FIRST-YEAR WRITING SEMINARS

COML 1109.101 Writing across Cultures: Reading Poetry – Pollak, N. (np27)
TR 1:25pm – 2:40pm
Poems are puzzles, and in this class we’ll figure them out by writing about them. We’ll read short poems by Housman, Frost, Pushkin, Lermontov, and Tsvetaeva, among others (all reading is in English). 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 1109.102 Writing across Cultures: Writing the ‘I’ in Modern Poetry – Karmin, H. (hrk53)
TR 11:40am – 12:55pm
In Plato’s Republic, Socrates famously imagines the ideal city as one without literature. Socrates feared the power of literature to corrupt the citizenry because, when we read, we put ourselves into the minds of others—potentially opening ourselves to pernicious influence. When you read a poem written in the first-person perspective out loud, you pretend that you (or “I”) are someone else, potentially someone morally corrupt. In this class, we will seek to reclaim poetry for society, examining the way Modernist poets have played with the idea of the “I” and the expression of a poet’s identity. The class will question writing’s ability to represent an individual’s persona while challenging students to adopt and develop their own authorial personae to build more effective arguments.

COML 1109.103 Writing across Cultures: The Rhetoric of “Post-Racial” America – Diabate, N. (nd326)
TR 11:40am – 12:55pm
In this course, you will explore the discourse on the post-racial America that the election of Barack Obama to the US presidency supposedly created. We will read fiction and op-eds, screen documentaries and films, and analyze texts by scholars and public intellectuals to explore categories of race, post-racialism, and race-blindness, and their intersection with media and new media. As you examine these written and visual texts, you will acquire writing skills and rhetorical strategies that will strengthen your own writing. Writing assignments will clarify and build upon the reading and include reflection papers, responses, summaries, analytical, and argumentative essays. By the end of the semester, you will 1- recognize and use the conventions of expository and argumentative discourse, 2-compose structurally sound papers, with attention to thesis and argument; and 3- express yourself with linguistic accuracy, fluency, and diction appropriate to a specific environment.

COML 1126.101 Comparative Arts: Transformative Terrains-Coming of Age on the American Landscape – Hussein. K. (kbh68)
TR 10:10 – 11:25am
The story of growing up –or, "Coming of age"– is fundamental to the human experience of the world; but to what extent is the story of “Coming of age” also a story of coming to terms with the shape of the world around us? In what ways do different landscapes interact with, and shape, stories of growing up– particularly in the American tradition? Considering such questions, we will examine the ways in which writers, poets, graphic novelists, lyricists, painters and filmmakers navigate the intersections between different American landscapes and "growing up." In so doing, we will learn to structure sharp, coherent essay-responses, using different styles of writing:
evaluative, comparative and argumentative. We will potentially consider works by Craig Thompson, John Steinbeck and Bruce Springsteen, amongst others.

**COML 1126.102 Comparative Arts: Poetic Cinema – Huang, J. (jh2358)**

MWF 10:10 – 11:00am

Film, a complicated and multi-layered art form, does not merely tell fascinating stories. Sometimes, we are also enticed by some “poetic fragments” in films. How could this happen? Are poems adaptable for screen? What is the poetic texture of cinema? In this seminar, we will explore the possible intersections between poetry and film. Students will learn to describe and analyze images and sounds in written words with increasing knowledge of poetics of cinema. Students are also encouraged to interpret and evaluate experimental works across art forms. We will read relevant literature by both literary and film scholars. The filmography may include works by Man Ray, Rene Claire, Maya Deren, Jean-Luc Godard, Yasujirō Ozu, and Andrei Tarkovsky.

• 2000 level

**COML 2000 - Introduction to Visual Studies - Moisey, A. (am2798)**

(LA-AS)
Combined with: AMST 2000, ARTH 2000, VISST 2000
Requirement for Visual Studies Minor.
TR 10:10am – 11:25am

Provides a broad introduction of modes of vision and the historical impact of visual images, visual structures, and visual space on culture, communication, and politics. The question of “how we see” is discussed in terms of (1) procedures of sight (from optical machines to the psychology of vision and the philosophy of aesthetics); (2) spaces of vision (from landscapes to maps to cities); (3) objects of vision (from sacred sites to illuminated books to digital art); and (4) performances of vision (race, sexualities, ethnicities, cultures). Of importance to the course is the practical and conceptual relation of 20th-century visual technologies (photography, cinema, video, and computing) to their historical corollaries in the arts. The course draws on the visual traditions of both Western and non-Western societies and study texts that have defined the premises and analytic vocabularies of the visual. Through viewings, screenings, collaborative writing, and art projects, students develop the critical skills necessary to appreciate how the approaches that define visual studies complicate traditional models of defining and analyzing art objects. Guest lecturers occasionally address the class. Requirements: two objective midterm exams; occasional listserv postings; two five-page papers.

