Chair: Professor Natalie Melas

Director of Graduate Studies: Professor Karen Pinkus (Fall)
Director of Graduate Studies: Professor Jonathan Monroe (Spring)
Director of Undergraduate Studies: Professor Anindita Banerjee

Comparative Literature COML
Russian Literature RUSSL
Russian Language RUSSA

• Required course for COML Majors: COML 4999 (fall)
• COML Majors Core Course: COML 4150 (spring)

• Department of Comparative Literature FWS: J. S. Knight Freshmen Seminars, placement is by electronic submission of a ballot. fws.arts.cornell.edu/ballot.

COML 1109 - FWS:
Writing across Cultures: Reading Poetry
3CR Graded 17089 SEM 101
MWF 01:25PM - 02:15PM
Pollak, N (np27)

Poems are puzzles, and in this class we’ll figure them out by writing about them. We’ll read short poems by Heine, Hardy, Housman, Emerson, Frost, Lermontov, and Akhmatova, among others (all reading is in English). Beginning with sketches and journal entries and proceeding to analytical essays, we’ll learn how to answer the key question “What is this poem about?..,” and how to explain our conclusions to other readers. The language of poetry may be distinguished from everyday language, but the skills needed for understanding and writing about poetry are broadly useful, for academic and for more practical purposes.

COML 1109 - FWS:
Writing across Cultures: Crimes of Writing in the Americas
3CR Graded 17091 SEM 103
TR 10:10AM - 11:25AM
McEnaney, T (tpm88)

In this course, we will examine scenes throughout the Americas where the act of writing appears to transgress the law, as well as novels and stories in the noir genre that take crime as their subject matter. Towards the end of the semester we will turn to the case of copyright and the Internet’s role in recent debates about writing and human rights in Cuba. Students will hone their writing skills and reflect on the process of composition by asking: What constitutes a “criminal” act of writing? When and how does plagiarism become literature? What is the relationship between writing and property? How does writing’s legal and aesthetic status change as it moves away from paper and out into the street or onto the web?

COML 1109 - FWS:
Writing across Cultures: Slavery across Time, Space, and Social Contexts
3CR Graded 17092 SEM 104
MW 07:30PM - 08:45PM
Dreher, R (rgd55)

Most people are aware of the Christian European slave trade across the Atlantic, but how many know that perhaps 1.5 million Europeans and Americans were enslaved in Islamic North Africa between 1530 and 1780, or that the people of an entire town in Ireland were carried off by “corsair” raiders in a single night? This course considers how human bondage has been institutionalized across chronological, geo-political, and even religious borders. From accounts of the labor-intensive horrors of the middle passage to the ransom farming and hostage trading activities of the Barbary pirates, students will examine slavery in a comparative context in order to better understand its role in shaping societies and cultural practices while refining their writing and critical thinking abilities. Students will be asked...
to interrogate and write about slavery using various models through contact with academic journalistic and other models of writing.

**COML 1126 - FWS:**

Comparative Arts: Sound, Sound Art, and Social Relations

3CR Graded 17069 SEM 101
TR 10:10AM - 11:25AM
Maxwell, B (bhm4)

This course will be cheap, enjoyable, and demanding. We will address these questions, among others: How does sound affect social relations? How can we use language to register an awareness of sound and silence? What is the quietest religion? How have the police and the military (mis)used sound as a weapon? What use has medicine made of sound? What part has sound played in installation art? Has music been made so thoroughly into a commodity that it cannot serve emancipatory ends? What is your favorite bird call? We will try to visit several sonically-significant local sites: the Bioacoustics Research Program at Sapsucker Woods; various musicians’ studios; a Cornell dining hall; Taughannock Falls; the Johnson Museum of Art; a factory, and others suggested by students. From first to last, the course will be a series of exercises in thinking about writing, evaluating writing, and learning to write well. The sonic aspects of language will play a significant part in learning to write better and to judge writing.

