.
Fall.
This course surveys the evolution of texts set to music in German-speaking culture of the eighteenth and nineteenth centuries. A brief presentation of Luther and the Protestant hymn will introduce sessions on texted Baroque music, especially cantatas and oratorios by Bach. After tracing the emergence of a secular culture of sensibility in Mozart’s *Abduction from the Seraglio* and late eighteenth-century songs, readings and listening will explore Classicism and Romanticism, focusing on songs and song cycles by Beethoven, Schubert, Schumann, and Brahms. A final segment will investigate the role of words and music in constructing a German national identity, especially folk songs and Wagner’s use of the past in operas such as *Tannhäuser* or *Die Meistersinger*.

**Russian Literature (RUSSL)**

**RUSSL 3334 - The Russian Short Story**
Fall. 4 credits.
Prerequisite: proficiency in Russian or permission of instructor. Reading in Russian; discussion in English.
Shapiro, G (gs33)
Survey of two centuries of Russian storytelling. Analysis of individual stories by major writers. Emphasis on narrative structure and on related landmarks of Russian literary criticism.

**RUSSL 3385 - Reading Nabokov**
(crosslist)
(also ENGL 3790)
Fall. 4 credits.
Shapiro, G (gs33)
In translation.
Nabokov’s Russian works in translation from Mary to The Enchanter, and two novels he wrote in Ithaca while teaching literature at Cornell, Lolita and Pnin.

**RUSSL 4432 - Pushkin**
Fall. 4 credits.
Prerequisite: proficiency in Russian or permission of instructor. Reading in Russian; discussion in English.
Pollak, N (np27)  
Selected verse by Pushkin: lyrics, narrative poems, dramatic works. Updated description 8/6.

**RUSSL 4492 - Supervised Reading in Russian Literature**  
Fall. 1-4CR  
Instructor Consent Required.  
Independent Study.  
Prerequisite: students must find an advisor and submit a plan before signing up.

6060 IND 601 Tsimberov, V (vt13)  
7025 IND 602 Paperno, S (sp27)  
7026 IND 603 Krivitsky, R (rvk3)  
9040 IND 604 Shapiro, G (gs33)  
16296 IND 605 Pollak, N (np27)

**RUSSL 6611 - Supervised Reading and Research**  
Fall. 2-4CR  
Prerequisite: proficiency in Russian or permission of instructor.

6061 IND 401 Shapiro, G (gs33)

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**Russian Language (RUSSA)**  
Slava Paperno, Director

→ RussA Placement Test – Monday, August 20, 2012, Goldwin Smith 144, 1:00pm  
→ RussA Organizational Meeting – Thursday, August 23, 2012, Morrill Hall 102, 4:30 – 6:30pm.  
Detailed information and schedules of the Russian language courses, as well as office hours of the instructors, are available at: russian.cornell.edu.