**COML 2035 Science Fiction (University Course) – Banerjee, A. (ab425)**

(GB) (CA-AS)
A University Course.
Combined with: ENGL 2035, STS 2131
MW 1:25pm – 2:15pm Lecture and must register for a discussion section:
Discussion section R 11:15am – 12:05pm
Discussion section R 1:25pm – 2:15pm
Discussion section F 11:15am – 12:05pm
Discussion section F 1:25pm – 2:15pm

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. The course explores classic and contemporary science fiction from *Frankenstein* to *The Hunger Games* alongside a rich array of fiction, films, and new media from Europe, Asia, Africa, and Latin America. Our discussions will position these works vis-à-vis 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.
Could a meter have a meaning? Could there be a reason for a rhyme? And what is lost and gained in translation? We’ll think about these and other questions in this introduction to poetry. We’ll see how poems are put together and we’ll learn how to figure them out. Poets may include G. Herbert, Hardy, Housman, Dickinson, Frost, W. C. Williams, Gw. Brooks, Mei Yao-ch’en, Petrarch, Scève, Heine, Pushkin, Lermontov, Akhmatova, Tsvetaeva. This course is for anyone who likes poetry. All reading is in English; we’ll make use of non-English originals when possible. May be used to satisfy the literature requirement for the Russian Minor.

COML 2200 Thinking Surrealisms – Maxwell, B. (bhm4)

Combined with: ARTH 2019, ROMS 2200, VISST 2190
MWF 12:20 – 1:10pm
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.


Combined with: ASRC 2235, ENGL 2935
TR 1:25 – 2:40pm
This undergraduate course introduces the formal and topical innovations that African cinema has experienced since its inception in the 1960s. Sections will explore, among others, Nollywood, sci-fi, and ideological cinema. Films include: Abderrahmane Sissako’s Bamako, Mohamed Camara’s Dakan, Djibril Diop Mambéty’s Touki-Bouki, Cheikh Oumar Sissoko’s Finzan, Anne-Laure Folly’s Women with Open Eyes, Ousmane Sembène’s Camp de Thiaroye, Jean-Pierre Bekolo’s Quartier Mozart.

COML 3010 Hispanic Theater Production – Castillo, D. (dac9)

Combined with: LATA 3010, LSP 3010
1-3 credits, variable.
MW 7:30pm – 10:30pm
Students develop a specific dramatic text for full-scale production. The course involves selection of an appropriate text, close analysis of the literary aspects of the play, and group evaluation of its representational value and effectiveness. All students in the course are involved in some aspects of production of the play, and write a final paper as a course requirement. Credit is variable depending upon the student’s role in play production: a minimum of 50 hours of work is required for 1 credit; a maximum of 3 credits are awarded for 100 hours or more of work.
COML 3530 Monsters A-X (Aristotle-X-files) – Long, K. (kpl2)

(HB) (CA-AS)
Combined with: FGSS 3530, FREN 3530
TR 10:10 – 11:25am

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

COML 3689 Me, Myself, I: Subjects of Literature – Schwarz, A. (as163)

(LA-AS)
Combined with: GERST 3640
TR 1:25pm – 2:40pm

When did the Self become a central topic for literature? When did fiction begin to describe the individual, its soul and psychic life? This course will trace the history of the individual in German and European literature from the 18th to the 20th century. Topics include: the relationship between literature and psychology; the individual as a social being (family dynamics); the individual as genius (inspired productivity); the suffering individual (extreme emotions). Authors: Novalis, Hölderlin, Goethe, Hoffmann, Balzac, Nietzsche, Dostoevsky, Büchner, Schopenhauer, Musil, Freud, Kafka, Sartre, Frisch, Auster et al. Readings and discussions in English.