**COML 1133 - FWS:**

Studies in Literary Theory: Ghostly Manifestations

3CR Graded 17066 SEM 101
MWF 09:05AM - 09:55AM
Wijaya,E (ew388)

In *Specters of Marx*, Derrida says that the “scholar” should learn to live “by learning not how to make conversations with ghosts but how to talk with him, with her, how to let them speak, how to give them back their speech.” In this course, we will address the ghosts inhabiting a variety of film and literary texts, including *Hamlet*, Henry James’ *The Turn of the Screw*, its cinematic adaptation, *The Innocents* (1961), Tsai Ming Liang’s *Goodbye Dragon Inn*, and August Strindberg’s *The Ghost Sonata*. What roles do the spectral presences play in the style, tone, and themes of these texts? How is hauntedness related to memory, nostalgia, loss, mourning, and melancholia? Through the different genres and media studied, students will be exposed to a variety of writing styles and taught to analyze how the stylistic effects of the texts are created. In writing about the texts, students will be encouraged to not only write coherent and cogent essays but also to develop a sense of personal style and tone that will add to the vibrancy and personality of their writing.

**COML 1133 - FWS:**

Studies in Literary Theory: No Future-Poetry and Politics in 21st Century

3CR Graded 17067 SEM 102
TR 01:25PM - 02:40PM
Sverjensky,T (tss67)

This course will explore the increasing popularity of a politics of nihilism and destruction in the realm of political resistance today, one that is opposed to more traditional forms of politics that are based on optimistic narratives of progress and development. Readings and discussions will primarily take up questions surrounding technology and the natural world, dealing with phenomena such as ecological collapse, riots, and anarcho-primitivism alongside literary works, with an emphasis on poetry. Authors may include Thoreau, Nietzsche, Chomsky, Marx, Frost, Lorde, Le Guin. Assignments will emphasize close reading and formulating strong arguments.

**COML 2030 - Introduction to Comparative Literature** (LA-AS) *New faculty member!*

4CR Stdent Opt 9369 SEM 101
MWF 09:05AM - 09:55AM
Traisnel, A. (agt24)

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 2035 - Science Fiction** (HB) (CA-AS) *New Course!*

*Crosslist as: STS 2131, ENGL 2035*

4CR Stdnt Opt 16384 LEC 001
MW 02:55PM - 04:10PM
Banerjee, A (ab425)

Science fiction, as Fredric Jameson put it, is “the only kind of literature that can reach back and colonize reality.” Today more than ever, when science and technology have penetrated everyday life in ways that would have seemed impossible only a few decades ago, it has become apparent that science fiction is not merely a literary genre but a whole way of being, thinking, and acting in the modern world -- no matter which corner of it we might inhabit. The course explores classic and contemporary science fiction, ranging from *Frankenstein* to *The Hunger Games*, alongside a rich array of texts from Europe, Asia, Africa, and Latin America. Our discussions will be framed by seminal thinkers, ranging from Plato to Descartes and Donna Haraway to Paul Crutzen, who ask the same questions as science fiction does about ourselves, our world, and our future.

**COML 2040 – Global Fictions** (CA-AS) *New Course Description, New faculty member!*

4 CR Stdnt Opt 16850 SEM 101
MWF 10:10AM – 11:00AM
Bachner, A. (asb76)

Topic fall 2013: Primitive Passions

The primitive has always been an object of fascination as well as of fear or contempt. As savage cannibal or mysterious shaman, pristine nature or unruly wilderness, it has never ceased to inspire Western culture. Primitive passions are global fictions in two ways. They play an important role in the construction of cultural difference and thus lie at the basis of global inequality and yet, they also express desire to think differently about the globe, to conceive of alternatives to societal pressures and environmental exploitation. Through analyses of “primitive passions” in a range of media and from different cultural contexts, this course will investigate primitivism as a global phenomenon that continues to shape much of our contemporary imaginary of culture.

**COML 2050 - Introduction to Poetry** (LA-AS)

4CR Stdnt Opt 16293 SEM 101
MWF 01:25PM - 02:15PM
Kennedy, W (wjk3)

Surveys early and modern historical periods and poetic genres in Europe, Asia and the Americas, from conventional "strict" genres such as songs, sonnets, and haiku to forms closely associated with our own times: free verse, "the prose poem," etc. Texts are drawn from poetry by such women and me as Sappho, Li Bai, Rumi, Shakespeare, Sor Juana, Basho, Goethe, Keats, Dickinson, Baudelaire, Rilke, Akhmatova, Sowol, Neruda, Sexton, Rich, and others. Poems not in English are read in translation, with texts in the original languages available for comparison. No previous study of poetry required.

**COML 2293 - Middle Eastern Cinema** (LA-AS)

*Crosslist as: NES 2793, JWST 2793, VISST 2193, PMA 2493*

4CR Stdnt Opt 16589 LEC 001
TR 10:10AM - 11:25AM
Starr, D (das86)

We frequently see representations of “Middle Easterners” in the American media, whether on the news, or in TV dramas and film. But there are far fewer opportunities to see how the media from the Middle East represent their own cultures. In this course we view films from the Arab world, including North Africa and the Eastern Mediterranean, as well as from Iran and Israel. The films range from musical comedies, to dramas, to experimental genres. Readings provide background on the particular cultural and
historical contexts in which the films are produced and familiarize students with techniques for critically interpreting visual media. Films are screened on Mondays at 7:30 and also are available on reserve.

**COML 2754 - Introduction to Near Eastern Civilization: Wondrous Literatures of the Near East (GHB) (LA-AS)**

Crosslist as: **Nes 2754**
3CR Stdnt Opt 15530 LEC 001
TR 02:55PM - 04:10PM
Toorawa,S (smt24)

This course, which fulfills an NES major requirement, is an introduction to Near Eastern civilization through its rich and diverse literary cultures. We will read and discuss such ancient works as the Epic of Gilgamesh and 'The Song of Songs'; from such medieval works as the Travels of Ibn Battuta, the Shahnameh of Ferdowsi, and the poems of Yehuda Ha-Levi; and modern material from the Arabic, Armenian, Hebrew, Persian and Turkish literary traditions. We will also watch films and be joined by outside speakers. All material is in English translation. No prerequisites.

**COML 3040 - An Introduction to the Literature of Colonialism (GB) (LA-AS)**

4CR Stdnt Opt 8305 SEM101
TR 10:10PM - 11:25PM
Melas,N (nam5)

Through an examination of selected works from the early twentieth 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, Sallih, Fanon, Memmi, Djebar, Resnais, and Pontecorvo. All readings available in English.

**COML 3280 - Literature of the Old Testament (GHB) (LA-AS)**

Crosslist as: **RELST 3280**
4CR Stdnt Opt 16221 SEM 101
TR 08:40AM - 09:55AM
Carmichael,C (cmc13)

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

**COML 3300 - Political Theory and Cinema (CA-AS)**

Crosslist as: **Gerst 3550, Govt 3705, Pma 3490**
4CR Stdnt Opt 16304 SEM 101
TR 02:55PM - 04:10PM
Waite,G (gcv1)

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

**CANCELLED COML 3455 – Ghostly Figures in Contemporary Film**
Writers are often unable to treat the most deeply controversial issues within their societies persuasively and safely by direct and open challenge, especially in ages and cultures which enforce conformity to some political, religious, or sexual norm. This course examines the literary and rhetorical techniques, formulated in the Greco-Roman antiquity and employed by writers and musicians for over two millennia, to express obliquely what may not be expressed overtly, with special attention to Imperial Rome (Plutarch, Quintilian, Demetrius), Victorian England (W.S. Gilbert), the post-World War II Americas and Europe (Frank Baum, Dalton Trumbo, Friedrich Durrenmatt, Czeslaw Milosz, Theodorakis, Abram Tertz, Jorge Luis Borges, and Vinicius de Moraes), and in selected movies (including Spartacus and Z).

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.

This course introduces students to Critical Theory, beginning with its roots in the 19th century (i.e., Kant, Hegel, Marx, and Nietzsche) and then focusing on its most prominent manifestation in the 20th century, the Frankfurt School (e.g., Kracauer, Adorno, Benjamin, Horkheimer, Marcuse), particularly in its engagement with society and literature (e.g. Brecht, Kafka, and Beckett). Established in 1920s at the Institute for Social Research, the assorted circle of scholars comprising the Frankfurt School played a pivotal role in the intellectual developments of post-war American and European political and aesthetic theory.

"You didn't see anything," a woman in a movie says to her dubious admirer. "No one sees anything. Ever. They watch, but they don't understand." What is desire in the cinema? How do we know it when we see it or when we feel it? How do the images, sounds, and narratives engage us erotically? We will examine classic theories of gender and sexuality in visual studies through a survey of recent cinema, including work by such auteurs as Stanley Kubrick, Pedro Almodóvar, David Lynch, Abbas Kiarostami, Claire Denis, Michael Haneke, Gaspar Noé, and Wong Kar-wai.
At the height of modernism (1910-1930), avant-garde artists and intellectuals began arguing that art could be employed to "reconstruct the universe," as one Futurist manifesto put it. They joined forces with the most radical political movements of their day and created innovative artistic practices ranging from collage, montage, and the found object to the installation and the happening that continue to shape our perception of art and popular culture. This course will focus on strategies for politicizing art as well as formulating a new relation between high and popular culture in Germany, Italy, and France in the first half of the twentieth century. Our investigation of avant-garde art will include original documents of Italian Futurism, Expressionism, Dada, and Surrealism.