COML 3780 What is a People? The Social Contract and its Discontents – McNulty, T. (tkm9)

Combined with: FREN 3780
TR 11:40am – 12:55pm

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 as a whole, and not an individual agent, could be the subject of political will and self-determination. This claim was all the more revolutionary in that historically “the people” [le peuple] named 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 a collective subject? How does a people speak, or make its will known? Can that will be represented or institutionalized? Do all people belong to the people? How inclusive is the social contract? This course will examine crucial moments in the constitution of the people from the French Revolution to the present day, considering the crisis of political representation they have alternately exposed or engendered and the forms of the social contract to which they have given rise. Our discussions will range from major political events (the French and Haitian Revolutions, the Paris Commune, colonialism and decolonization, May ‘68) to contemporary debates around universalism, secularism, immigration, and “marriage for all.” Readings by Rousseau, Robespierre, L’Ouverture, Michelet, Marx, Freud, Arendt, Balibar, and Rancière.

COML 3800 Poetry and Poetics of the Americas – Monroe, J. (jbm3)

(LA-AS)
Combined with: AMST 3820, ENGL 3910, LATA 3800, SPAN 3800
MWF 11:15 – 12:05pm.

Ability to read Spanish desirable but not required; texts not written in English will be available in both translation and the original.

As globalization draws the Americas ever closer together, reshaping our sense of a common and uncommon American culture, what claims might be made for a distinctive, diverse poetry and poetics of the America? 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 Edgar Allen Poe, Jorge Luis Borges, Pablo Neruda, Nicanor Parra, Roberto Bolano, Claudia Rankine, Joan Retallack, Rosmarie Waldrop, and Cecilia Vicuna.

**New COML 3892 Poetics of the People: Race, Caste, and Postcolonial Comparison – Joubert, C. (TBA)**

Combined with: ASRC 3892, ROMS 3892  
TR 2:55 – 4:10pm

The class proposes an introduction to literary theory, with special focus on cultural, postcolonial, and subaltern studies. The comparative reflection will engage between English and French, starting with the work of Frantz Fanon and its foundational role in the formation of postcolonial studies in the 1980s. This bilingual line will take us to points of intersection between the “colonial question” and the “question noire,” as we place anticolonial and postcolonial arguments in dialogue with pioneering works by Black essayists, including W.E.B. Du Bois, Jean Price-Mars, C.L.R. James, Frantz Fanon. Finally, tracing the ties between this Black Atlantic history of intellectual emancipation and B.R. Ambedkar’s critique of caste in the context of India’s anticolonial struggle will help form a differentiated understanding of the poetics of politics.

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**• 4000 level**

**COML 4006 - Counter-Time: Anachronism and Obsolescence in Contemporary Art – Navarro, M. (man422)**

Combined with: ARTH 4577, SHUM 4507, VISST 4577  
Enrollment limited to: 15 students.  
R 10:10am – 12:05pm

The aim of this course is to present a map of theories and artistic strategies in order to better understand the validity of the anachronism and obsolescence in today’s culture. During recent years, artists have started to work incorporating technologies, iconographies, references and elements that do not belong to the present timeline. Obsolescence in particular is used as a master strategy to display the alteration of temporality. A whole host of theorists and art historians also have used anachronism as a methodological tool and have advocated for an anachronistic interpretation of contemporary art. Theorists to include: Bloch, Benjamin, Didi-Huberman, Bal, Nagel, Terry Smith, Moxey, Rancière and Negri. Artists to include: Tacita Dean, Stan Douglas, Zoe Leonard, Rodney Graham, Warren Neidich, Matthew Buckingham, Anri Sala, Peter Forgacs, and Francesc Torres.

For longer description and Fellows’ bios please visit [www.arts.cornell.edu/sochum/index.html](http://www.arts.cornell.edu/sochum/index.html).

**COML 4200 - Independent Study**

(CU-UGR)  
1-4 credits, variable.

Permission of instructor required. COML 4190 and COML 4200 may be taken independently of each other.  
• Undergraduates, please complete the required Arts and Science Independent Study form.

**COML 4290 Postcolonial Poetry and the Poetics of Relation – Monroe, J. (jbm3)**

(LA-AS)  
Combined with: ENGL 4981, FREN 4350, SPAN 4350  
Co-meets with COML 6350, ENGL 6850, FREN 6350, SPAN 6350  
Enrollment limited to: 15 students.  
W 12:20 – 2:15pm

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 4339 Bodies at the Border – Banerjee, A. (ab425) / Castillo, D. (dac9)

(GB) (CA-AS)
Combined with: ASIAN 4440, FGSS 4339, LSP 4339
Co-meets with ASIAN 6640, COML 6339, FGSS 6339, LSP 6339
Enrollment limited to: 15 students.
W 10:10 – 12:05pm

Although the wounded, often feminine, body is the most powerful way of imagining border space in both the Indian subcontinent and the Americas, it is seldom coupled with the embodied practices and performances through which borders define everyday life and shape geographical and historical consciousness in the two regions. Drawing upon texts, media, and theory generated from South Asia and Latin America, the course will develop new comparative approaches to the constitutive role that bodies play in creating, maintaining, and imagining borders in the global South.