**COML 4021 - Psychic Occupations and Disoccupations**

*Crosslist as: SHUM 4872, HIST 4872, FREN 4872*

4CR Stdnt Opt 16282 SEM 101
T 02:30PM - 04:25PM
Robcis,C (ccar27)

Why do people do certain things even though they may not want to? Why do our bodies react in certain ways that our minds cannot control? Why does so much of our psychic life escape our will? In this seminar, we will ponder these questions by reading some of the major works of psychoanalysis and its critics. Unlike the autonomous reflexive Cartesian self or the transcendental Kantian actor, the psychoanalytic subject is at all times occupied by the unconscious. We will begin this class by analyzing how this occupied subject is described in the works of Freud and Lacan. In a second part, we will read authors influenced by Freudian psychoanalysis, who have attempted to decipher this form of psychic occupation and who have sought to “disoccupy” the mind. Readings may include works by Gilles Deleuze and Félix Guattari, Frantz Fanon, Louis Althusser, Michel Foucault, and Luce Irigaray.

**COML 4153 - Undoing the Sign: Theory, History and the Human** *New Course*

*Crosslist as: ENGL 4540*

4CR Stdnt Opt 16606 SEM 101
MW 02:55PM - 04:10PM
Caruth,C (cc694)

This course addresses issues emerging from contemporary literary theoretical debates, with particular attention to structuralism, deconstruction, psychoanalysis, and emerging issues in queer theory, animal studies, political theory, and the interdisciplinary study of trauma and testimony. Readings by Ferdinand de Saussure, Roland Barthes, Judith Butler, Lee Edelman, Jacques Derrida, Paul de Man, Robert Esposito, Barbara Johnson, Hannah Arendt, Giorgio Agamben, Shoshana Felman, and others. We will explore questions pertaining to the sign and signification, writing and the trace, rhetoric and figuration, temporality and history, and sexuality and the human.

**COML 4190 - Independent Study**

1-4CR Stdnt Opt
Department Consent Required
6432 IND 601 Staff

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 4280 - Biblical Seminar I (GHB) (HA-AS)**

*Crosslist as: RELST 4280*

4CR Stdnt Opt 16244 SEM 101
W 02:30PM - 04:25PM
Carmichael,C (cmc13)
Topic fall 2013: The Book of Genesis.

A detailed study of the Book of Genesis.

COML 4290 - Postcolonial Poetry and the Poetics of Relation (LA-AS)

Crosslist as: ENGL 4840, FREN 4350, SPAN 4350
Co-meeting with: COML 6350, ENGL 6850, FREN 6350, SPAN 6350
4CR Stdent Opt 8417 SEM 101
R 12:20PM - 02:15PM
Monroe,J (jbm3)

What kinds of poetry might be usefully characterized as “postcolonial” and what are the stakes of such a designation? How common, variable, translatable are values deemed “postcolonial” for particular poetics across cultures? Is there such a thing as a transnational, transcultural, “Postcolonial Poetics”? What relation(s) do specific textual/poetic features or strategies 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 poetry as an especially fruitful site for exploring a diversity of approaches to these and related questions concerning postcoloniality, poetry, community, language, culture, and identity.

COML 4369 - Performing Latinidades (GB) (LA-AS)

Crosslist as: LSP 4369, LATA 4369
Co-meeting with: COML 6349, LSP 6349
4CR Stdent Opt 16246 SEM 101
MW 02:55PM - 04:10PM
Castillo,D (dac9)

This seminar focuses on Latino/a performance within a variety of genres, including drama, film, music, and performance art. The “new global condition” between US Latino/as and Latin America guides our inquiry into local, national and transnational cultural practices. We begin by looking at theoretical work by scholars like Augusto Boal, Bertolt Brecht, and Diana Taylor that help us to better understand the political and social dimensions of performance. Using these frameworks as a point of departure, we examine a range of particular issues that connect diasporic Latino communities around specific cultural practices, including the politics of claiming space, the making of a Latina/o public sphere, transnational and multilingual imaginaries, cultural production and consumption, and alternative/subversive performance practices. Texts may include works by authors like Carmelita Tropicana, Guillermo Gómez-Peña, Víctor Hugo Rascón Banda, Nilo Cruz, Miguel Piñero, and Cristina Michaux.

COML 4600 - New York, Paris, Baghdad: Poetry of the City (LA-AS)

Crosslist as: NES 4727, FREN 4080, ENGL 4727
Co-meeting with: NES 6727, COML 6870, ENGL 6727
4CR Stdent Opt 15540 SEM 101
M 10:10AM - 12:05PM
Toorawa,S (smt24)

The City is a recurrent theme and focus in much poetry, especially poetry of the modernists. We will read these poets to discover how they write the City, how they read it, and how other poets have responded. We will accompany Adonis, Baudelaire, Bayati, Cavafy, Lorca, Sayyab, Whitman (and others) to New York, Paris, Baghdad, Alexandria, Beirut, Cordoba (and elsewhere). All readings in translation, but we will use bilingual editions. Weekly thought essays, and a final paper.

COML 4705 The (Sino)Graphic Imagination (GB) (LA-AS) New Course! New faculty member!

Crosslist as: ASIAN 4464, VISST 4705
Co-meeting with: COML 6705, ASIAN 6664, VISST 6705
4CR Stdent Opt 16853 SEM 101
M 02:30PM - 04:25PM
Bachner, A. (asb76)
The emergence of new media always entails a reflection on the possibilities, and limitations of existing media of communication and representation. The rise of digital media puts particular pressure on writing. While some predict the disappearance of writing as we know it, for others, new media are becoming a test case for thinking about the multiple expressive possibilities of writing and differences in script systems. This course will trace modern media imaginaries through the special case of the Chinese script. What role does sinographic writing play for global changes in media from the 19th century to today? We will put theoretical texts (by Derrida, Adorno, Lyotard, Kristeva, Rodowick and others) in dialogue with experiments with Chinese characters in film, architecture, design, art, and literature.

COML 4780 – Animation, Automata, Biomimesis (GB) (LA-AS) New Course!
Crosslist as: VISST 4780, PMA 4780
4CR Stdnt Opt 16854 SEM101
R 10:10 – 12:05p
Obodiak, E. (emo57)

This seminar will explore cinematic animation and automata as forms of biomimesis. Motion is often considered the outward sign of life’s autonomy, yet spontaneous self-movement defines life as well as its opposite, the inanimate mechanism. Taking Jussi Parikka’s Insect Media as our guidebook, our seminar begins with a comparative analysis of Etienne-Jules Marey’s photographic motion studies, early wildlife cinematography, Ladislaw Starewicz’s world of insect animations, and the Mickey Mouse cartoon corpus, and discovers that cinematic animation is subtended by, on the one hand, 17th and 18th century developments in automata and sound/motion machines such as boîtes-musiques, and, on the other, by 20th century biomimetic robots such as Machina Speculatrix. If “automata gave birth to the movies,” what kind of “animation” do today’s biomedia engender?

COML 4930 - Senior Essay
4CR Multi-Term 6077 IND 601 TBA
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 (LA-AS)
4CR Stdnt Opt 8008 SEM101
W 12:20PM - 02:15PM
Caruth,C (cc694)
Required course for COML Majors.
Enrollment limited to: undergraduate students.

Topic fall 2013: Literary Theories

This course examines trends and issues in contemporary literary and cultural theory, with attention to structuralism and poststructuralism, feminism, psychoanalysis and trauma studies, queer theory, biopolitics, and human-animal studies, and to questions concerning the nature of language and meaning, interpretation, identity, memory and history. Primary readings include work by Ferdinand de Saussure, Roland Barthes, Jacques Derrida, Paul de Man, Judith Butler, Shoshana Felman, Hannah Arendt, Michel Foucault, Etienne Balibar, Jean Baudrillard, and others.