COML 4571 Africa Writes Back – M. Ngugi (mwn39)

(GB) (LA-AS)
Combined with: ASRC 4570, ENGL 4570
TR 10:10 – 11:25am

What happens to the truth of fiction when two authors, each with a unique and sometimes opposing cultural and historical perspective, write about the same events? What if the two novelists are writing for different audiences and even different nations? In African literature one often finds African writers responding to European writers about their portrayals of colonialism and resistance. In this course, we shall be considering the “she said, he said” of African colonial and anti-colonial literature. For example, we shall look at the ways in which Chinua Achebe’s Things Fall Apart is a response to Joseph Conrad’s Heart of Darkness, and at the treatment of William Defoe’s Robinson Crusoe by J.M. Coetzee in his novel, Foe.

COML 4798 Labor and the Arts – Pinkus, K. (kep44)

(LA-AS)
Crosslisted with ITAL 4710
Combined with: COML 6798, ITAL 6710
T 2:30pm– 4:25pm

This course, offered entirely in English, is open to advanced undergraduates and graduates who want to learn more about the relations of politics to art in general and the cultural politic of “autonomia” more specifically. This movement, primarily associated with Italy, continues to have widespread influence around the globe. During the 1960s and 70s in Italy and elsewhere, workers, and intellectuals began to think collectively about a social terrain outside of dominant structures such as the State, the political party or the trade union. How does their “refusal to work” shape culture and vice versa? What kinds of cultural productions can come "outside of the State” or from constituent power? We will begin the course by tracing the term autonomy (self-rule) from antiquity to the modern period with emphasis on its relation to culture. We will then focus on the period of the 1960s and 70s, with experimental and mainstream cinema of Antonioni, Bertolucci, Pasolini, Petri and others; with writers such as Italo Calvino, Pier Paolo Pasolini, Nanni Balestrini; with arte povera as one “origin” of contemporary conceptual art; architecture and the reformation of public space in the wake of the situationism; and critics or theorists including Giorgio Agamben, Hannah Arendt, Franco Berardi (Bifo), Michael Hardt, Antonio Negri, Mario Tronti, Paolo Virno and so on. We will conclude with the potential relevance of autonomist-or-some might say post autonomist-thought for the present and future.
COML 4930 - Senior Essay
(CU-UGR) Fall, spring. 4 credits.
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
(CU-UGR) Fall, spring. 4 credits.
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: Theories of Affinity – Bachner. A. (asb76)
(LA-AS)
Enrollment limited to: 15 undergraduate students.
Required course for COML Majors.
M 2:30-4:25pm
This course examines trends and issues in contemporary literary and cultural theory, with attention to structuralism and poststructuralism, psychoanalysis, queer theory, postcolonial theory, media theory, and ecocritical/animal studies approaches, among others. In order to build a theoretical foundation for practices of comparison, we will pay particular attention to the ways in which different theories imagine connection and relation: between world and word, subject and object, self and other, human and animal. This course is designed as a reflection on a theoretical concept (that of affinity and relationality), but understands itself also as a theory workshop, i.e. a space for the hands-on analysis, discussion, rewriting, and contestation of theoretical texts.

New COML 6099 From Colonial to Global: Literary Study and the Politics of Knowledge – Joubert, C. (TBA)
Combined with: ROMS 6099
R 2:30 – 4:25pm
The debates over World Literature which have generated fresh critical energies in Comparative Literature form part of a wider "global turn" across the Humanities. The seminar explores the contributions that a literary-theory perspective can make to an understanding of the globalized present, by retracing the genealogy of "the knowledge society" in the development of colonial "politics of knowledge" and their ulcer dissection by anticolonial, de-colonial and postcolonial critiques. Going back to the Orientalist invention of the comparative study of languages, we trace the relation of poetics to politics through successive stages of scholarship and intellectual struggle, and study the power of literary critique in cultural hegemony, past and present. Readings will possibly include Jones, Renan, Saussure, Said, Lyotard, Jameson, Dirlik, Spivak, Apter, among others.