COML 6070 - Realisms: Critical, Mimetic, Speculative New Course! Updated description!
Crosslist as: ENGL 6954
4CR Stdnt Opt 16781 SEM 101
T 02:30PM - 04:25PM
McEnaney,T (tpm88)

If, as one recent manifesto puts it, a “reality hunger” drives much of our contemporary cultural production, what kinds of histories anticipated this moment? In this course we will read various attempts to define realism, and question why critics and writers have
turned to realism at specific historical junctures, and in particular aesthetic, political, and social debates. We will also take up materials that have been called neo-realist, dirty realist, magical realist, or hysterical realist. What do these adjectives tell us about the competing demands placed on realism in different geopolitical contexts? How do debates about what constitutes the “real” transform with respect to different media? How do the recent “speculative realisms” challenge the distinctions between representation and being inherent in mimetic theories?

**COML 6135 - Tragic Modernity**

*Crosslist as: GERST 6040*

4CR Graded Department Consent Required 16312 SEM 101
T 02:30PM - 04:25PM
Schwarz,A (as163)

The tradition of tragic thought has had an enormous impact on theories of modernity. This seminar will explore the ways in which models of the tragic (and tragedy) have influenced the formation and theoretical orientation of disciplines such as literature, philosophy, psychoanalysis, gender and sexuality studies, performance studies and law. Central questions for inquiry: why does Modernity still refer to prominent figures of Antiquity—such as Antigone and Oedipus—when discussing social-and kinship relations? How does tragic thought help us articulate fundamental problems of belonging, community, identification, emotional bonds, questions of power and its performative force on stage and in matters of state. Authors include: Hölderlin, Aristotle, Sophokles, Lessing, Shakespeare, Freud, Heidegger, Butler, Loraux, Derrida, Scheler, Nietzsche, Vernant, Kristeva, Bowlby, Benjamin, Heiner Mueller, Botho Strauss. Readings and discussion in English.

**COML 6185 - Introduction to Systems Theory**

*Crosslist as: GERST 6190, ENGL 6952, GOVT 6616*

4CR Stdtnt Opt 16308 SEM 101
R 02:30PM - 04:25PM
Gilgen,P (pg33)

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

**COML 6190 - Independent Study**

1-4CR Stdtnt Opt
Department Consent Required
6434 IND 601 Staff

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.

**COML 6300 - Aesthetics in the Eighteenth-Century**

*Crosslist as: ENGL 6300*

4CR Stdtnt Opt 15716 SEM 101
W 12:20PM - 02:15PM
Saccamano,N (ncs5)

A study of the 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 of modernity, but we will also investigate Kant’s transcendental founding of aesthetics in a self-reflexive subject. Some topics orienting 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; tragedy and the pleasures of pain; ideology and aesthetics; and, especially, the relation of aesthetics to
ethics. Authors include. Longinus, Boileau, Shaftesbury, Hume, Burke, Lessing, Rousseau, and Kant.

COML 6349 - Performing Latinidades
Crosslist as: LSP 6349
Co-meeting with: COML 4369, LSP 4369, LATA 4369
4CR Stdnt Opt 16255 SEM 101
MW 02:55PM - 04:10PM
Castillo, D (dac9)

This seminar focuses on Latino/a performance within a variety of genres, including drama, film, music, and performance art. The
“new global condition” between US Latino/as and Latin America guides our inquiry into local, national and transnational cultural
practices. We begin by looking at theoretical work by scholars like Augusto Boal, Bertolt Brecht, and Diana Taylor that help us to
better understand the political and social dimensions of performance. Using these frameworks as a point of departure, we examine
a range of particular connections that connect diasporic Latino communities around specific cultural practices, including the politics of
claiming space, the making of a Latina/o public sphere, transnational and multilingual imaginaries, cultural production and
consumption, and alternative/subversive performance practices. Texts may include works by authors like Carmelita Tropicana,
Guillermo Gómez-Peña, Victor Hugo Rascón Banda, Nilo Cruz, Miguel Piñero, and Cristina Michaus.

COML 6350 - Postcolonial Poetry and the Poetics of Relation
Crosslist as: ENGL 6850, FREN 6350, SPAN 6350
Co-meeting with: COML 4290, ENGL 4840, FREN 4350, SPAN 4350
4CR Stdnt Opt 8301 SEM 101
R 12:20PM - 02:15PM
Monroe, J (jbm3)

What kinds of poetry might be usefully characterized as “postcolonial” and what are the stakes of such a designation? How
common, variable, translatable are values deemed “postcolonial” for particular poetics across cultures? Is there such a thing as a
transnational, transcultural, “Postcolonial Poetics”? What relation(s) do specific textual/poetic features or strategies 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 poetry as an especially fruitful site for exploring a diversity of approaches to these and related
questions concerning postcoloniality, poetry, community, language, culture, and identity.

COML 6571 Baroque Files
Crosslist as: ENGL 6370
W 02:30 - 04:25PM 7:30-9:25PM Updated time (7/18)
Lorenz, P. (pal37)

What is a “file”? What kind of mind creates a file? Early modern institutions played an enormous role in the global development of
systems of information management, administration, and organization. The course focuses on the concept of organization as it
emerges from practices invented in economic and legal institutions, including especially Jesuit colleges and missions in the early
modern period. (As Etienne Balibar and others have pointed out, the Greek term nomos (“law”) also means organization.) We will
follow the history, philosophy and style of the file, as it is imagined, developed and tested out in texts by Shakespeare, Bacon,
Donne, Cervantes, Maria de Zayas, Baltasar Gracián, Milton and Defoe. Topics include exemplarity, diagnostics, production
aesthetics, and the psychological or psychoanalytic notion of a “case.”

COML 6575 Materialisms
Crosslisted as: ENGL 6470
T 10:10AM – 12:05PM
Goldstein, A. (ajg348)
The aim of this seminar is to disentangle what we mean when we say “matter” in deconstructive, queer, Marxian, feminist, historicist, new media and eco-critical contexts. Whether the matter “of history,” “the body,” or “the signifier” was at stake, invoking materiality in 20th Century theory was a gesture of critical demystification. Yet “new materialisms” now call for matter’s re-enchantment in response to society’s networked, ecological turn. And like their predecessors (Deleuze, Latour, Marx), new materialists are frequently neo-materialists who put Lucretius and Spinoza (rarely Hobbes or La Mettrie) to fresh purposes. We will reconstruct these divergent and re-combinatory genealogies through key texts in the strikingly literary history of philosophical materialism, from De Rerum Natura to Diderot, Wordsworth, Darwin, de Man, Butler, Bennett and Meillasoux.

COML 6601 - Erotics of Visibility
Crosslist as: ENGL 6600, FGSS 6610, PMA 6670
4CR Stdtnt Opt 15586 SEM 101
W 02:30PM - 04:25PM
Hanson, E (eh36)

“The pleasure of the text,” Roland Barthes writes, “is that moment when my body pursues its own ideas - for my body does not have the same ideas I do.” What is this erotics of the text, and what has it been up to lately at the cinema? Are new movies giving our bodies new ideas? In the context of recent cinema, how might we read and revise classic works of psychoanalytic, feminist, and queer theory on sexuality and visual studies? Although we will read essays by Freud, Lacan, Barthes, and other theorists whose work on visuality has been influential for a long time, we will focus on cinema of the past decade or so, including the work of such auteurs as Pedro Almodóvar, Olivier Assayas, Michael Haneke, Abbas Kiarostami, David Lynch, Gaspar Noé, Gus Van Sant, and Wong Kar-wai.

COML 6676 - Critical Continental Thought
Crosslist as: GOVT 6676
4CR Stdtnt Opt 9269 SEM 101
W 07:30PM - 09:25PM
Rubenstein, D (dsr27)

This seminar examines how the Freudian legacy lives on in several fields of inquiry relevant to political theory from ideological analysis to war and trauma studies, among other areas. We will begin with key texts of Freud, moving on to twentieth century “inheritors” such as Lacan, Laplanche, Althusser, Melanie Klein, D.W. Winnicott, and Groddeck. After a brief examination of some late twentieth century thinkers such as Derrida, Badiou and Mladen Dolar, we will query the status of psychoanalytic thought in contemporary political thought.

COML 6705 The (Sino)Graphic Imagination New Course! New faculty member!
Crosslist as: ASIAN 6664, VISST 6705
Co-meeting with: COML 4705, ASIAN 4464, VISST 4705
4CR Stdtnt Opt 16855 SEM 101
M 02:30PM – 04:25PM
Bachner, A. (as b76)

The emergence of new media always entails a reflection on the possibilities, and limitations of existing media of communication and representation. The rise of digital media puts particular pressure on writing. While some predict the disappearance of writing as we know it, for others, new media are becoming a test case for thinking about the multiple expressive possibilities of writing and differences in script systems. This course will trace modern media imaginaries through the special case of the Chinese script. What role does sinographic writing play for global changes in media from the 19th century to today? We will put theoretical texts (by Derrida, Adorno, Lyotard, Kristeva, Rodowick and others) in dialogue with experiments with Chinese characters in film, architecture, design, art, and literature.