COML 6200 - Independent Study
1-4 credits, variable.
Permission of instructor required. COML 6190 and COML 6200 may be taken independently of each other.
- Graduate Students: please bring your faculty signed proposal to 240 Goldwin Smith Hall.
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<th>Course Code</th>
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<td>ENGL 6300</td>
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COML 6791 - Acoustic Horizons  - Murray, T. (tcml)
Crosslisted with ENGL 6791
M 7:00pm – 8:55pm
The course will explore the philosophy, psychoanalysis, and politics of sound along the artistic interface of cinema, video, performance, and new media art. From analysis of synchronization of sound and image in the talking movie to its disruption in experimental music, video, new media and sound art, we will consider the prominence of sound and noise as carriers of gender, ethnic and cultural difference. We also will explore the theory of sound, from tracts on futurism, feminism, new music, and sampling, to more recent acoustic applications of eco-theory in which sound merges with discourses of water and environment. In addition to studying a wide range of artistic production in audio, sound, new media, and screen arts, we will discuss the dialogical impact of theoretical discussions of sound in psychoanalysis and aesthetics, as well as the phenomenal growth of digital acoustic horizons in the Pacific Rim.

COML 6798 Labor and the Arts – Pinkus, K. (kep44)
(LA-AS)
Crosslisted with ITAL 6710
Combined with: COML 4798, ITAL 4710
T 2:30pm– 4:25pm
This course, offered entirely in English, is open to advanced undergraduates and graduates who want to learn more about the relations of politics to art in general and the cultural politic of “autonomia” more specifically. This movement, primarily associated with Italy, continues to have widespread influence around the globe. During the 1960s and 70s in Italy and elsewhere, workers, and intellectuals began to think collectively about a social terrain outside of dominant structures such as the State, the political party or the trade union. How does their “refusal to work” shape culture and vice versa? What kinds of cultural productions can come “outside of the State” or from constituent power? We will begin the course by tracing the term autonomy (self-rule) from antiquity to the modern period with emphasis on its relation to culture. We will then focus on the period of the 1960s and 70s, with experimental and mainstream cinema of Antonioni, Bertolucci, Pasolini, Petri and others; with writers such as Italo Calvino, Pier Paolo Pasolini, Nanni Balestrini; with arte poevera as one “origin” of contemporary conceptual art; architecture and the reformation of public space in the wake of the situationism; and critics or theorists including Giorgio Agamben, Hannah Arendt, Franco Berardi (Bifo), Michael Hardt, Antonio Negri, Mario Tronti, Paolo Virno and so on. We will conclude with the potential relevance of autonomist-or-some might say post autonomist-thought for the present and future.

Combined with: ANTHR 6890, GERST 6490, JWST 6990, NES 6990
T 12:20pm – 2:15pm
Formations of progressive or revolutionary hope have become increasingly rare and are often replaced, for many working out of the German critical tradition, by critique of Enlightenment. This seminar articulates three related premises:
1) That what we call “modernity” is characterized by a forward-looking ethic that tries to ensure the arrival of a better, secular future – one that is somehow promised us;
2) That, through a series of blows to the dominance of Europe, the inevitability and perhaps even the possibility of that secular future are no longer readily available to the imagination; and
3) That the catastrophe of Germany and of the Jews (related to the dialectic of Christendom and the Jews) is a central symptom of the collapse of the secular future.

RUSSL

RUSSL 2000 - Reading and Cooking Russian Style – Krivitsky, R. (rvk3)
1 credit.
Every Wednesday 7:00 pm-8:00 pm
“lab” days (TBD), 6pm-8:30pm., Alice Cook House Seminar room.

*Learning Where You Live* Initiative Course.

This course will explore various aspects of culinary tradition and culture in Russia through the lens of Russian classic literary pieces in English translation, works of contemporary Russian-American writers, visual art, and international film. A literary journey will take you from the lavish tables of the XVIII century aristocracy, to the hardship and austerity of GULAG prison, to the colorful and savory regional fare of the former Russian Empire and Soviet Union, to the fridge and pantry staples in the everyday life of Russian family. The course includes 3 cooking “labs” in one of the kitchens on West Campus. Each “lab” will be focused on the cuisine of a particular region.

**RUSSL 4492 - Supervised Reading in Russian Literature** - Independent Study

(CU-UGR)

Fall or spring. 1-4 credits, variable.

Students must find an advisor and submit a plan before signing up.

**RUSSL 6611 - Supervised Reading and Research** - Independent Study

Fall or spring. 2-4 credits, variable.

Prerequisite: proficiency in Russian or permission of instructor.

Times TBA with instructor.

**RUSSA**

Please visit their website: Russian Language Program [http://russian.cornell.edu/](http://russian.cornell.edu/)