COML 6779 - Psychoanalysis and Sexual Difference
Crosslist as: FREN 6920
4CR Stdtnt Opt 15794 LEC 001
R 12:20PM - 02:15PM
McNulty, T (tkm9)
Limited to 15 students.
This course will serve as a theoretical introduction to psychoanalytic treatments of sexual difference, especially in the work of Sigmund Freud, Jacques Lacan, and their successors. Distinct from both biological sex and social gender, masculinity and femininity are understood psychoanalytically as two positions that the subject of the unconscious may take up with respect to castration, each of which involves a particular ethical response to the death drive and to the signifier or law that seeks to limit its insistence. The first half of the course will examine the logics of femininity and masculinity in their cultural contexts; the second half will explore their implications for politics, aesthetics, and logic.

**COML 6870 - New York, Paris, Baghdad: Poetry of the City**

*Crosslist as: NES 6727, ENGL 6727*

*Co-meeting with: NES 4727, COML 4600, FREN 4080, ENGL 4727*

4CR Stdnt Opt1 5543 SEM 101

M 10:10AM - 12:05PM

Toorawa,S (smt24)

The City is a recurrent theme and focus in much poetry, especially poetry of the modernists. We will read these poets to discover how they write the City, how they read it, and how other poets have responded. We will accompany Adonis, Baudelaire, Bayati, Cavafy, Lorca, Sayyab, Whitman (and others) to New York, Paris, Baghdad, Alexandria, Beirut, Cordoba (and elsewhere). All readings in translation, but we will use bilingual editions. Weekly thought essays, and a final paper.

**Cancelled COML 6980 - Precarieta/Precariousness**

**Courses of Interest:**

**SHUM 4985 Emma Goldman, Anarchist Feminist**

**RUSSL (RUSSIAN Literature)**

**RUSSL 2209 – Readings in Russian Prose and Poetry**

3CR Stdnt Opt TBA SEM 101

MWF 02:30PM - 03:20PM

Pollak, N. (np27)

Prerequisite: for students with 2+ semesters of Russian language (**RUSSA 1121 / RUSSA 1122** or equivalent). Reading in Russian; discussion in English.

Short classics of the 19th and early 20th centuries. Authors may include Pushkin, Lermontov, Tolstoy, Chekhov, Blok, and Akhmatova. Assignments adjusted for native fluency. May be used as a prerequisite for RUSSL courses with reading in Russian.

**RUSSL 2212 - Readings in Twentieth Century Russian Literature**

3CR Stdnt Opt 16562 SEM 101

TR 02:55PM - 04:10PM

Shapiro, G. (gs33)

Reading, writing, and discussion in Russian. Reading, writing, and discussion in Russian.

For students with native background. Introduces students to 20th-century Russian literature in the original and improves Russian reading and writing skills.
RUSSL 3385 - Reading Nabokov

Crosslist as: ENGL 3790
4CR Stdent Opt 8024 SEM 101
TR 01:25PM - 02:40PM
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 4492 - Supervised Reading in Russian Literature

1-4CR Stdent Opt
Instructor Consent Required
6112 IND 601
Tsimerov,V (vt13)
Independent Study. Prerequisite: students must find an advisor and submit a plan before signing up.

RUSSL 4492 - Supervised Reading in Russian Literature

1-4CR Stdent Opt
Instructor Consent Required
6986 IND 602
Paperno,S (sp27)

RUSSL 4492 - Supervised Reading in Russian Literature

1-4CR Stdent Opt
Instructor Consent Required
6987 IND 603
Krivitsky,R (rvk3)

RUSSL 4492 - Supervised Reading in Russian Literature

1-4CR Stdent Opt
Instructor Consent Required
8351 IND 604
Shapiro,G (gs33)

RUSSL 4492 - Supervised Reading in Russian Literature

1-4CR Stdent Opt
Instructor Consent Required
9391 IND 605
Pollak,N (np27)

RUSSL 6611 - Supervised Reading and Research

2-4CR Stdent Opt
6113 IND 401
Shapiro,G (gs33)
Prerequisite: proficiency in Russian or permission of instructor.

RUSSA (RUSSIAN Language)

Please see http://russian.cornell.edu/